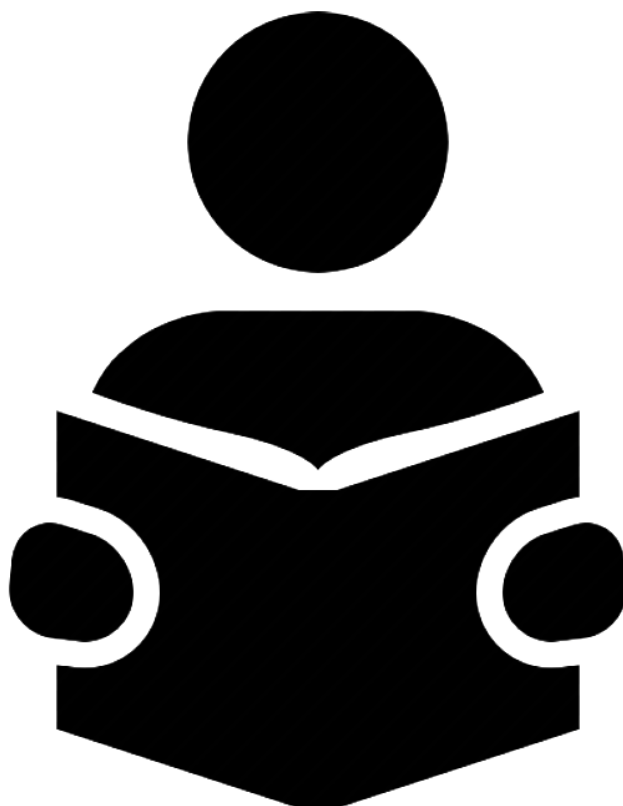
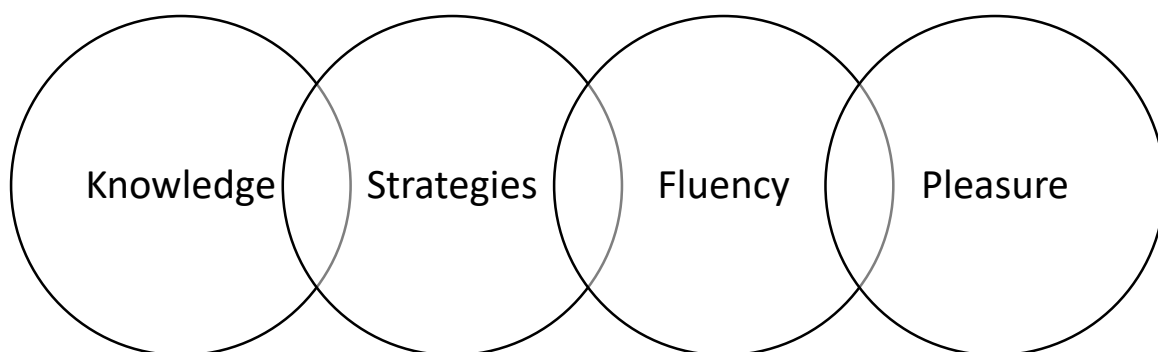


# Reading at Edale Rise



## **What is this document?**

This document summarises the approach to the teaching of reading at Edale Rise Primary and Nursery School. Its primary function is to provide clarity for all staff at Edale regarding reading pedagogy. It can also be used to share our school's approach to any external visitors. Other schools who may wish to use this document for non-profit training purposes are more than welcome to do so.

This document is an amalgamation of many years of professional learning. Where possible, the original authors of techniques/research have been cited.

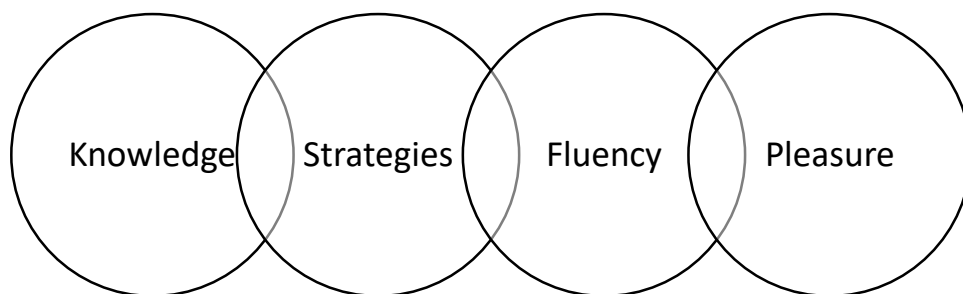
If you would like to discuss any of the content of this document further, please contact DM Crosby at Edale Rise Primary and Nursery School.

DM Crosby  
Deputy Headteacher  
Edale Rise Primary and Nursery School

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## Reading at Edale



Reading sits at the heart of our curriculum. Children read and are read to by an adult every single day in lessons across the curriculum in every phase across school. Our aim is to develop knowledgeable, strategic and fluent readers who read independently and for pleasure.

We are dedicated to the development and refinement of our reading pedagogy. The intention of this document is to outline the approaches used at Edale to teach reading.

Reading at Edale serves four main purposes: reading to develop knowledge; reading to develop strategic use of comprehension strategies; reading to develop fluency, and reading for pleasure.

### **Reading for Knowledge:**

- Children read to obtain knowledge of the world in science, history, geography and the arts. Here the main purpose of the reading is to develop an understanding of the world.
- Reading for knowledge of literacy in English lessons. Here children develop their understanding of characterisation, genre, narrative arcs, idioms, figurative expressions and other literary techniques in order to help them understand similar texts independently in the future.
- Reading for knowledge of words. An emphasis is always placed on the acquisition of vocabulary in any reading in any subject across the curriculum.

### **Reading Strategically:**

- Teachers model and children practise reading strategically using texts related to the children's learning. The aim is that children become strategic readers through observing the metacognitive approaches to comprehension modelled by the teacher.
- Our reading curriculum is not dominated by the teaching of these strategies. Explicit teaching of these strategies happens regularly with younger children to allow for greater automaticity in older children. The development of these strategies is interwoven into the exploration of texts that are meaningful for the children's learning.

### **Reading for Fluency**

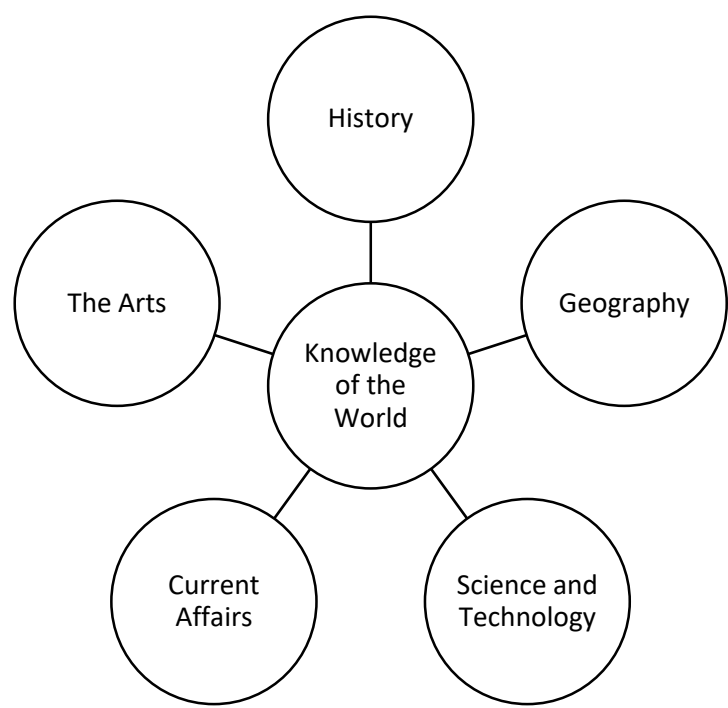
- Fluency is modelled by the teacher and practised by the children. The aim is for children to read and re-read passages to develop their expression, phrasing, smoothness and pace, and to develop their reading speed.

### **Reading for Pleasure**

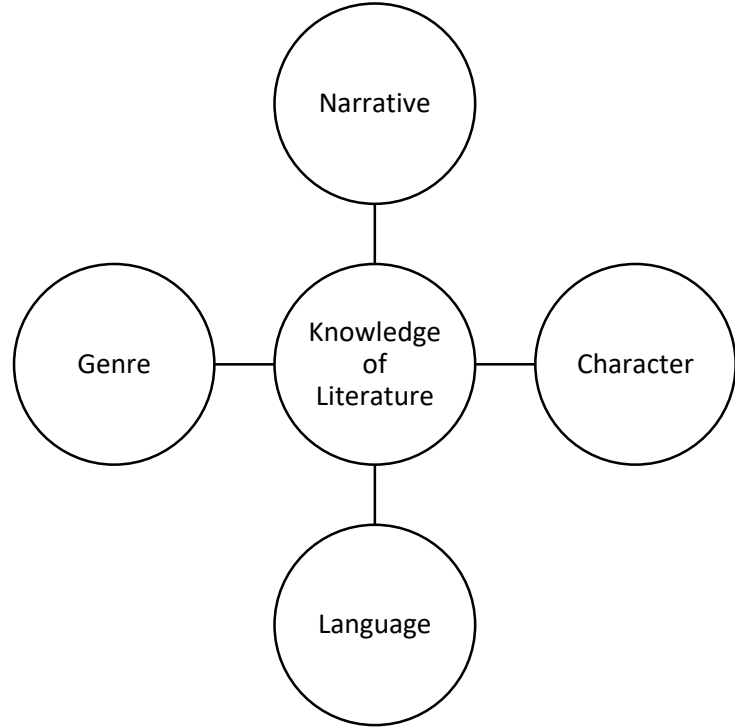
- We promote reading as a pleasurable pursuit in myriad of ways. Daily read alouds, reading events, 'Reading Buddies', book lotteries, D.E.A.R etc. are all approaches used in school to promote reading for pleasure.

# Reading for Knowledge

Research has consistently shown that background knowledge is the strongest predictor of successful reading comprehension (Hirsch, 2018). Primarily, this is knowledge of the world e.g. history, science, geography, RE, and the arts. Having a broad background knowledge in these areas means children are able to comprehend a wider variety of texts as they have sufficient knowledge of their contexts (Willingham, 2009).



We also must consider the knowledge of literature (character types, conventions of genre, idioms, figurative features, common narrative arcs etc.) A good understanding of these concepts will help children comprehend a rich tapestry of fiction as they are more able to build successful mental models of a text.



# Knowledge of the World: The Curriculum

The more one knows about a topic, the easier it is to read and learn new knowledge about that topic – knowledge begets knowledge (Hirsch, 2018). Reading is one of the best ways to develop new knowledge about a topic, but one requires a certain amount of knowledge about the topic in order to understand what they are reading. We therefore have to increase children’s absorption rate (Lemov, 2016) i.e. as teachers we have to strategically introduce texts so that children have the required background knowledge to initially access them in order for them to successfully develop their knowledge further through reading. We therefore teach our children the background knowledge required to understand a text before reading in class. Children then read the text and the teacher checks children’s understanding through questioning or another ‘Check for Understanding’ activity. This provides teachers with invaluable data as it becomes apparent who has and hasn’t understood the text/topic. This process is referred to as ‘Prep and Check’

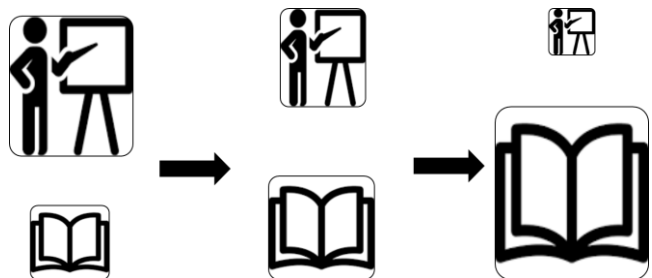


## Prep and Check

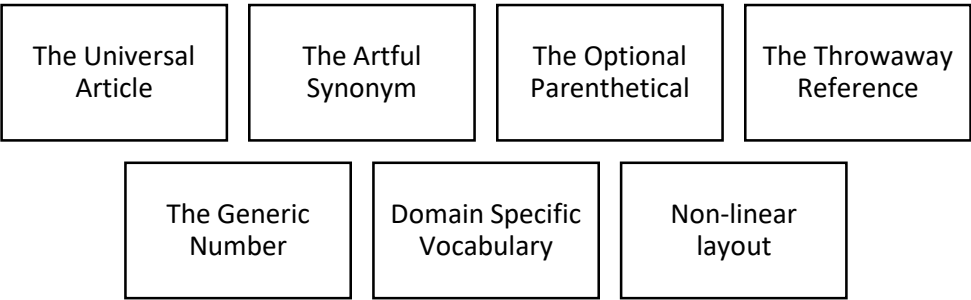
Teachers prepare children’s reading by explicitly teaching the fundamental knowledge required to understand the text. This won’t necessarily mean every aspect is taught as it is beneficial for some new knowledge to be obtained through reading and discussed as a class. Teachers then check for understanding using a variety of approaches.

## Pursue a Topic to Independence

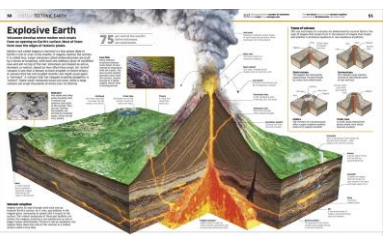
When first encountering a topic, teachers need to teach a lot of knowledge and vocabulary before reading. However, as children become more familiar with a topic and associated vocabulary, teachers should have to ‘Prep’ less. Teachers therefore plan their units so that children become more independent as the unit progresses.



Edale’s knowledge-rich curriculum ensures that children develop a cumulative body of knowledge about the world. Our science, history and geography curriculums are fully resourced with high quality non-fiction books so that children develop this knowledge whilst simultaneously developing fluency and proficiency with the reading strategies. Reading non-fiction presents unique challenges to students beyond the need for background knowledge. These are known as the micro rules of non-fiction. Teachers are knowledgeable about these challenges and model to children how to overcome them.



## Micro rules of non-fiction

The Universal Article	<b>The fox</b> , like the dog, has specialised smelling skills to help it survive, <b>but foxes</b> have an even greater advantage over their canine cousins.	<i>Teachers model to children to observe that ‘the fox’ here does not refer to one singular fox but all foxes.</i>
The Artful Synonym	The fox, <b>like the dog</b> , has specialised smelling skills to help it survive, but foxes have an even greater advantage over <b>their canine cousins</b> .	Teachers ensure children observe that ‘the dog’ and ‘canine cousins’ are one and the same (see also anaphoric referencing in inference)
The Optional Parenthetical	The grey wolf ( <b>Canis lupus</b> ) is a native to remote areas of North America.  The tiny Caribbean island gecko is 1.7 cm ( <b>0.7 in</b> ), making it the smallest known reptile in the world.	Teachers model that when reading non-fiction sometimes the parenthesis can be ignored, thus reducing cognitive overload.
The Throwaway Reference	One witness, Johnathon Betley, <b>a retired car salesmen from Tang Hall, York</b> , exclaimed, “It was such a wonderful event!”	Similar to the optional parenthetical, teachers model that these references are additions and not always essential to understanding.
The Generic Number	There are an estimated <b>2, 453, 341</b> registered passenger vehicles in the United States.	Rather than spend precious cognitive resources decoding the exact number, teachers can model to children to quickly assess the relevance of the number – in this case, that it is extremely large.
Domain Specific Vocabulary	With their <b>scaly skins</b> , reptiles seem <b>like relics</b> of a <b>prehistoric</b> age. However, many reptiles are not as <b>primitive</b> as we often think. <b>Modern reptiles</b> are <b>cold-blooded</b> animals that <b>evolved</b> from <b>amphibians</b> , the <b>first vertebrates</b> to live on land.	Teachers ensure children are equipped with the appropriate knowledge of vocabulary before and during reading.
Non-linear layout		Often it is not clear where to start on a piece of non-fiction or in what order to read it. The discipline of reading captions and subheadings needs modelling to children.

# Knowledge of Literature

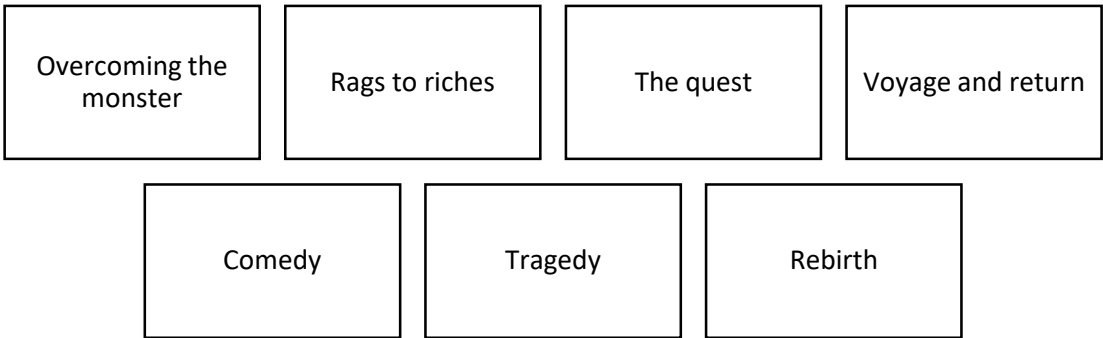
A child comprehends a text because they are able to build a ‘mental model’ of the piece, built up from real life experiences and previous exposure to similar characters, settings and narrative patterns in other books they have read (Oakhill, 2014)

When reading fiction with children, teachers make explicit reference to these recurring elements that transfer across books to aid children’s comprehension in future reading. This is referred to as the knowledge of literature. For example, if a child is taught explicitly about ‘villains’ when they are encountered in reading, their common features and roles in narratives, then when a similar character appears in future reading the child will be more likely to be able to make successful predictions and inferences. Equally, if a child is taught about common plot types then they are more able to make predictions and inferences in future reading as they are more able to create a mental model.

During their time at Edale, children are exposed to the common plot types and the character archetypes and teachers make explicit reference to these elements when reading with their class.

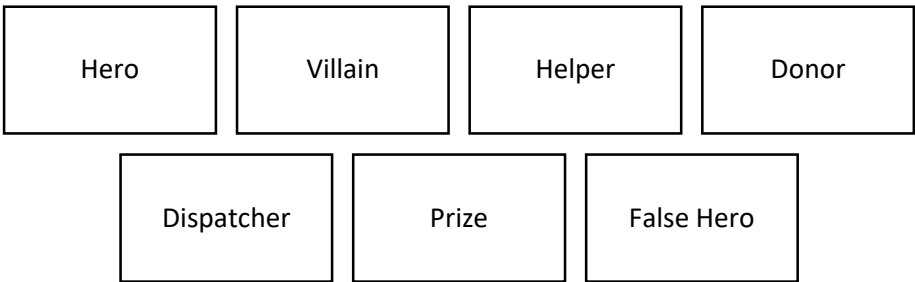
The knowledge of literature also includes an appreciation of language and the meanings hidden behind word choice, and an author’s use of stylistic devices, which we call ‘Read as a Writer’. Children are taught explicitly how authors convey mood, character, tension etc. so that they can recognise these signals in future reading. More information can be found in ‘Knowledge of Literature: Read as a Writer’.

## Common Plot Types (for examples see overleaf)



These plot types are broad and there is often some interweaving, but they provide a solid blue print from which children can create their mental models. When reading, children are encouraged to consider when they have come across a plot like this before and how this could help them make predictions about their current reading.

## Common Character Archetypes (for examples see overleaf)



This list is by no means exhaustive. There are countless character types that emerge again and again in children’s literature such as the ‘spoilt child’, ‘the outsider’, ‘the henchmen’ etc. Children are encouraged to consider when they have met a similar character before and what implications they had on the main plot.

## Knowledge of Literature Continued

### Common Plot Types

Overcoming the monster	The protagonist sets out to defeat an antagonistic force (often evil) which threatens the protagonist and/or protagonist's homeland.	Perseus, Beowulf, Star Wars, Harry Potter
Rags to riches	The poor protagonist acquires power, wealth and/or something valuable loses it all and gains it back, growing as a person as a result.	Cinderella, Aladdin, A Little Princess
The quest	The protagonist and companions set out to acquire an important object or to get to a location. They face temptations and other obstacles along the way.	Percy Jackson and the Lightening Thief, Lord of the Rings
Voyage and return	The protagonist goes to a strange land and, after overcoming the threats it poses or learning important lessons unique to that location, they return with experience.	The Lion King, The Hobbit, Alice in Wonderland, Goldilocks and the Three Bears
Comedy	The light and humorous characters enjoy minor ups and downs with a happy or cheerful ending.	I Want my Hat Back, Winnie the Pooh, Cat in the Hat, The Story of the Little Mole...
Rebirth	An event forces the main character to change their ways and often become a better individual.	The Frog Prince, Beauty and the Beat, A Christmas Carol
Tragedy (uncommon in children's literature)	The protagonist is a hero with a major character flaw or great mistake which is ultimately their undoing. Their unfortunate end evokes pity at their folly and the fall of a fundamentally good character.	Macbeth, Romeo and Juliet

### Common Character Archetypes

The Hero	Fights against the villain	Harry Potter
The Villain	Challenges the hero	Voldemort
The Helper	Helps the hero in some way	Hermione and Ron
The Donor	Gives the hero something	Dumbledore
The Dispatcher	Sets the hero a task	Dumbledore
The Prize	The main interest of the hero	Ginny
The False Hero	Often perceived as a good character but is inevitably exposed	Draco

## Knowledge of Literature: Read as a Writer

Children are taught to appreciate literature as an art, exploring the tools and conventions authors use in their crafting of prose. They investigate the techniques writers use to enhance meaning in their texts. They compare characters within and across texts and analyse the ways in which authors use characterisation. All of this knowledge is facilitated by the class teacher through extensive modelling, exploration and class discussion.

This knowledge helps children make inferences as they are more able to identify the subtle hints and signals authors convey through use of language. The more this is modelled and discussed in class the more likely children are to comprehend future independent reading.

### Characterisation

Teachers make explicit reference to the techniques authors use to develop characters.

These include but are not limited to:

- Special traits - appearance, walk, spoken expressions, pastimes, special skills etc. and what these tell us about the character
- Dialogue - what characters say and how they say it
- Action - what characters do and how they do it
- Techniques authors use to show how a character is feeling such as 'Show / not tell'.

### Language Choice

Through extensive teacher modelling and class discussion children explore how authors enhance meaning through their use of language. This includes specific word or phrase choice, use of figurative language and imagery, use of question and exclamation and use of sound. Teachers focus children's thinking on the 'why' when discussing author's use of language as this aids comprehension and prevents reading sessions turning into grammar exercises (for examples of these see overleaf)

### Language Choice – Advanced

As children interact with more challenging literature, teachers make reference to more advanced literary techniques. This deepens children's understanding of a text and prepares them to be vigilant of signs and signals from authors in future reading. Examples of these techniques are provided below.

<b><i>Show / not tell</i></b>	Authors often show how a character is feeling through their actions or description
<b><i>Lull the reader</i></b>	Authors prefix an intense scene with a calm scene to lull the reader into a false sense of security
<b><i>Foreshadowing</i></b>	The author gives you hints about what will happen later on in the story e.g. a character scowling at another character behind their back suggests there is to be future tension
<b><i>Omens</i></b>	Ominous sounds and imagery can be used to create tension. A dark thunderstorm at the beginning of a story usually suggests something bad is about to happen.
<b><i>Passive voice</i></b>	Writers can use the passive voice to withhold information, causing tension. "The door was slammed open." Here we do not know who or what slammed the door open, which creates further tension.
<b><i>Sentence length</i></b>	Long sentences with lots of clauses and repetition need to be read quickly which creates a sense of panic and action. Equally, short, abrupt sentences slow the reader down and focus attention.
<b><i>Dramatic Irony</i></b>	Authors often let the audience know something the characters in the story don't know. This can enhance empathy, add a sense of peril and/or create tension.

Read as a Writer: Language Choice			
Nouns	Adjectives	Verbs	Adverbs
<p>Sally was chased by the <b><u>dog</u></b></p> <p>Sally was chased by the <b><u>puppy</u></b></p> <p>Sally was chased by the <b><u>Rottweiler</u></b></p>	<p>Sharina turned the key in the lock.</p> <p>Sharina turned the key in the <b><u>rusty</u></b> lock.</p>	<p>Trent <b><u>walked</u></b> to the shops.</p> <p>Trent <b><u>staggered</u></b> to the shops.</p> <p>Trent <b><u>skipped</u></b> to the shops.</p> <p><b><u>Panting/smiling</u></b>, Jim darted from street to street.</p>	<p>Ahmed woke up.</p> <p><b><u>Suddenly</u></b>, Ahmed woke up.</p> <p><b><u>Gently</u></b>, Ahmed woke up.</p> <p>He looked over the edge.</p> <p>He <b><u>hesitantly</u></b> looked over the edge.</p> <p>He <b><u>gleefully</u></b> looked over the edge.</p>
<i>These nouns tell a very different story!</i>	<i>A simple adjective can reveal a lot about a noun.</i>	<i>Verbs have moods; they can reveal a lot about a character's feelings.</i>	<i>Careful use of adverbs can reveal lots about a character and where a story is going.</i>
Questions and Exclamations	Similes and Imagery	Metaphors and Imagery	Alliteration and onomatopoeia
<p>Who was that lurking outside in the shadows? Why was this bus always so late?</p> <p>She had to have it! They were doomed! Help! A gigantic beast!</p>	<p>The clouds were <b><u>like</u></b> marshmallows in the sky. The clouds were <b><u>like</u></b> dark stains on the sky.</p> <p>He was as thin <b><u>as</u></b> angel's hair. He was as thin <b><u>as</u></b> a rat's whisker.</p>	<p>He was a mouse in the classroom. The trees were withered claws, stretching toward the moon. The snow was a blanket across the town. The fog dragged its grey body across the moors. The moon <b><u>smirked</u></b> in the night sky. The fog <b><u>sneaked</u></b> into houses and <b><u>stole</u></b> through doors. The wind <b><u>screamed</u></b> in the trees.</p>	<p>We wandered outside. We <b><u>wandered wearily</u></b> outside The floorboards <b><u>creaked</u></b> and <b><u>cracked</u></b>.</p> <p>The gutter <b><u>gurgled</u></b>. The <b><u>bees buzzed busily</u></b> in the summer air. The thunder <b><u>boomed</u></b> in the night.</p>
<i>Questions and exclamations can show what is going on inside a character's mind.</i>	<i>Similes create pictures in a reader's mind and set the mood and tone for a piece.</i>	<i>Metaphors are stronger than similes. They create powerful images and moods for readers. Personification is a special type of metaphor.</i>	<i>Writers can create sounds in reader's minds by playing with alliteration and onomatopoeia.</i>

## Vocabulary

A significant barrier to children being successful readers is knowledge of vocabulary. At Edale vocabulary is taught explicitly and directly across the curriculum. The approaches below capture some of what teachers do to ensure children are interested in words, become word conscious and have a broad vocabulary.

### The SEEC Model

Explicit teaching of vocabulary is required to support word learning. The SEEC model (Quigley, 2018) described below is adaptable but teachers will likely move through each phrase when teaching individual words to their children across the curriculum.

#### SELECT

Teachers preview the reading material of the lesson or topic and determine the following:

- How difficult is this reading material to understand?
- What words are most important to understand the text or topic?
- What words are unlikely to be part of a child's prior knowledge?
- What words lack helpful, directive contexts?
- What words appear repeatedly in a text and a topic?
- What words are interrelated and help children know additional words?
- What words are frequently encountered in many subject disciplines [Tier 2 words]?

#### EXPLAIN

Once teachers have selected the words to teach explicitly, they explain the word using this process:

- Say the word carefully (remember the importance of phonemic awareness).
- Write the word (this offers opportunities to reference common sounds or letters in the word).
- Give a student friendly definition e.g. obtuse - not very sensitive or slow to understand.
- Give multiple meaningful examples e.g. the prince was being deliberately obtuse.
- Ask for student examples and clarify multiple meanings or any misconceptions.

#### EXPLORE

Further exploration of a word isn't always essential nor practical, but it should be a consideration for important words that are integral to understanding.

- Explore the etymology and common word parts to explore meaning.
- Explore any common word families, interesting synonyms or antonyms for the word/s.
- Explore how the word may be used differently in different disciplines.
- Explore multiple-choice questions that offer examples of the word in use.
- Explore understanding of the word with peers in think-pair-share fashion.
- Explore understanding with children restating the meaning of the word/s in their own words.
- Explore further questions prompted by the word.
- Explore more examples of the word in use.
- Explore related images or ideas evoked by the word.
- Explore strategies to remember the word or concept e.g. mnemonics.

#### CONSOLIDATE

To deeply understand a word we need repeated exposure. We also need to allow for a little forgetting so that through retrieval we strengthen the storage of that word in our memory. Here are some ways to achieve this:

- Test and learn: knowledge organisers and multiple-choice quizzes are embedded throughout our curriculum
- Using the word: ensure that words are used in classroom talk and writing tasks
- Research and record: children could use the internet to research further meanings/origins of the word

## Vocabulary and Spelling

The explicit teaching of spelling knowledge provides a prime opportunity for vocabulary development. Once phonics is secured, spelling lessons focus on why words are spelt the way they are and the exploration of spelling patterns. Children explore the etymology (the study of their history such as Greek or Latin origins) and morphology (the study of word parts: roots, prefixes and suffixes) of words in spelling sessions. Over 90% of the vocabulary of academic texts has Greek or Latin origins (Green, 2008) and therefore it is worthwhile devoting curriculum time to the teaching of etymology. Morphology is a proven method to enhance reading comprehension (Quigley, 2018) as we can better understand academic vocabulary by recognising their common words parts.

### ***Spelling and Vocabulary at Edale:***

Etymology: the study of words history such as Greek or Latin roots (see appendix 1)

Morphology: the study of word parts: roots, prefixes and suffixes (see appendix 2)

When new words are introduced in lessons across the curriculum, etymology and morphology are concisely and precisely discussed with children. For example, in a Year 6 science lesson, when encountering 'archaea', children are introduced to the Greek origin of word 'arkhaios', meaning ancient/primitive. This not only strengthens their understanding of the word (archaea are the simplest of all microorganisms) but they can connect this word to their history lessons in the word 'archaeology'. This approach to the teaching of spelling and vocabulary develops a sense of word consciousness in our children: they begin to see patterns in the words they encounter and make connections across subjects.

## Vocabulary and Talk

By modelling effective academic talk as teachers, we elicit sophisticated talk from children. Below are some ways in which teachers develop academic talk in their classrooms at Edale.

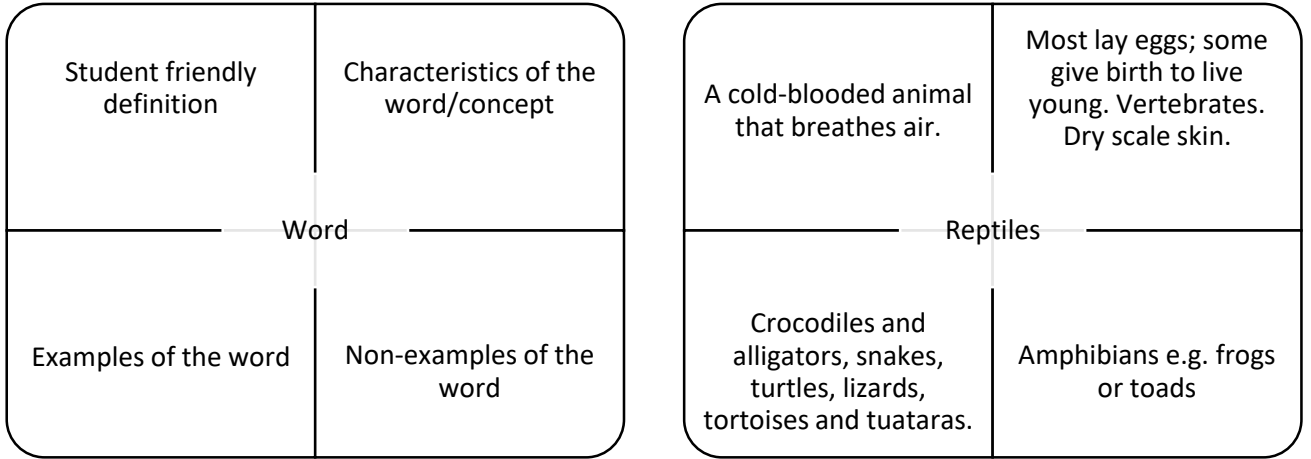
<b><i>Model the code</i></b>	Teachers emphasise the use of discourse markers such as 'nevertheless', 'in stark contrast' in their speech with children. This greatly improves the chances of children using them independently.
<b><i>Signpost synonyms</i></b>	Teachers look for opportunities to develop children's vocabulary by offering more advanced synonyms in context. E.g. in science a child may say "the body gets rid of..." and the teacher may nudge them to use "the body <b>excretes</b> "
<b><i>ABC feedback</i></b>	By asking children to agree with, build upon or challenge another child's response we allow them to develop their ideas in a more disciplined fashion.
<b><i>'Just a minute'</i></b>	We ask children to talk about a subject for 1 minute without repeating key words. This encourages the use of appropriate synonyms
<b><i>Read alouds</i></b>	Mentioned throughout this document, the teacher read aloud is essential as we are to expose children to vocabulary they wouldn't be able to access independently.

Categorising and connecting

By using a range of graphic organisers to explore words, we can encourage children to think deeply about the words they encounter in a variety of ways.

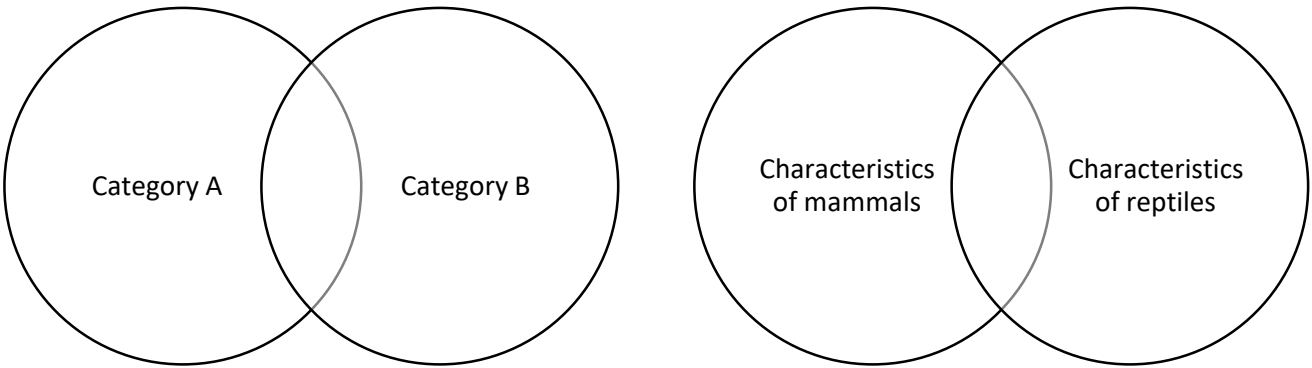
Frayer Model

This model can be used across the curriculum to develop a deeper understanding of a word.



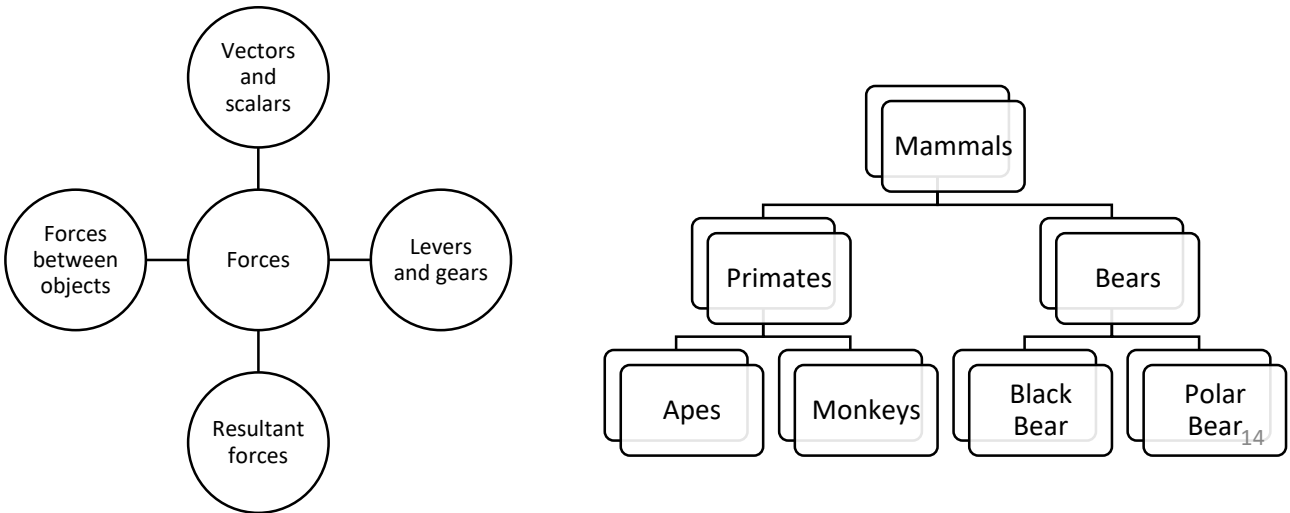
Venn Diagram

This organiser encourages children to group and compare words, highlighting similarity, difference and overlapping meaning.



Word Maps

This organiser offers a model to unpick a complex word or concept with multiple related meanings or sub-topics. They can also be used to show hierarchical connections as show in the second example.



Categorising and connecting

Meaning lines

Children are given two words, such as ‘walk’ and ‘run’. They then create a line between the two and fill it with words that convey shades of meaning from walk to run.

WALK      meander      lope                                  jog                                  spring                                  RUN

Word Ladders

Children are given a series of words which they have to order logically from least to most severe. The discussion this activity can inspire can lead to deep learning of words.

ugly                                  unsightly                                  hideous                                  grotesque                                  repugnant

Knowledge organisers and glossaries

Across the curriculum knowledge organisers are used to share and then quiz the key vocabulary related to a unit of work. Teachers use word banks for individual lessons or series of lessons to ensure children have a pupil friendly definitions close to hand throughout lessons.

*This example shows a collection of key words and concepts children would use over a series of lessons.*

**Living things and their Habitats: Part 1 - Classification**

All life forms on Earth are related to each other.  
All life forms can be classified into one of the six kingdoms.

The Six Kingdoms	
ARCHAEA	Made of just a single cell. They were the very first life on Earth.
BACTERIA	Very similar to archaea. Some cause disease but some are essential to our survival. There are approximately 90 trillion micro-organisms living in and on the human body.
PROTISTS	Other microorganisms similar to bacteria and archaea.
FUNGI	Unlike plants, fungi cannot make their own food so they feed on dead animals and plants. Some fungi can be very dangerous.
PLANTS	Plants use sunlight to make their own food. During this process they release oxygen into the air. This is called photosynthesis.
ANIMALS	Animals cannot make their own food so they feed on other organisms. Most have move around to find food which requires intelligence.

**Year 6 Sessions 1 & 2**

cell	basic building blocks of living things
variety	lots of different types
classify	to group things together based on similarities
evolved	to change gradually overtime
ancestors	relatives from a long time ago
kingdoms	the six groups of all life on Earth
biodiversity	lots of different species
tropics	warm areas near the equator
microscopic	too small to see with the human eye
organisms	an individual living thing
micro-organism	an incredibly small, living thing
hostile	aggressive or dangerous


  

Famous Scientists	
Carl Linneaus	The first scientist to begin classifying living things.
Antoine van Leeuwenhoek	He created a microscope at home and was the first person to see bacteria.

Dual coding and vocabulary

When introducing new words across the curriculum staff pre-teach definitions using simple dual coding before reading or at the beginning of a teacher’s talk

classify



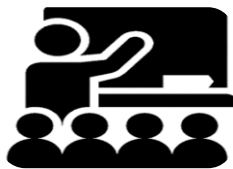
to group things together based on similarities

# Reading for Fluency



Fluent readers can read with appropriate expression, volume, phrasing and pace. Research consistently shows that fluent reading allows for greater comprehension as limited cognitive resources are freed from focusing on word recognition and are redirected to comprehension (EEF, 2017). Equally, comprehension aids fluency as readers can inject meaning into passages by emphasizing key words or phrases. There is no quick way to develop fluency but research shows that children benefit from explicit teaching and teacher modelling. A range of strategies are used at Edale to develop fluency, from whole class to group, pairs or 1:1. These strategies are deployed in reading sessions across the curriculum.

## Strategies



Echo



Choral



Paired



Repeated



Theatrical

- Echo Reading**

Fluent reading of a text is modelled by an adult or peer and pupils then read the same text aloud with appropriate feedback. The focus here is for children to imitate the exact performance of the expert reader. The expert reader must make explicit reference to their own use of volume, expression, phrasing and pace and explain why they have chose to read in this fashion.
- Choral Reading**

The adult reads a piece and the whole group or class read it back in unison, imitating the exact performance. This is similar to the echo read but as the whole group or class read back in unison the teacher can receive a large amount of feedback quickly. It also gives less confident children an opportunity to read aloud with peer support.
- Paired Reading**

Children read aloud to each other and give each other feedback. More fluent readers can be paired with less fluent readers to provide peer support.
- Repeated Re-Reading**

Pupils re-read a short and meaningful passage a set number of times or until they reach a suitable level of fluency.
- Theatrical Performance**

Teachers use a range of techniques to encourage children to master a piece of text to a performance standard. These activities can be highly engaging and make explicit that reading aloud is a performance and meaning is inferred in the style of reading.

Fluency Interventions

The intervention model used at Edale mirrors the work from *Herts for Learning*.

Part 1 – 20 minutes

Teacher reads an extract from an end-of-year age-related text, modelling perfect prosody. Children then practise mimicking the teachers performance until fluency is achieved. Children then complete a performance read to a partner, teacher or group.

Part 2 – 20 minutes

The extract is then used to generate high-level discussion. Teachers use sentence stems to facilitate discussion around three key questions. Question 1 is around explaining the meaning of unfamiliar words in context, question 2 requires children to retrieve and record key information and question 3 involves making inferences. Teachers model successful responses to question 3 by explicitly modelling the processes of inference.

Assessing Fluency

Teachers use the ‘Multi-dimensional Fluency Scale’ (Rasinski, 1991) to assess expression and volume, phrasing, smoothness and pace in children’s reading, when reading a book at age-related standard. This allows teachers to identify children who require further intervention and what those interventions should focus on.

FLUENCY RUBRIC

	1	2	3	4
Expression and Volume	Reads in a quiet voice as if to get words out. The reading does not sound natural like talking to a friend.	Reads in a quiet voice. The reading sounds natural in part of the text, but the reader does not always sound like they are talking to a friend.	Reads with volume and expression. However, sometimes the reader slips into expressionless reading and does not sound like they are talking to a friend.	Reads with varied volume and expression. The reader sounds like they are talking to a friend with their voice matching the interpretation of the passage.
Phrasing	Reads word-by-word in a monotone voice.	Reads in two or three word phrases, not adhering to punctuation, stress and intonation.	Reads with a mixture of run-ons, mid sentence pauses for breath, and some choppiness. There is reasonable stress and intonation.	Reads with good phrasing; adhering to punctuation, stress and intonation.
Smoothness	Frequently hesitates while reading, sounds out words, and repeats words or phrases. The reader makes multiple attempts to read the same passage.	Reads with extended pauses or hesitations. The reader has many “rough spots.”	Reads with occasional breaks in rhythm. The reader has difficulty with specific words and/or sentence structures.	Reads smoothly with some breaks, but self-corrects with difficult words and/ or sentence structures.
Pace	Reads slowly and laboriously.	Reads moderately slowly.	Reads fast and slow throughout reading.	Reads at a conversational pace throughout the reading.

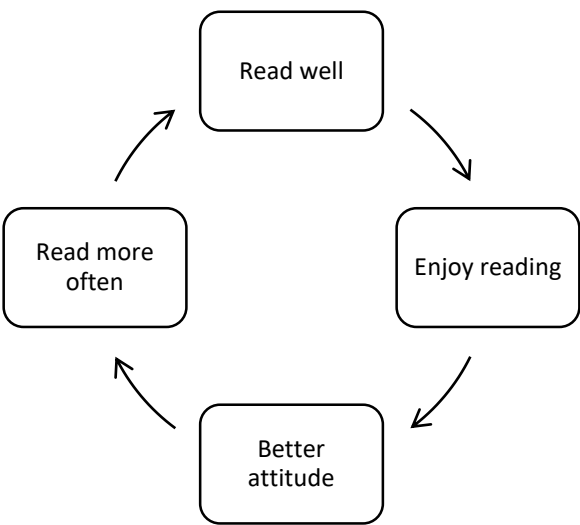
Scores of 10 or more indicate that the student is making good progress in fluency. Score \_\_\_\_\_

Scores below 10 indicate that the student needs additional instruction in fluency.

Teachers also use the table to the right as a guide to assess a child’s word correct per minute (WCPM) score. It should be made clear that speed of reading is important but fluency should focus on prosody, accuracy and a genuine understanding of what is being read, not purely how quickly a child can read.

	Words Correct Per Minute (WCPM) when reading an age-appropriate text
Year 1	50
Year 2	90
Year 3	110
Year 4	125
Year 5	135
Year 6	140

# Reading for Pleasure



The ‘Reading Virtuous’ Cycle (Willingham, 2014) refers to a simple phenomenon associated with reading for pleasure. Children who can read well, enjoy reading as it requires little effort. This means they develop a better attitude to reading and therefore read more often. As a result they become even stronger readers and so the cycle continues. This phenomenon sits at the core of our approach to promoting reading for pleasure: we teach our children to read well so that it becomes effortless so that they can enjoy it. In addition to this, we also deploy a range of strategies across school to raise the profile of reading, promote it as a pleasurable activity and to ensure that children read every day across the curriculum and are motivated to read.

## The Class Reader

The class reader is a text which is read aloud to the class on a regular basis. It may not be being studied in depth, rather its purpose is to be enjoyed and to promote discussion. It may be chosen by the teacher or have been voted for by the children.

## Classroom Libraries

Every classroom has a well stocked library that is replenished with age-appropriate books every 6 weeks. Our ELS library also allows us to order specific books based on children’s interests.

## Reading Buddies

Each class is paired with a younger class for regular reading buddy sessions. Here, children take it in turns to read to one another a book of their choice.

## Book Lotteries

Teachers regularly read an exciting excerpt from an age-appropriate book and then hold a lottery to determine which child gets to take it home

## Reading across the Curriculum

A non-fiction reading spine is in place at Edale. This means reading features in almost all English, history, geography, science and RE lessons

## D.E.A.R

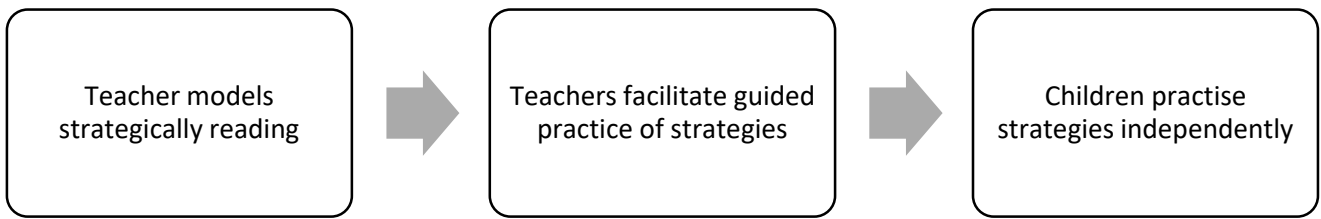
Drop Everything And Read is used regularly in classrooms to ensure all children have an opportunity to read in silence at some point during their day.

## Book Talk

Teachers regularly hold sessions where children and the teacher can discuss their reading books. This helps raise the profile of reading but also

# Reading Strategically

Extensive evidence has consistently shown the impact of teaching metacognitive reading strategies for reading comprehension (EEF, 2017). The teaching of these strategies is interwoven into the exploration of beautiful fiction or meaningful non-fiction relevant to the children’s learning across the curriculum, rather than discrete disconnected comprehension lessons. The purpose of teaching these strategies is to make explicit to children the thought processes of the expert reader. Teachers ‘think aloud’ as they read to model how proficient readers make use of these strategies to comprehend a text and then children practise applying these strategies through guided and eventually independent practice.

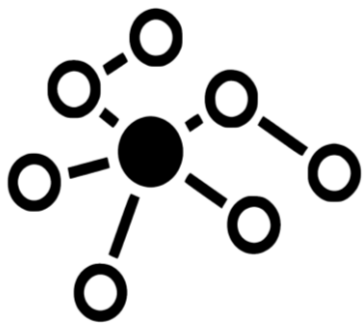


Younger children require extensive practice of these strategies. Older children may require further practice even in upper key stage 2 but, with the exception of ‘inference’, the aim is that most children are strategic readers by the end of year 3

## Comprehension Strategies

<b>Activate and Connect</b>	Activating prior knowledge is explicitly modelled by teachers. Children are encouraged to use what they already know about a topic, from reading or other experiences to aid their understanding.
<b>Monitor &amp; Clarify</b>	Children actively monitor and clarify their understanding of a text. This involves identifying areas of uncertainty or clarifying the meaning of unfamiliar words or phrases.
<b>Summarise</b>	Children describe succinctly the meaning of sections of the text. This can be attempted using various graphic organisers.
<b>Question</b>	Children read actively by asking questions that would improve their understanding of a text.
<b>Visualise</b>	Children visualise what they have read through art and drama.
<b>Predict</b>	Children make predictions when they read and provide reasons for their predictions.
<b>Infer</b>	Using their knowledge of vocabulary, the world and literature, children infer the meaning of sentences from their context and the meaning of words from their spelling patterns.

## Activate and Connect



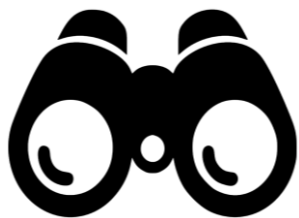
Activating prior knowledge and connecting to what is being read is explicitly modelled by teachers. Children are encouraged to use what they already know about a topic or context of a text, from reading or other experiences to aid their understanding, before and during the reading of a text. This helps pupils to infer and elaborate, fill in missing or incomplete information and use existing mental structures to support understanding.

The curriculum is strategically designed so that children develop a cumulative body of knowledge so that reading across the curriculum builds on what has been learnt before. Teachers also ensure that the historical, social or geographical context of a piece of fiction is taught explicitly prior to reading. Children are also encouraged to connect their reading to aspects of their own life and to events in the wider world. Teachers also model to children how to deploy their knowledge of literature to connect their reading to what has been read before.

Before and during reading, children are encouraged to ask the following questions to activate and connect:

- What do I already know about this topic?
- When have I come across a story like this before? What happened in that story?
- When have I come across a character like this before? What impact did they have in that story?
- When have I experienced something like this in my own life? How did I feel? What happened?
- Do I know of any people like the characters in this story? What are they like?

## Monitor and Clarify



Less experienced readers can often struggle to identify when they haven't fully understood a text. Therefore, children are taught to actively monitor and clarify their understanding of a text. This involves identifying areas of uncertainty or clarifying the meaning of unfamiliar words or phrases. Teachers model and guide the practice of the strategies below so that children see reading as a generating meaning process rather than a decoding process.

<b>Identify</b>	Children identify and circle words, phrases or sentences they haven't understood.
<b>Clarify</b>	Children attempt to decipher the meaning of words, phrases or sentences by reading the sentence before and after; by analysing unfamiliar words, deciphering meaning through morpheme analysis; and using glossaries or other text features such as diagrams, sub-headings or pictures.
<b>Paraphrasing</b>	Children are directed to stop at key points and summarise what has been read in their own words.
<b>Questioning</b>	Regular monitoring questions during reading sessions encourages children to recognise when they haven't understood a text completely. Teachers model responses and the processes that were used to generate the response.
<b>Re-reading</b>	When something is misunderstood, children are taught to re-read sentences or paragraphs to repair comprehension.

## Question



Proficient readers ask questions of a text as they read, 'why did a certain character behave that way?' 'If X is true then why does Y happen?' etc. When teachers read aloud to their children they regularly model this internal monologue of questioning. Of equal importance is to model providing answers to these questions, explaining what evidence was used to arrive at these conclusions. Children interrogating the text in this way not only strengthens their ability to monitor their comprehension but it is also an essential part of the inference making process.

### Application of Strategy

#### *Helpful Question Starters*

What made \_\_\_\_ do...?  
If this is true, then why...?  
What if...?  
Is there a reason for...?  
Why did the author...?  
What might happen when...?

#### *Helpful Answer Starters*

I think ... because ...  
The use of this phrase suggests ...  
It might mean...  
It could be because...  
The writer could be implying that...  
It could be that...  
Perhaps it means that...

## Visualise



Less experienced readers need plenty of opportunity to visualise a story or text as it is being read to them. As children become more confident, this strategy should become more independent. Children can sketch key scenes, create maps of journeys taken by characters, or sketch predictions based on content from the story. They can take part in drama activities where they bring their understanding of a text to life, or take part in regular 'mind walks'. These visualisations will show which children have successfully visualised the story and understood key details.

### Application of Strategy

#### *Children can draw:*

- to show what just happened in the book;
- to show what a character did, lost, saw heard and so on;
- to show what might happen next;
- to show what a character/setting looks like
- a map to show the places involved in a story, or the movement of a particular character

#### *Children can take part in:*

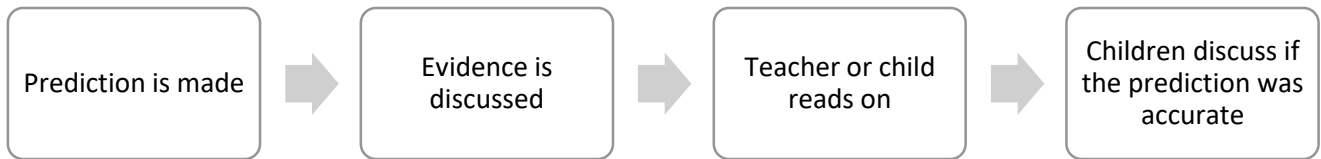
- conscience alleys
- hot-seating
- book plays
- mind walks
- snapshots
- a tableau
- a whoosh!

Predict



Children make predictions when they read and provide reasons for their predictions. This causes them to play close attention to the text, which means they can closely monitor their understanding. For less experienced readers this process needs to be modelled by the teacher. Predictions can be made as a whole class or by individuals but teachers should use these as opportunities for talking partner work as even with very young children, predicting involves a level of inference which promotes rich discussion in the classroom.

Application of Strategy



Summarise



Pupils describe succinctly the meaning of sections or the entirety of a text. This causes pupils to focus on the key content, which in turn supports comprehension monitoring. This can be attempted using graphic organisers that illustrate concepts and the relationships between them. As children become more confident in summarising their reading, they can begin to summarise in sentences, paragraphs and extended essays. Where children have been unable to successfully summarise a text, it is likely because they lacked the vocabulary and background knowledge required to comprehend the piece. Summarising activities are therefore excellent assessment opportunities for teachers.

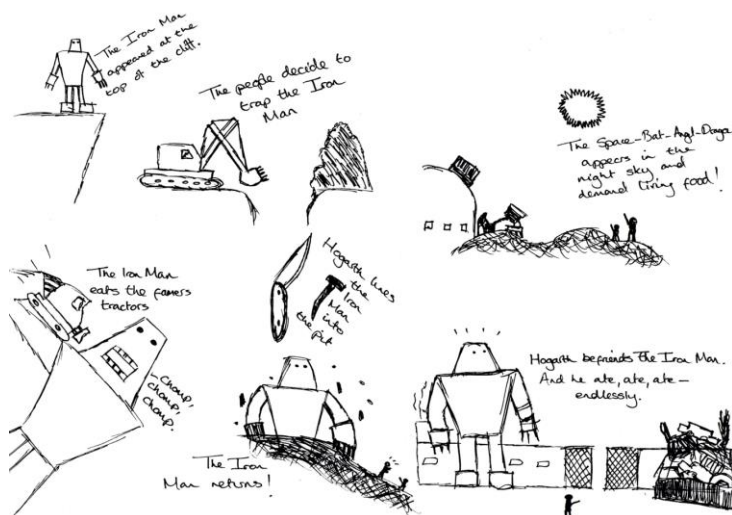
Summarising Activities (detailed in more depth overleaf)

Story Maps	Story Graphs	Graphic Organisers	Lasso and Paraphrase
Concept Maps	Text Marking	Annotated Diagrams	Writing Activities

## Summarising Activities

### Story Maps

Story maps are highly effective tools for children of all ages to sequence the key events of a text, especially fiction.



Ecstasy

Misery

### The Snow Spider – Chapter 5 (first half)

Gwynn sees the Silver Ship and realises he's a magician

Gwynn is so excited he tells Alun his secret

Eirlys helps Gwynn to walk home and it is clear she is in some way connected to the magic

Alun tells Gwynn's secret and Gwynn starts getting into fights at school (he is being bullied)

Gwynn gets badly beaten up by Dewi Davis and his gang.

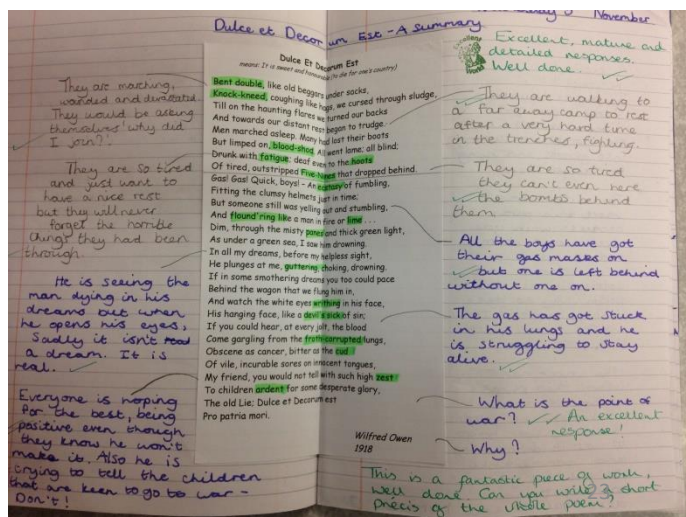
Time

### Story Graphs

Story graphs can be used to not only sequence key events but to plot them against specific criteria such as happiness/misery. This encourages deep analytical thinking.

### Lasso and Paraphrase

'Lasso and Paraphrase' encourages children to paraphrase key parts of a text in their own words. This is an advanced skills that requires extensive modelling.

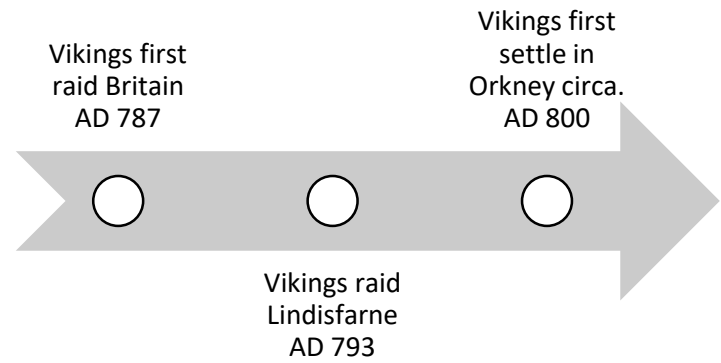


Summarising Activities

Comparison Alleys

Comparison alleys can be used to help children compare and contrast key characters or themes in a text. Venn diagrams can also be used.

Crocodilians		Big Cats
reptiles cold blooded live mainly in water do not need to eat very often	predators adapted for hunting – extremely efficient top of the food chain camouflage	mammals warm-blooded live in a variety of habitats but all on land need to eat regularly

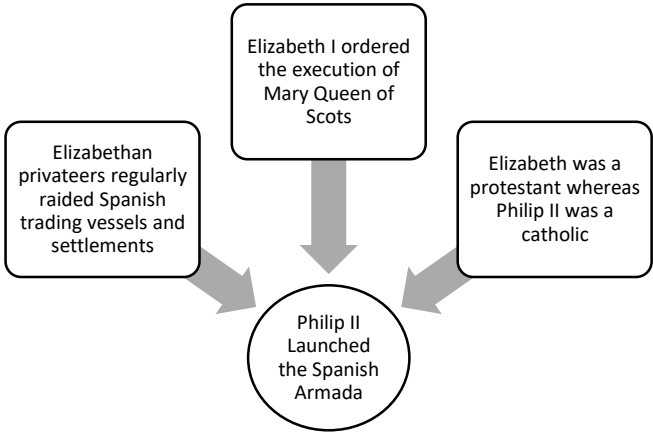


Timelines

Timelines can be used to sequence events in fiction and non-fiction in chronological order

Cause and Effect

Cause and effect diagrams can be used for children to demonstrate their understanding of the causes of key events in their reading.



Annotated Diagrams

Children read a text, make notes, and then replicate the key information in a different format. For example, children might read about life in an Anglo-Saxon town, take notes using key headings and then annotate a picture of an Anglo-Saxon town using their notes.

The skull	Our skull protects our brain. The skull is our head bone.
The ribs	Ribs protect our hearts and lungs. Ribs need to relax.
The backbone (spine)	The spine is the bone that goes right through our tummy. Also the spine helps us to move.
The pelvis	Pelvis protects the brain. If you didn't have a pelvis you can't protect the brain.
Joints	Joints join more than one bone. If you didn't have joints, all your bones will clatter and shake.
How muscles work	Muscles are special because they are attached to bones. Muscles make bones move.
Invertebrates and vertebrates	Invertebrates have no back bone. Vertebrates have a back bone.

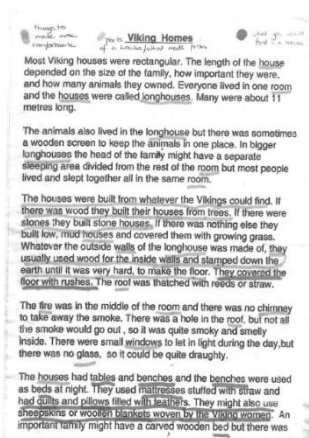
A hand-drawn diagram of a human skeleton with various parts labeled and annotated. Labels include: 'The Skull', 'The rib cage protects your heart and lungs', 'The spine helps you stand up', 'The pelvis is just like your hips with your legs and spine', 'The skull protects your brain', 'Your muscles help your brain', 'The joints you use to move your body', 'Your hands help you pick up things', 'The joints you use to move your legs', 'The joints you use to move your arms', 'The joints you use to move your neck', 'The joints you use to move your fingers', 'The joints you use to move your toes', 'The joints you use to move your ears', 'The joints you use to move your nose', 'The joints you use to move your mouth', 'The joints you use to move your tongue', 'The joints you use to move your teeth', 'The joints you use to move your hair', 'The joints you use to move your skin', 'The joints you use to move your nails', 'The joints you use to move your sweat', 'The joints you use to move your tears', 'The joints you use to move your saliva', 'The joints you use to move your urine', 'The joints you use to move your feces', 'The joints you use to move your blood', 'The joints you use to move your lymph', 'The joints you use to move your hormones', 'The joints you use to move your enzymes', 'The joints you use to move your vitamins', 'The joints you use to move your minerals', 'The joints you use to move your water', 'The joints you use to move your oxygen', 'The joints you use to move your carbon dioxide', 'The joints you use to move your energy', 'The joints you use to move your life'.

## Summarising Activities

Things to make  
them more  
comfortable

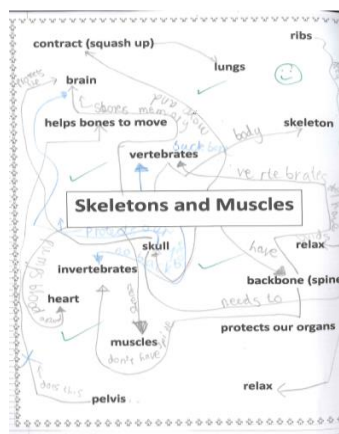
Things the house  
is made of

Things they had  
inside their  
house



### Text Marking

Children highlight key phrases, sentences or passages that provide information about a specific aspect of the topic being studied. For example, if children were reading about 'Viking Homes' they may highlight key points into the following categories: things to make them more comfortable, things the house is made of and things they had inside their homes. Children then have to read the text and understand what the point of each sentence or passage is and whether it is relevant to any of the categories.



### Concept Maps

Concept maps allow children to demonstrate their broad understanding of a topic by showing and explaining the links between the various individual concepts within a topic. They are a rich resource to assess understanding before and after reading.

### MOOD – POINT – LANGUAGE

A simple yet effective activity is reading a piece of poetry or descriptive writing with children and then asking them to identify the mood in pairs, then to summarise the key points or events and then to identify an agreed amount of examples of effective language use, describing the impact these language choices have on the reader. This activity encourages close and repeated reading of a text.

### 3, 2, 1

After reading, children summarise what they've learnt by noting 3 key points, defining 2 key words and summarising 1 big idea.

### Section Summaries and Note Taking

A simple but effective exercise. Children are encouraged to pause every few sentences or paragraphs and bullet point 3 key ideas. Older children could begin to use sub-headings to structure their notes. This level of summarising requires a significant amount of teacher modelling and guided practice.

# Summarising Activities

These activities require children to summarise the key learning from their reading in their own writing. This embeds the knowledge acquired through reading, assesses the child’s understanding of a piece and provides rigorous practice of sentence structure. All tasks can be adapted by teachers to provide support and challenge.

## Scrambled Sentences

Scrambled sentences provide an excellent opportunity to check a child’s understanding of what they have read whilst simultaneously building rigor in their sentence structure. They are easily differentiated and can be used in all year groups.

<i>Mary Queen of Scots great-granddaughter was Henry VII’s</i>
<i>which gave England valuable time to prepare raided and destroyed 37 Spanish ships Francis Drake</i>

## because, but, so

‘because, but so’ as a writing activity embeds the knowledge and demonstrates a child’s understanding of what they have read. Teachers provide children with sentence starters which children have to finish using ‘because’, ‘but’ and/or ‘so’.

- a) *Sir Walter Raleigh was very popular with Queen Elizabeth I because ...*
- b) *Sir Walter Raleigh was very popular with Queen Elizabeth I but ...*
- c) *Sir Walter Raleigh was very popular with Queen Elizabeth I so ...*

## Sentence Combining

Children are given a series of related simple sentences about a topic they have read. They use the knowledge obtained from their reading to combine the sentences using conjunctions and adverbials.

- *Snakes have poor eye-sight.*
- *They are excellent predators.*
- *They have a forked tongue.*
- *They use it to taste the air and find their prey.*

## Cloze Procedures

Teachers provide a text which summaries the key learning from the reading but with key words missing. Children then show their understanding by filling in the missing words. This activity provides teachers with a quick visual assessment of comprehension in their class.

*The solar system is made up of the \_\_\_\_ and \_\_\_\_ planets. Every planet in the \_\_\_\_ system goes around the \_\_\_\_ in a big loop called an \_\_\_\_.*  
*The Earth orbits the Sun in a special place called the \_\_\_\_ \_\_\_\_ . This means the Earth is not too \_\_\_\_ and not too \_\_\_\_ .*

## Essay Strips

Teachers provide a series of questions, split into paragraphs which encourage children to summarise the key learning from their reading. As children become more proficient in their ability to summarise key points in writing, teachers can remove the amount of scaffolding.

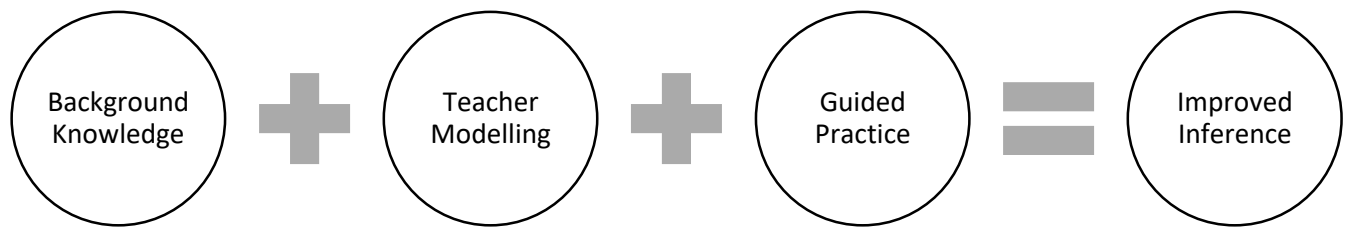
1	<ul style="list-style-type: none"><li>• What is the solar system?</li><li>• What 4 things does Earth have that means there is life on Earth?</li><li>• Compare Earth to Saturn</li></ul>
2	<ul style="list-style-type: none"><li>• What is the atmosphere made of?</li><li>• What does the atmosphere do? (use the following words: meteors, radiation and temperature)</li></ul>
3	<ul style="list-style-type: none"><li>• How much of the Earth’s surface is water?</li><li>• Where is all the water stored?</li><li>• Why is water essential for life?</li></ul>

# Inference



Inferring is the ability to use two or more pieces of information from a text in order to arrive at a third piece of information that is implicit. It's about being able to work out the subtext or the implied meanings that lie beneath the surface. Inference making relies heavily on background knowledge (Tennent, 2015). This is knowledge of the world and knowledge of literature (language, narrative etc.) But inference making can also be improved in children by teachers regularly modelling the process out loud so that the implicit thinking of proficient readers becomes explicit to children (Yuill and Oakhill, 1988).

Developing inference in children then relies on knowledge (of the world and of literature), regular exposure to teacher modelling and regular guided practice.



## Types of Inference

Teachers need to be aware of the different types of inference that children need to make in order to be successful readers. This allows teachers to be deliberate and explicit in their teaching and modelling during reading sessions and to target questions effectively.

### Coherence Inferences

These inferences require the reader to make links within and across sentences and paragraphs. They require the reader to recognise that there is a gap in the information given by the author and that they need to infer meaning in order to fill that gap. Younger readers may not make these inferences automatically and need lots of teacher ‘thinking out loud’ (modelling) and discussion. Below are some of the main coherence inferences children are likely to encounter.

<b>Pronoun Resolution</b>	John asked Pam if he could borrow some money.	Here the child needs to successfully infer that John and ‘he’ are one and the same.
	Roger gave the ball to Barry and he ran off with it.	Here the child needs to infer that ‘it’ is the ball and Barry is ‘he’.
<b>Anaphoric Referencing</b>	The old shed creaked and groaned in the storm. With a sudden strong gust, the wind sent the shack toppling.	Here the child needs to infer that ‘shack’ is a synonym for ‘shed’
<b>Causal Reasoning</b>	The rain kept Tom indoors all afternoon.	Here the child needs to infer that it is likely that Tom didn’t want to go out in the rain.
	Jane dropped the vase so she went to get a dustpan and brush.	Here the child infers that the vase is broken because Jane dropped it.
<b>Bridging Inference</b>	The house was built. It was destroyed by the children. The parents were not happy. It had taken them a long time to build it from pieces of old wood.	Children make inferences by bridging information across sentences. By the end of the second sentence children should infer that this is a playhouse of some kind. By the third, they can infer the parents were unhappy because the children had destroyed it. By the end of the fourth sentence children should infer that the parents had built this ‘den’.

# Inference

## Elaborate Inferences

Elaborate inferences enrich the reading experience and deepen an understanding of a text. They require the reader to analyse language, call upon their knowledge of the world and use their knowledge of literature to pose hypotheses and draw conclusions (Quigley, 2020). They need to be modelled regularly by skilled readers who guide children through the process. The examples below illustrate that even relatively simple passages can prove to be rich wells of meaning when elaborated upon by a skilled reader with a strong background knowledge of the world and literature.

*Again, the dog carried back the useless, deflated ball and dropped it at the boy's feet. This time, in exasperation, the boy sent the ball spinning into the tennis courts. The boy let out an angry sigh and pulled his coat tight around him.*

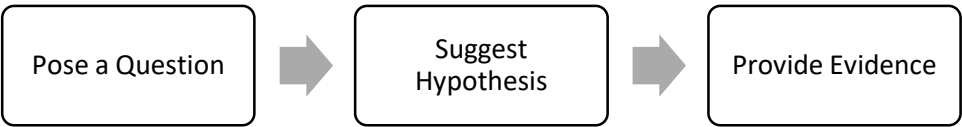
In this passage the reader would infer that this game of 'fetch' had been going on for a while ("again") and that the dog had likely damaged the ball ("useless, deflated"). They would infer that the boy was becoming tired of the game ("exasperation", "angry sigh") and that this may be because of the cold/wet weather ("pulled his coat tight around him"). So far these are all coherence inferences. We could tie all this information together to make the elaborate inferences that the boy doesn't like the dog very much and perhaps even regrets having it as the relationship is not a typical 'boy and his dog' often encountered in stories. We could infer that someone has made the boy take the dog out as he clearly doesn't want to be there. As readers we would need to read on to test our hypotheses.

*There was a hand in the darkness and it held a knife. The knife had a handle of polished black bone, and a blade finer and sharper than any razor. If it sliced you, you might not know you had even been cut, not immediately.*  
*The Graveyard Book, Neil Gaiman*

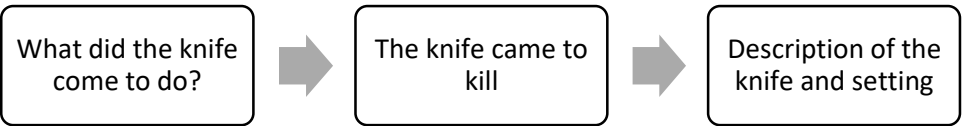
In this passage the reader could infer that the knife (and the hand that held it) were about to cause harm. The reader could use their knowledge of literature and infer from the word 'darkness' that unpleasant events tend to happen at night time in stories.. The reader could also use their knowledge of the world to infer that a murder or something violent is about to take place as knives are often used in such a way and that the knife is certainly described as being lethal. The reader could also infer that something unpleasant is about to happen as the author has not revealed *who* held the knife purposefully to create suspense and a sense of terror.

## Modelling Elaborate Inferences

A simple strategy to use with children when modelling and practising elaborate inferences is to pose a question, suggest a hypothesis and then model how to use knowledge of literature and knowledge of the world to provide evidence to support the hypothesis. When a hypothesis is generated teachers should model and encourage children to ask themselves '*How do I know?*'.



To illustrate this using the example from *The Graveyard Book* above, the process may look like this:



By regularly having this process modelled to them and by teachers expertly guiding children through practising making their own inferences, children will become more efficient at making inferences in their own reading (Yuill and Oakhill, 1988).

Inference Activities

Lasso and Annotate

Wednesday 15<sup>th</sup> October 2014.      Read as a writer.

Slow sentences  
Quick sentences  
Word choice  
stylistic devices  
Alliteration

verb, instead of walked  
crept so you know hes doing something secretive.

Read as a Writer

Jim **crept** forward, **invisible in the deep shadows** and stood hardly breathing outside the gate. He heard the carpet woman laughing quietly, and at that moment he took his chance. He **slunk** himself **like a cat** into a thin, small shape, and **glided out of the gate**. He tiptoed along the other side of the railings and stood with his breath in his mouth till a cart rumbled past. **He darted out behind it and ran alongside it until he was well past the workhouse, till his breath was bursting out of him. At last he fell, weak and panting, into the black well of a side alley.**

secretive verb. This gives a huge impact as you get more of a feeling of what jim is doing

This is a fast sentence and makes the reader dread quicker as it has no full stops. This gives tension to the sentence.

Metaphor - he can't be invisible. creates a eerie feel to the text

Simile - like a cat creates a picture in your mind.

Metaphor  
The side alley is not actually a well but this creates tension to make you think the alleyway is a place to hide for jim.

Makes the reader realise how much he wants to escape from the workhouse.

Variable verbs to show jim is unrrible, creates tension.

In 'Lasso and Annotate' (see above) children are given a key question or hypothesis e.g. 'Jim is frightened'. Children then have to highlight evidence in the text and make annotations explaining their choices. This can illicit strong discussion in the classroom and provides scaffolding to longer more in depth answers. For more information regarding scaffolding responses see 'Providing Support'.

Impression and Evidence Table

Impression	Evidence
Lily is an individual and isn't afraid to be herself	She reads penny dreadful whilst the rest of the class are busy with their deportment lesson
Lily stands up for weaker individuals	She punches Alice for being mean to Molly

These tables help add structure to inferences. They can be used to articulate inferences about characters, and settings. They can be used to scaffold children's responses so that they can eventually answer in continuous prose using sentence stems.

## Check for Understanding: Questioning



Questions should be used to develop critical thinking, promote discussion and encourage children to provide evidence to support their responses. When children are asked quality questions about their reading they are forced to think deeply and creatively about the text, promoting learning and reinforcing knowledge acquired through reading. The children's responses to these questions provide invaluable data for teachers in assessing children's understanding of a piece. When discussing literature, the teacher should model, and expect from children, high quality responses with evidence and explanations provided to support.

### Types of Questions

Teachers use a variety of questions in their lessons. Questions which require selected responses and questions which require constructed responses. Teachers also make use of monitoring questions which require quick responses. A list of questions stems used by teachers can be seen overleaf.

#### ***Quick Responses***

During reading, teachers ask quick monitoring questions to ensure a basic understanding of the text is being achieved. These often only require a quick and brief response to provide the information the teacher needs. These could be targeted, opened to hands-up, or require a class choral response, but their function is to be quick and to check for understanding.

#### ***Selected Responses***

Questions which offer children optional answers can be used to check for understanding whilst reducing cognitive load e.g. multiple choice, true or false statements, closed questions with optional answers.

#### ***Constructed Responses***

More open ended questions require longer more considered responses. It is vital that children are given scaffolding when answering these questions (see sentence stems below) Children also need plenty of practice answering these orally before attempting to write them down.

### Managing Responses

Children can practise answering any of these questions in 'think, pair, share' and then, as a class, responses can be refined and improved under the guidance of the teacher. Teachers can also use 'everybody writes'. Here all children write down a brief response to a question in draft form. The teacher can tour the room, gather intel, pick out key points from responses and make a judgement of the class's understanding

### Useful Sentence Stems and Scaffolding

Sentence stems should be encouraged in both oral and written responses to encourage children to articulate their thinking in structured, coherent responses. Some examples are:

- I think ... because ...
- This might mean ... because ...
- The word \_\_\_\_\_ is effective because ....
- The writer has used the phrase \_\_\_\_\_ to imply ...

## Question stems for Teachers across Key Stage 1 and 2

### **1a – draw on knowledge of vocabulary to understand texts**

- Which word in the text describes ... ?
- Find and copy one word/two words which tells/shows you ... ?
- What does the word . . . . . mean in this sentence ?

(This may be pupils writing the answer or joining boxes)

### **1d Make inferences from the text**

- Why did . . . . . say . . . . . ?
- Why was . . . . . feeling worried ?
- Why did . . . . . happen ?
- How do you know that . . . . . was excited ?

### **2a – give / explain the meaning of words in context**

- Find and copy one word meaning X
- Which word most closely matches the meaning of the word X ?
- How can you tell that X?
- Find and copy one word that suggests/shows that ...
- What does the word X suggest about X
- Find and copy one word from page X that tells you X
- What does the word X suggest about X
- What does [group of words] mean?
- What does the word X tell you about X?
- What does [group of words] mean in this sentence?
- Find and copy two different words from the sentence above that show ...

### **2b – retrieve and record information / identify key details from fiction and non-fiction**

- Write down three things you are told about X
- Which of these drawings best represents the Y?
- What was revealed at X place in the story?
- True or False Grid
- Give two reasons why X

### **2g identify / explain how meaning is enhanced through choice of words and phrases**

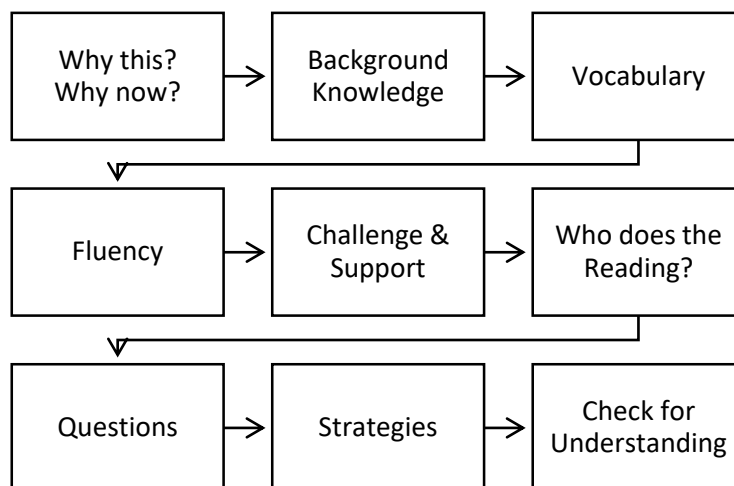
- Give two impressions ...
- Quote. What does this description suggest ...
- What impression do you get ...
- Find and copy ... that suggest ...
- Quote. What does this tell you about ...

### **2d – make inferences from the text / explain and justify inferences with evidence from the text**

- How can you tell that ...?
- What impressions of ..... do you get from these two paragraphs?
- Why did X happen?
- Look at X place in the text (paragraph). How do you know that X?
- Explain what X [a phrase/clause with challenging vocabulary] suggests about Y
- What evidence is there of X being Y
- What evidence is there of/that X ...
- Explain what X [a phrase/clause with challenging vocabulary] suggests about X
- What evidence is there of/that X. Give two points.
- According to the text, how did X happen?
- Why does X do this?
- In what way does X think .....?
- What are three ways that X shows .....?

## Planning at Edale

Teachers at Edale consider the following fundamentals of any reading lesson across any area of the curriculum. There is no expectation that a planning proforma is completed but the following areas must be addressed in any successful reading lesson.



### ***Why this? Why now?***

- There should be a clear rationale for the text being studied. It should be pitched so that it provides sufficient challenge for the class. It should sit within a sequence of learning, building on what has gone before and laying the foundations for future learning.

### ***Background Knowledge***

- Children should have the required background knowledge to access the text. If the purpose of the text is to develop knowledge, such as in a science or history lesson, then children should have a grasp of the fundamentals required to access the text.

### ***Vocabulary***

- Teachers should study the text thoroughly as part of planning and ensure they are aware of any words that children may struggle with. Teachers should make the decision as to which words to define before reading and which words to define through context clues and morpheme analysis.

### ***Fluency***

- Developing fluency is a vital component of all reading lessons across school. The vast majority of lessons should incorporate at least some element which develops reading fluency, whether this be choral or echo reading of key words or passages or pieces of independent reading.

### ***Support***

- Appropriate levels of support should be provided to ensure that all children in the class can access the text. See 'Providing Support in Reading Lessons' for more information.

### ***Challenge***

- An appropriate level of challenge should be evident in all reading lessons to ensure that even the most confident of readers are given a suitable level of challenge. See 'Providing Challenge in Reading Lessons' for more information.

### ***Who does the Reading?***

- The 'Read Aloud', 'Guided Read Along' and 'Accountable Independent Read' all have their places within a reading unit. Teachers should be clear what method(s) of reading they are using in a particular lesson and why. For more information see 'Who does the Reading?'

### ***Questions***

- A selection of questions should be considered carefully to illicit deep thinking from children and to allow teachers to assess the understanding of a text.

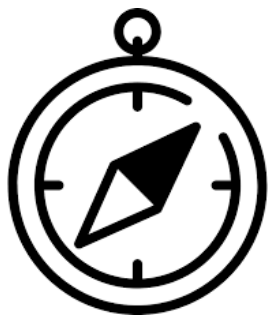
### ***Strategies***

- Teachers should look for opportunities within a text to model and provide practice for children to read strategically. The level of modelling and practice will depend on the class's current confidence in the reading strategies.

### ***Check for Understanding***

- A simple 'Check for Understanding' activity allows children time to reflect on their reading. It also gives teachers an opportunity to assess the understanding of individuals or groups and to intervene as necessary.

## Providing Support



The majority of reading teaching is done through whole-class reading. It is therefore essential that teachers consider how they can provide support in their lessons to ensure all children have equal access to the text being studied. The strategies below are just some of the ways in which teachers provide support for children in their lessons.

**Pre-read:** reading the text aloud to children before the lesson will help reduce cognitive load during the lesson. Potential areas of confusion can be addressed to give children an advantage during the main lesson.

**Summary:** Provide children with a summary of the text. This can be in a graphic organiser which they can refer to in the lesson.

**Glossary:** Dual-coded glossaries for any words or phrases that children may need can be provided to ease cognitive load.

**Manage the Read Along:** ensure children are only asked to read aloud passages that are appropriate for their level of fluency.

**Re-phrased Pieces** teachers can re-write particularly challenging passages, using simpler language choices. This allows children to still assimilate the narrative or knowledge independently. This approach should not be over-used for children who are working within the standard of their phase.

**Scaffolded Answers:** Provide children with sentence stems to structure their answers.

**Cloze Procedures:** These can be used to allow children to demonstrate their understanding without having to write long passages.

**Guided Group:** If the text is to be tackled independently by the rest of the class, during the lesson, the adults can provide support by delivering a guided group to those who may need it.

**Scaffolded Questions:** when asking inference questions, some children will need scaffolding. If asking the class “What impression does the author give of Scrooge?” Scaffold this further for children by identifying specific language choices to analyse “What impression does the simile “as solitary as an oyster” give you?. You can further scaffold this by providing a contrast “How would changing ‘oyster’ to ‘eagle’ change this impression?”

This approach can be summarised as: 1) Pose the Question 2) Identify Evidence 3) Provide Contrast

**Reciprocal Read:** A more thorough pre-teach of a text is sometimes required if children are going to be able to access the text in depth in the lesson. A strong format to follow for weaker readers is the ‘Reciprocal Read’ (EEF, 2019). Although this approach can be used with any child.

1. *Predict:* before reading children predict what will happen in the passage or what the passage will be about
2. Teacher reads the piece aloud to the group with children reading passages if appropriate.
3. *Clarify:* children discuss any words, phrases or ideas they don’t understand during and after the reading.
4. *Question:* children pose questions about the text that would help further their understanding. These could be literal (what is actually going on), inferential (things not explicit in the text) or authorial (why authors have chose specific words, phrases or devices)
5. *Summarise:* as a group or independently, children summarise and sequence the key events or messages of the text

## Providing Challenge



Teachers ensure there is challenge provided in all reading lessons for those confident readers in the class. The intention here is to encourage children to think more deeply about a text, call upon a larger and more developed schema, or to make use of a greater level of fluency.

**Remove Scaffolds:** Remove the scaffolds to success that you might be providing for the rest of the class (vocabulary banks, sentence stems, scaffolded questions) this requires children to think more independently.

**Associated Texts:** Provide additional texts or extracts of texts linked to the core text of the lesson. For example, poems around similar themes or from the same author, or news articles linked to the non-fiction focus of the lesson. This ensures children make use of their greater fluency and access a broader wealth of literature.

**Challenging Inference Questions:** Provide challenging inference questions that require the use of broader knowledge. This forces children to draw upon their detailed schemas of the world and literature.

**Support Opposing Views:** Ask children to provide evidence for opposing views on a theme, topic or character e.g. 'What evidence is there to support the view that Scrooge is a good person and a bad person?'

**Open-ended Questions:** Provide questions that are open-ended and don't necessarily have a 'right' answer. Children should be required to consider a wealth of evidence in their response e.g. 'which family was the most to blame for Romeo and Juliet's Death?' 'Is the Iron Man a threat to humankind? or for non-fiction 'Was the British Empire a Blessing or a Curse?'

**Evaluate Writer's Choice:** Evaluating an author's choice of language can be a rich avenue of exploration for the whole class. In order to push children further, task them with providing explanations as to why authors made certain events happen or had characters behave or say certain things.

**Stretched Comparisons:** In order to challenge children, encourage them to make comparisons between two seemingly unconnected things. For example, following reading regarding 'Big Cats', we could ask children to find similarities and differences between jaguars and crocodiles.

**Detailed Responses:** Tasking children to use phrases such as 'has connotations of' 'implies that' 'suggests that' provides a strong challenge and requires deep analytical thinking.

**Succinct Responses:** provide restraints for children so they have to be economical in their responses. This provides additional challenge and encourages children to consider their responses carefully.

**Creative Writing:** allow children to choose how they respond to a text. It is often interesting to ask children to respond in a non-congruent genre e.g. write a poem in which summarises the key points of a piece of non-fiction reading.

**Create Reading Aids:** Task children to create questions on the piece based on specific content domains or create glossaries or visual aids for future classes to use.

# Who does the Reading?

The power of the teacher ‘Read Aloud’ is well supported by research (Westbrook et al, 2018). Teachers reading texts aloud to their children models excellent prosody and frees children’s working memory to focus on comprehension. Teachers reading aloud also unlocks meaning for children as teachers expertly emphasise meaning through performance and grant access to texts way beyond the independent reach of their children.

However, children need opportunity to read independently, perform their reading aloud to an audience and to listen to their peers read. Therefore, although the teacher read aloud is the most commonly used model, three models of organising the reading in the class are used at Edale. Staff are aware of the strengths and limitations of each method and adopt each one when it is most appropriate, taking into consideration the age and confidence of their children and the complexities and nuances of the text being studied.

## Teacher Read Aloud

Here the teacher reads the piece aloud, modelling expert fluency.

### Strengths

- Exposes to challenging texts
- Model effective prosody
- Model strategies of comprehension
- Develops listening stamina
- It develops reading for pleasure

### Limitations

- Doesn’t build reading stamina
- Easy to disengage

## Guided Read Along

Here the class reads along and the teacher calls upon children to read in turn.

### Strengths

- Opportunity to read aloud to an audience
- Vital assessment of/for learning
- Immediate correction – develops good habits
- Simple differentiation
- Culture of listening and respect

### Limitations

- Easy to disengage
- Must pick text carefully
- Could be daunting for some

## Accountable Independent Reading

Children read the text independently and complete a ‘Check for Understanding’ activity

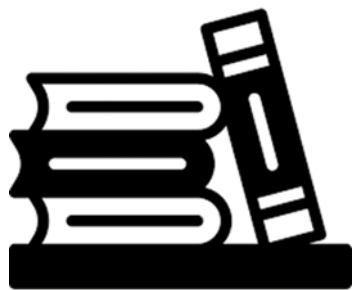
### Strengths

- Develops reading stamina
- It’s vital for future academic success
- Opens the world of literature

### Limitations

- Pronounced negative impact on weakest readers
- Need to consider support and challenge
- It needs to be accountable

Text Selection



Teachers carefully consider the texts they share with their class. Throughout their time at Edale it is important children are exposed to a wide and varied canon of modern and archaic literature including fiction, non-fiction, poetry and picture books.

Purpose of the Text

Teachers select texts for different purposes. Texts chosen fall into one of two categories: the ‘Class Reader’ and the ‘Studied Text’ .

<b>The Class Reader</b>	This could be any text. The text is selected as it will capture the interest of the children. It may be complex, it may be relatively simple but its purpose is to be read aloud, discussed and enjoyed.
<b>The Studied Text</b>	These are selected because they are worthy of closer study and are mostly out of independent reach of the children by approximately 12 months. Reading challenging books with children regularly greatly improves reading attainment (Westbrook et al, 2018). The teacher is able to scaffold and navigate children’s understanding. The text is explored in detail and teachers have a clear academic reason for studying the text.

A Wide and Varied Selection

Our reading spine (see over leaf) ensures children enjoy a range of literature including a mixture of archaic and modern fiction, non-fiction, poetry and picture books.

<i>Archaic Fiction</i>	<i>Modern Fiction</i>	<i>Non-fiction</i>	<i>Poetry</i>	<i>Picture Books</i>
Written in archaic prose, the language in these texts prepare children for future studies of classic literature	The wealth of children’s literature published is capitalised upon by our staff to capture the interest of our children	Children read from a well-established reading spine across science, history and geography.	Resilient in their nature, poems provide an excellent opportunity to discuss language and explore levels of meaning.	The rich tapestry of children’s picture books provides opportunity to discuss meaning in its varied forms.

Appropriate Texts

Teachers make use of Alex Quigley’s ‘Arduous Eight’ to gauge the appropriateness of a text for their children by assessing it against the criteria below.

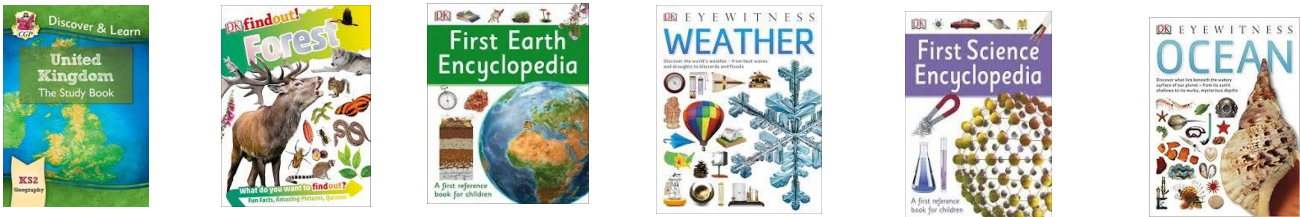
- 1. Background knowledge – the sheer range of necessary knowledge and related ideas in a given passage or whole text.
- 2. Range and complexity of vocabulary (including word length).
- 3. Use of abstract imagery and metaphorical language.
- 4. Sentence length and syntax.
- 5. Narrative or whole-text structures (flashbacks, change of perspective etc.).
- 6. The generic elements of the text e.g. a biographical account in history.
- 7. The scaffolds present, or absent, in a given text e.g. key word glossary.
- 8. Text length. e.g. longer texts including a broad range of information

	Modern Fiction	Classic Fiction	Picture Book	Poetry
	<p>The Book with no Pictures B.J. Novak</p> <p>I, Doko: The Tale of a Basket – Ed Young</p> <p>Tadpole’s Promise – Jeanne Willis, Tony Ross</p>	<p>The Cat in the Hat</p> <p>Traditional Stories (Sleeping Beauty, The Princess and the Pea, Pinocchio, etc.</p> <p>The Little House – Virginia Lee Burton</p> <p>The Tiger who came to tea – Judith Kerr</p> <p>Dogger – Shirley Hughes</p>	<p>Traction Man is Here - Mini Grey</p> <p>Not Now Bernard – David McKee</p> <p>On Sudden Hill – Benji Davies</p> <p>Lost and Found – Oliver Jeffers</p>	<p>Scissors by Allen Ahlberg (Modern)</p> <p>Nursery Rhymes (Traditional)</p> <p>The Wind – Christina Rossetti (Traditional)</p>
	<p>One Candle – Eve Bunting</p> <p>The Wolf Story: What really happened to Little Red Riding Hood – Toby Forward</p> <p>The True Story of the Three Little Pigs – Jon Scieszka</p> <p>Red Kite, Blue Kite – Ji-li Jiang</p> <p>Three Brave Women – C.L.G. Martin</p> <p>That Rabbit belongs to Emily Brown – Cressida Cowell</p> <p>T</p>	<p>Flat Stanley</p> <p>The Tale of Peter Rabbit</p> <p>The Little Prince – Antoine de Saint-Exupery</p> <p>My Naughty Little Sister – Dorothy Edwards</p> <p>Winnie the Pooh – A.A. Milne</p> <p>Where the Wild Things Are – Maurice Sendak</p>	<p>Grandad’s Island – Benji Davies</p> <p>Come Away from the Water, Shirley</p> <p>The Day the Crayons Quit/Came Back</p> <p>The Red Tree - Shaun Tan</p> <p>Dr Xargle’s Book of Earthlets</p> <p>Gorilla – Anthony Browne</p>	<p>Ning, Nang, Nong – Spike Milligan (Classic)</p> <p>The Frog – Hilaire Belloc (Classic)</p> <p>The Night before Christmas _ Clement Clarke Moore</p>
	<p>The Firework Maker’s Daughter</p> <p>Nim’s Island – Wendy Orr</p>	<p>The Iron Man – Ted Hughes</p> <p>Why the Whales Came – Michael Morpurgo</p>	<p>The Big Book of Blue</p> <p>Once Upon an Ordinary School Day –Colin McNaughton/Satoshi Kitamura</p> <p>Hansel and Gretel – Anthony Browne</p>	<p>Fortunately the Milk – Neil Gaiman</p> <p>There was a young lady whose nose/There was an old man with a beard – Edward Lear</p> <p>Revolting Rhymes – Roald Dahl</p>
	<p>Cloud Busting – Malorie Blackman</p> <p>The Legend of Podkin One-Ear – Keiran Larwood</p> <p>Walk Two Moons – Sharon Creech</p> <p>The Incredible Eco-systems of Planet Earth – Rachel Ignatofsky</p>	<p>Five Children and It – E.Nesbit</p> <p>Pippi Longstocking – Astrid Lindgren</p>	<p>Tuesday</p> <p>The Tunnel – Anthony Browne</p> <p>The Black Dog – Levi Pinfold</p> <p>The Lost Happy Endings – Carol Ann Duffy and Jane Ray</p> <p>Do not Lick this Book</p>	<p>How Doth the Little Crocodile- Lewis Carroll</p> <p>Topsy Turvy World – William Brighty Sands</p>
	<p>Odd and the Frost Giants</p> <p>Kensuke’s Kingdom</p> <p>The House with Chicken Legs</p> <p>The Storm Keeper’s Island – Catherine Doyle</p> <p>Boy in the Tower – Polly Ho Yen</p> <p>Sky Song – Abi Elphinstone</p>	<p>The Usborne Book of Greek Myths</p> <p>Kevin Crossley-Holland: Norse Myths (Modern)?</p>	<p>The Promise – Nicola Davies</p> <p>Way Home – Libby Hathorn, Gregory Rogers</p> <p>Rules of Summer – Shaun Tan</p> <p>The Garden – Dyan Sheldon and Gary Blythe</p> <p>The Old Man</p>	<p>The Sea – James Reeves</p> <p>Timothy Winters</p> <p>The Magic Box – Kit Wright</p> <p>This Morning I Have Risen Early –John Rice</p> <p>Hammer – Darren Stanley</p> <p>The Owl and the Pussycat – Edward Lear</p> <p>Silver – Walter de La Mare</p> <p>Daffodils – William Wordsworth</p> <p>The Lady Of Shallott – Alfred, Lord Tennyson</p> <p>If I had Yammer – Matthew Welton</p>
	<p>Street Child</p> <p>Clockwork</p> <p>Cogheart</p> <p>The Graveyard Book</p> <p>The Hobbit</p>	<p>Just So Stories</p> <p>Treasure Island</p> <p>The Tell-Tale Heart</p>	<p>The Paradise Garden</p> <p>Castles</p> <p>The Greenling</p> <p>The Island</p> <p>The Arrival</p> <p>Rose Blanche</p>	<p>The Raven</p> <p>Lost Words</p> <p>The Jabberwocky</p> <p>The Highwayman</p> <p>The Listeners</p> <p>The Dreadful Menace</p> <p>The Apple Raid</p> <p>The Tyger William Blake</p>

Non-fiction Reading Spine

Geography

EYFS – Year 4



Years 4 – 6

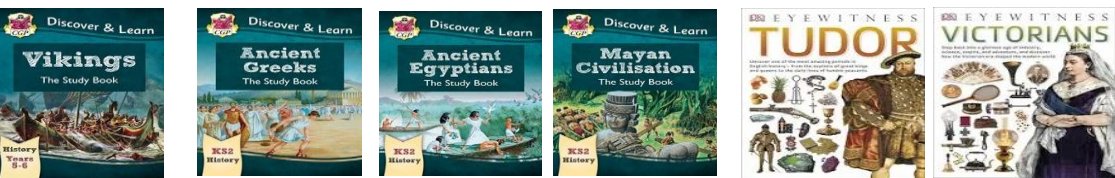


History

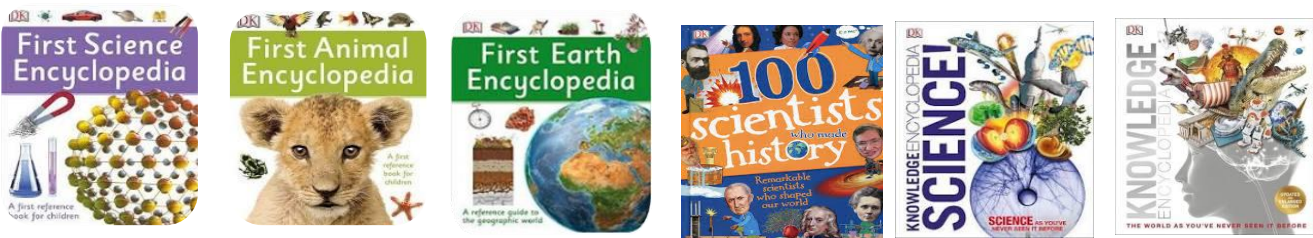
EYFS – Year 4



Years 5 – 6



Science EYFS – Year 6



## Common Latin Roots

Latin Root	Definition	Example
ambi	both	ambiguous, ambidextrous
aqua	water	aquarium, aquamarine
aud	to hear	audience, audition
bene	good	benefactor, benevolent
cent	one hundred	century, percent
circum	around	circumference, circumstance
contra/counter	against	contradict, encounter
dict	to say	dictation, dictator
duc/duct	to lead	conduct, induce
fac	to do; to make	factory, manufacture
form	shape	conform, reform
fort	strength	fortitude, fortress
fract	break	fracture, fraction
ject	throw	projection, rejection
jud	judge	judicial, prejudice
mal	bad	malevolent, malefactor
mater	mother	maternal, maternity
mit	to send	transmit, admit
mort	death	mortal, mortician
multi	many	multimedia, multiple
pater	father	paternal, paternity
port	to carry	portable, transportation
rupt	to break	bankrupt, disruption
scrib/script	to write	inscription, prescribe
sect/sec	to cut	bisect, section
sent	to feel; to send	consent, resent
spect	to look	inspection, spectator
struct	to build	destruction, restructure
vid/vis	to see	televise, video
voc	voice; to call	vocalize, advocate

## Common Greek Roots

Greek Root	Definition	Example
anthropo	man; human; humanity	anthropologist, philanthropy
auto	self	autobiography, automobile
bio	life	biology, biography
chron	time	chronological, chronic
dyna	power	dynamic, dynamite
dys	bad; hard; unlucky	dysfunctional, dyslexic
gram	thing written	epigram, telegram
graph	writing	graphic, phonograph
hetero	different	heteronym, heterogeneous
homo	same	homonym, homogenous
hydr	water	hydration, dehydrate
hyper	over; above; beyond	hyperactive, hyperbole
hypo	below; beneath	hypothermia, hypothetical
logy	study of	biology, psychology
meter/metr	measure	thermometer, perimeter
micro	small	microbe, microscope
mis/miso	hate	misanthrope, misogyny
mono	one	monologue, monotonous
morph	form; shape	morphology, morphing
nym	name	antonym, synonym
phil	love	philanthropist, philosophy
phobia	fear	claustrophobia, phobic
photo/phos	light	photograph, phosphorous
pseudo	false	pseudonym, pseudoscience
psycho	soul; spirit	psychology, psychic
scope	viewing instrument	microscope, telescope
techno	art; science; skill	technique, technological
tele	far off	television, telephone
therm	heat	thermal, thermometer

## Common Prefixes

Prefix	Definition	Example
anti-	against	anticlimax
de-	opposite	devalue
dis-	not; opposite of	discover
en-, em-	cause to	enact, empower
fore-	before; front of	foreshadow, forearm
In-, im-	in	income, impulse
in-, im-, il-, ir-	not	indirect, immoral, illiterate, irreverent
inter-	between; among	interrupt
mid-	middle	midfield
mis-	wrongly	misspell
non-	not	nonviolent
over-	over; too much	overeat
pre-	before	preview
re-	again	rewrite
semi-	half; partly; not fully	semifinal
sub-	Under	subway
super-	above; beyond	superhuman
trans-	across	transmit
un-	not; opposite of	unusual
under-	under; too little	underestimate

## Common Suffixes

Suffix	Definition	Example
-able, -ible	is; can be	affordable, sensible
-al, -ial	having characteristics of	universal, facial
-ed	past tense verbs; adjectives	the dog walked, the walked dog
-en	made of	golden
-er, -or	one who; person connected with	teacher, professor
-er	more	taller
-est	the most	tallest
-ful	full of	helpful
-ic	having characteristics of	poetic
-ing	verb forms; present participles	sleeping
-ion, -tion, -ation, -ition	act; process	submission, motion, Relation, edition
-ity, -ty	state of	activity, society
-ive, -ative, -itive	adjective form of noun	active, comparative, sensitive
-less	without	hopeless
-ly	how something is	lovely
-ment	state of being; act of	contentment
-ness	state of; condition of	openness
-ous, -eous, -ious	having qualities of	riotous, courageous, gracious
-s, -es	more than one	trains, trenches
-y	characterized by	gloomy