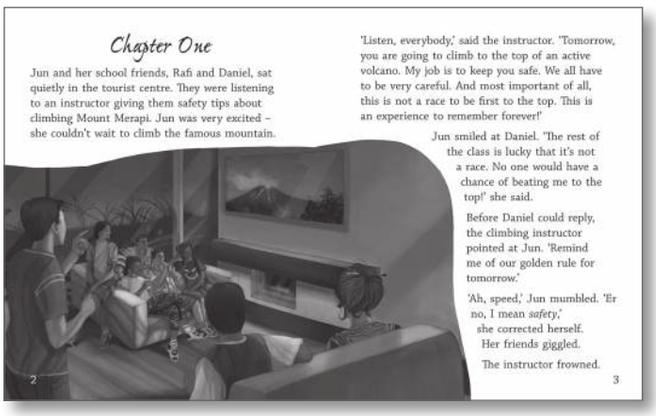
SECTION 1: TEACHING READING

What is Reading?

When you pick up a book, open a web-link or read a set of instructions, what is it that directs what you are doing? You will have had a purpose in mind that shapes how you read and what you do – you might want to settle down and read your new novel, or to check what time your flight is, or you might need to set up your new tablet computer. Sometimes reading will be for pleasure, sometimes for work or to glean information; each of these purposes requires you to read, but in a subtly different way.

In this Teaching and Assessment Guide, we define reading as a process by which the reader gains meaning from the printed word[1]. Reading is a complex act, whatever the purpose and whatever the age of the reader: it requires the control of many aspects – the ability to match letters to their corresponding sound (grapheme/phoneme correspondence); to blend sounds together to make words; to look for known parts in longer, multisyllabic words; to read sentences, understanding how word order, punctuation and vocabulary choice all serve to convey the author's intention; to know how texts are constructed and to understand their purpose and meaning.

This complex task of reading starts with looking[2]. Beginner readers need to learn how print works. They have to attend to those black squiggles on a white page, to know that they track one-to-one accurately across a line of text from left-to-right in English, to begin to notice letters and words they know, and to understand that what they say has to match what they can see on the page. As children learn more about the alphabetic code, they begin to break the words they can see into separate phonemes, blending them together to read the word. They begin to recognise recurring parts of words such as 'ing' and 'ed' and they link what they already know to the new words they encounter. As more and more words become automatically recognised, reading becomes faster and more fluent. The child starts to sound like a reader. As accuracy and fluency develop, the reader can go beyond the 'words on the page' and draw on the text to infer characters' feelings, thoughts and motives from their actions, justifying inferences with evidence. Reading for information takes place on topics that are well beyond the experience of the reader and involve subject-specific and technical vocabulary. Opportunities to read regularly and receive well-timed feedback and encouragement from the teacher are needed long after word reading accuracy with most letter-to-sound relationships has been achieved. Reading is just as much about language processes as it is about word reading processes.



Chapter One

Jun and her school friends, Rafi and Daniel, sat quietly in the tourist centre. They were listening to an instructor giving them safety tips about climbing Mount Merapi. Jun was very excited – she couldn't wait to climb the famous mountain.

'Listen, everybody,' said the instructor. 'Tomorrow, you are going to climb to the top of an active volcano. My job is to keep you safe. We all have to be very careful. And most important of all, this is not a race to be first to the top. This is an experience to remember forever!'

Jun smiled at Daniel. 'The rest of the class is lucky that it's not a race. No one would have a chance of beating me to the top!' she said.

Before Daniel could reply, the climbing instructor pointed at Jun. 'Remind me of our golden rule for tomorrow.'

'Ah, speed,' Jun mumbled. 'Er no, I mean *safety*,' she corrected herself. Her friends giggled.

The instructor frowned.

2

3

As readers mature and develop fast and fluent word reading skills, accessing the literal meanings in text become easier. But what about the layers of meaning that exist 'under the surface' of text? Thinking about the component parts of comprehension offers a way to understand the reading process of a reader between the ages of eight and twelve. To begin with, each word itself must be read. This is more complex than decoding by matching graphemes to phonemes and then a plausible pronunciation; the reader has to access the context and the specific usage of that word in that place. In English, words have multiple meanings and sometimes

[1] Bodman, S. and Franklin, G. (2014). Which Book and Why: Using Book Bands and book levels for guided reading in Key Stage 1. London: IoE Press

[2] Clay, M. M. (2016). Literacy Lessons Designed for Individuals (Second Edition) Auckland, N.Z.: Heinemann

different pronunciations, the precision of each informed by the surrounding context and grammatical structure. For example, 'wind' is uttered differently depending on the meaning and whether we are talking about weather, or a mechanical toy. Using knowledge of letters and words needs to be fast, fluent and flexible, but there are many more skills to be learned, some of which present particular challenge to the second language learner.

Comprehending and making sense of a text is an integrative process; we have to make links between the sequences of sentences we read, often constructing bridges to link between each sentences. Integrating sentence meaning in this way is an important aspect of inference. For example, in the text the reader has to

John was at the beach.

He trod on some broken glass.

He had to go to hospital.

understand that 'he' throughout the sentences is John, that the glass was on the beach and the cause of the hospital visit is the injury due to broken glass. None of these things are stated in the text, they are understood by integrating the sentences and resolving the pronoun use.

Comprehension is also a constructive process, in which explicit information in a sentence or group of sentences is supplemented by knowledge about the world from long-term memory. As we read, we construct a mental model, a picture of your general understanding. This means that we don't need to store every word of the text in order to keep reading with the previous meaning in our mind. It also enables us to fill in details of character, setting and potential story structure, through inference.

Comprehension involves metacognitive processes, too. As we read, we might suddenly stop. Something is alerting us to a jarring in what we expected to read and what we have understood. This might be because of our prior knowledge of a topic or a character, or because it doesn't seem to fit with the story structure or language register.

Reading comprehension, therefore, involves the interaction of key processes, all of which are vital in reading with understanding and gaining meaning. Tennent, Reedy, Hobsbaum and Gamble (2016) offer a list of reading components for the teacher to consider as they teach and assess reading comprehension skills:

- Vocabulary
- Grammatical understanding
- Memory
- Inference-making
- Comprehension monitoring
- Background knowledge. (Tennent at al. (2016, page 15)[3]

[3] Tennent, Reedy, Hobsbaum and Gamble (2016) Guiding Readers – Layers of Meaning London: IoE Press

Teaching Reading

Whatever the age of the reader, books need to be engaging, motivating and above all pleasurable to read. Classrooms provide many different opportunities for readers to engage in reading for purpose and pleasure throughout the primary school phase. Teachers read and share stories and rhymes. They provide opportunities for children to read and share books with friends, or quietly by themselves. They make available a wealth of reading material, including access to the Internet and the use of information technology. Teachers demonstrate how reading 'works' in shared reading sessions; perhaps showing how to locate information in a book about animals, or looking at how the author made the story more exciting by using some really interesting words. All teaching of reading requires good quality books, whether the teaching context be modelled, shared, guided or independent reading. This Teaching and Assessment Guide focuses specifically on the use of quality texts in guided reading.

Reading Journals

The Cambridge Reading Adventures provide good quality texts for guided reading sessions. They are also designed to offer the context for 'jumping off' into reading, developing a personal reading taste for style and genre. As well as using the range of lesson plans and supporting resources offered in this Teaching and Assessment Guide, Reading Response journals provide opportunities to respond to and interpret their reading on an individual basis. In these journals, teachers encourage readers to generate their own meanings by responding to the texts by composing messages about their own thoughts and reflections. It also provides the context to link Cambridge Reading Adventures books to other texts, both fiction and non-fiction and to gather interesting and thought-provoking words and phrases as a resource for writing. Children can be prompted to ask questions of their own reading, using their background knowledge and experiences to create a personal response and an individual reaction. This is then recorded in a reading response journal, providing a link to the 'active', 'constructive' and 'metacognitive' elements of becoming a lifelong reader described above.

A reading journal could be created using notebooks and pens, or set up as electronic documents on a computer or tablet. The important thing is to make sure that each child can 'make it their own', choosing how to present their thoughts and ideas, sometimes illustrating their ideas and responses.

Opportunities to put thoughts into words support active meaning making and deep comprehension. On page 30 – 33 in this Teaching and Assessment Guide, you can find some suggestions for books reviews and reading logs. These are just a few examples of the many kinds of reading journals you can create with children. Use your imagination – and theirs!

Reading journals: the teacher's role

The teacher's role is to establish the purpose for writing an entry in the reading response journal:

Initial responses to the book	What do you think of the book after reading a few pages? How have your impressions changed? Would you recommend the book to others? Why/Why not? Who else should read this book and why?
Comment on particular characters or events in the book	Is there a character that you love or hate? Are the characters true to life? What has the author done to create that reality?
Link events or facts in the book to the reader	Does this book remind you of another book you've read? Or something that's happened to you?
Use the text as a resource for writing	Does the book have some good phrases and expressions that could be used in writing? How are the sentences structured? What effect do they have on the reader?
Presents differing points of view Draws a conclusion based on the argument presented.	Written in the present tense Connectives link the points being made ('however', 'therefore'). Addresses the reader more generally
Clear statement of the concern to be addressed Logically sequence leading to a conclusion	Written in the present tense Use of powerful, often emotive language to put over the point of view

Reading Fiction Books

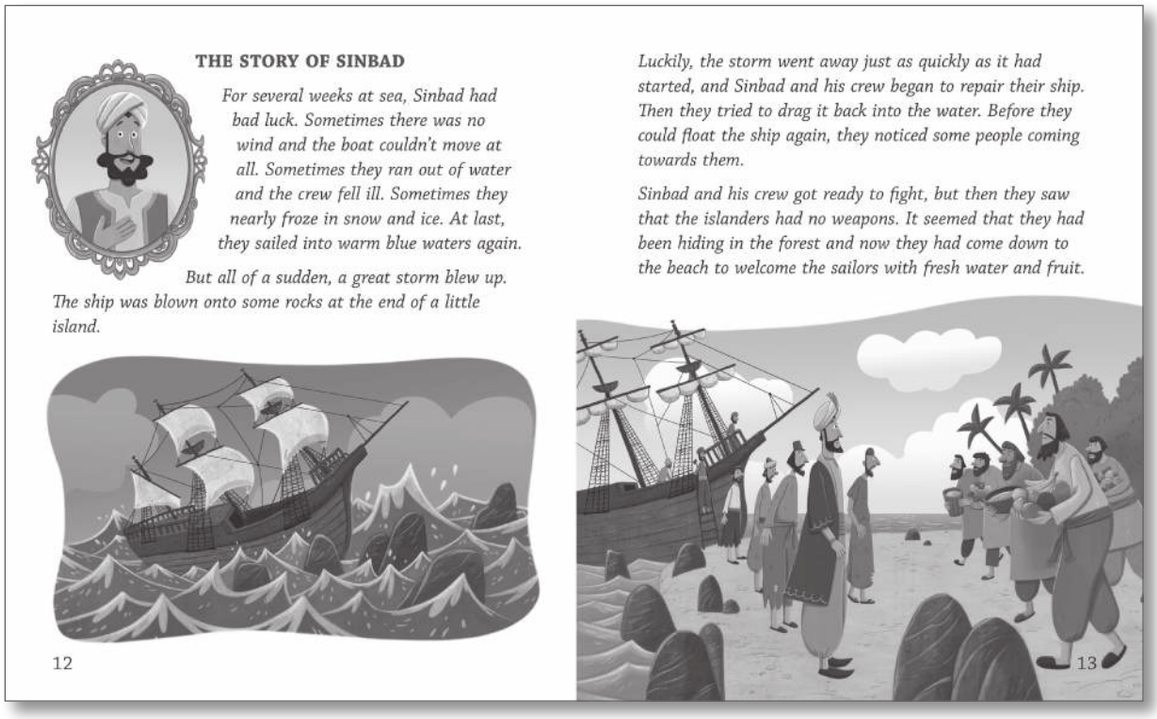
Fiction is all about story-telling. As readers, we choose stories that excite, intrigue, puzzle or frighten us. We look for stories that reaffirm our own lives or take us to lives we can only imagine. Haven[4] described stories as 'the primary roadmap for understanding, making sense of, remembering and planning our lives'. What makes a story? It has been said that there are just a small number of basic story themes, and these have been around since humans first began to tell stories: monsters and villains are overcome; the poor become rich through good fortune or wrong-doing; quests are made to seek to do something or to right a wrong; voyages to unknown worlds are undertaken and the adventurer returns to tell the tale. Stories can be funny or tragic, or a mixture of both.

Fiction writers rework or revise these themes to continue to tell new stories. They intermingle the themes – a quest may have elements of comedy; a monster story might have a rags-to-riches ending. Writers take those basic plots and situations and, by reinventing them, they make it their own.

When writing a book, an author always has the potential reader in mind. A book written to be shared by a parent or carer with a young child sitting on her lap will be a very different sort of book to that which an older reader would chose to read on their own in bed at night. The writer's purpose and audience dictate the style, scope, vocabulary and even the length of the text. The fiction books in Cambridge Reading Adventures have been written specifically to be used in a small group guided reading context, led by a teacher, to support the teaching of reading.

Reading is first and foremost about making meaning. In the Early and Transitional stages of Cambridge Reading Adventures, young children are learning to read using short, motivating texts which mirror the natural pattern of spoken language, with words and phrases within the child's conceptual understanding, and which support the development of word reading with strong grammatical structures and clear meaning.

At around the age of 8, the nature of reading changes. Books at the Conventional Stage support this change. Stories have become more complex, using unfamiliar language structures and often include subjects outside of a child's


THE STORY OF SINBAD

For several weeks at sea, Sinbad had bad luck. Sometimes there was no wind and the boat couldn't move at all. Sometimes they ran out of water and the crew fell ill. Sometimes they nearly froze in snow and ice. At last, they sailed into warm blue waters again.

But all of a sudden, a great storm blew up. The ship was blown onto some rocks at the end of a little island.

12

Luckily, the storm went away just as quickly as it had started, and Sinbad and his crew began to repair their ship. Then they tried to drag it back into the water. Before they could float the ship again, they noticed some people coming towards them.

Sinbad and his crew got ready to fight, but then they saw that the islanders had no weapons. It seemed that they had been hiding in the forest and now they had come down to the beach to welcome the sailors with fresh water and fruit.

13

Sinbad

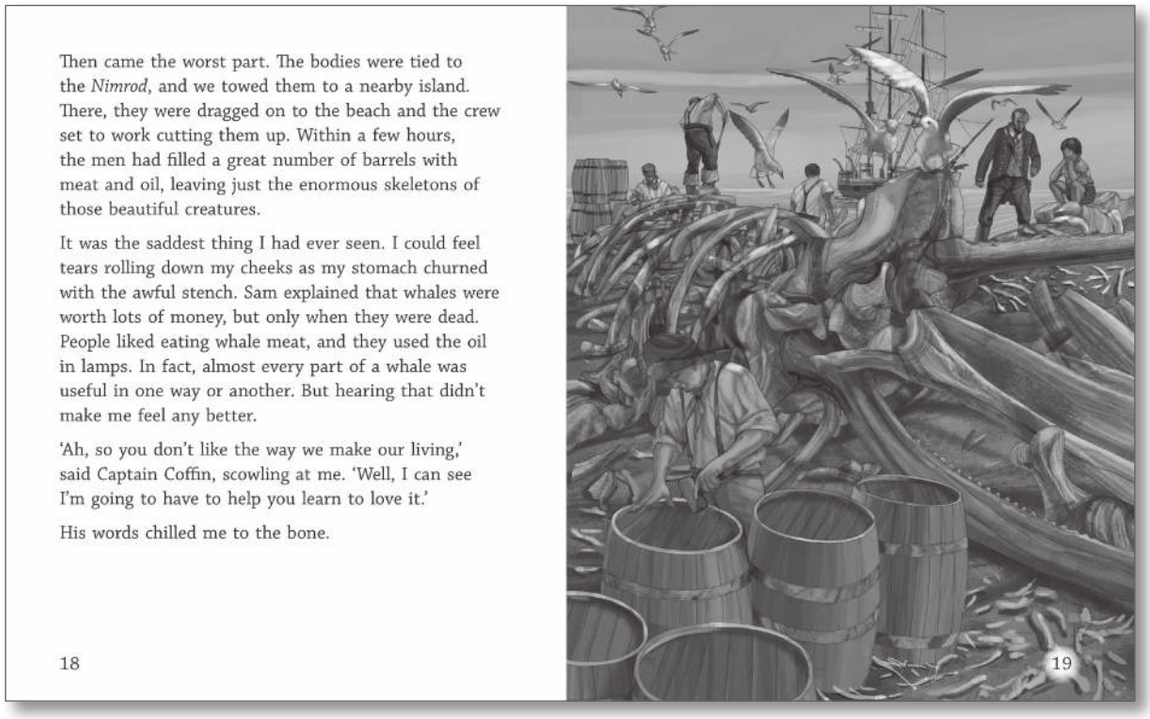
[4] Haven, K. (2007: 3). *Story Proof: The Science Behind the Startling Power of Story*. Westport, CT: Libraries Unlimited.

personal experience. Stories have multiple events occurring over time and space, and with fewer illustrations to support the reader's imagination.

Stories require more inferential links to be made. Inference is crucial to reading comprehension. Readers have to move beyond the literal meaning of the actual words on the page, to read 'between the lines' to fully comprehend the author's intention. Kintsch and Rawlson[5] describe this as the reader forming a mental or 'situation' model of the story. Readers, they argue, use their prior knowledge, their understanding of the subject and of how stories work, to fill in the gaps. Fiction books in the Cambridge Reading Adventures have strong story structures to support comprehension. Themes build upon children's own experiences by placing new characters in familiar events, or through traditional retellings of tales from around the world. As books become longer, stories are often sustained over two or more events, or over time. Language structures become more complex, with the meaning sometimes implied by the word order or the author's choice of vocabulary.

Motivation is key to reading comprehension. Wery and Thomson (2013)[6] claim that there is clear evidence linking motivation to strong reading outcomes. Achievement in reading is influenced by the learner's self-efficacy to succeed. Stories in the Conventional Stage of Cambridge Reading Adventures are written to motivate, interest, challenge and excite developing young readers as they continue on their reading journey.

The teaching notes at the back of each book offer guidance to teachers for teaching inference-making in story. Many of the follow-up suggestions provide activities designed to support developing comprehension. This Teaching and Assessment Guide describes each story in detail, and explains the teaching opportunities featured at each strand (see pages 36-108). The supplementary activity sheets provide comprehension and composition work for children to complete independently, either during or after their series of guided reading lessons. 6


Then came the worst part. The bodies were tied to the *Nimrod*, and we towed them to a nearby island. There, they were dragged on to the beach and the crew set to work cutting them up. Within a few hours, the men had filled a great number of barrels with meat and oil, leaving just the enormous skeletons of those beautiful creatures.

It was the saddest thing I had ever seen. I could feel tears rolling down my cheeks as my stomach churned with the awful stench. Sam explained that whales were worth lots of money, but only when they were dead. People liked eating whale meat, and they used the oil in lamps. In fact, almost every part of a whale was useful in one way or another. But hearing that didn't make me feel any better.

'Ah, so you don't like the way we make our living,' said Captain Coffin, scowling at me. 'Well, I can see I'm going to have to help you learn to love it.'

His words chilled me to the bone.

18

19

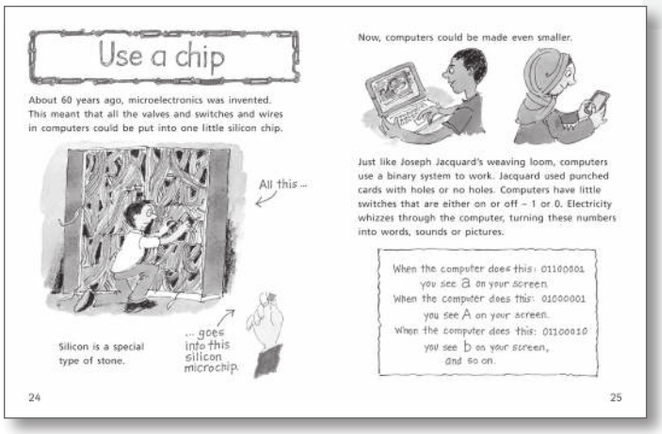
Hunters of the Sea

[5] Kintsch, W., & Rawson, K. a. (2005). Comprehension. In M. J. Snowling & C. Hulme (Eds.), The Science of Reading: A Handbook (pp. 209-226). Malden, Ma: Blackwell.

[6] Wery, J., & Thomson, M. (2013). Motivational strategies to enhance effective learning in teaching struggling students. Support For Learning, 28(3), 103 -108.

Reading Non-fiction Books

If we stopped and thought about the reading we have done over the last 24 hours, a large proportion of that reading is likely to have been non-fiction: consulting a recipe book to check the amount of sugar needed; following a set of instructions to load a new computer programme; searching the Internet for the best deals on flights to our chosen holiday location. Non-fiction reading forms an integral part of our daily lives.



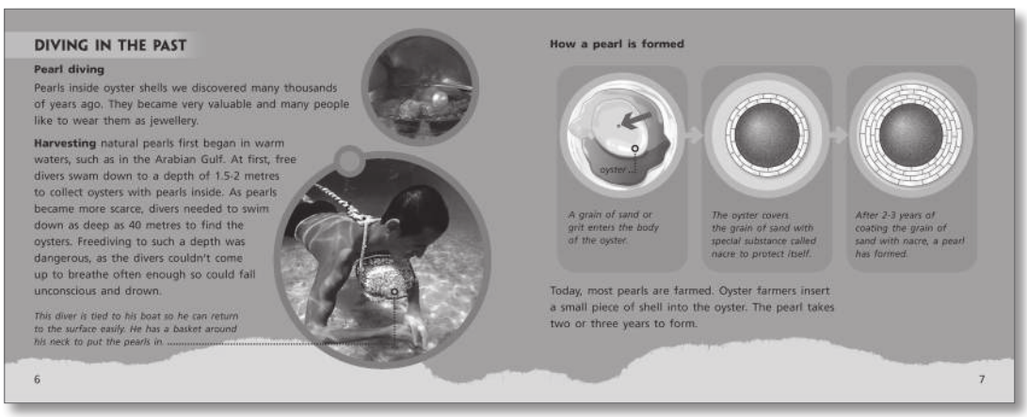
Efficient readers modify the way they read according the nature of the text[7]. They will have a purpose when reading it - to answer a question or to find out more information. Reading non-fiction for a purpose is crucial – the reader has to be able to ask 'what do I want to get from this book, and why?'. That does not mean reading non-fiction is not pleasurable. A young child who loves dinosaurs will be motivated to read a book about prehistoric animals simply because of that interest. Likewise, reading a good story can lead the reader to want to explore the real-life setting or events that provided the stimulus for the plot. However, there are clear differences between story books and books predominantly written for information, and they need to be taught differently.

Whilst not a definitive list, it is generally agreed that there are six main non-fiction purposes or 'genre' types[8]:

- to recount or retell an event
- to report or describe something
- to instruct or to describe a procedure
- to explain how things work or how they came to be
- to discuss a particular issue, acknowledging different points of view
- to persuade the reader towards a particular position upheld by the writer.

In the Early and Transitional Stages of Cambridge Reading Adventures, authors wrote specifically for these purposes, enabling teachers to present one type of genre at a time, very clearly, and to teach the structural organisation and language features which support that purpose for reading. (See the table on page 15.)

Whilst non-fiction texts in the Conventional Stage follow the same language structures and text features as those in the earlier stages (such as use of labels and captions, fact boxes, maps and diagrams), most of the non-fiction books featured employ a range of different text types according to purpose. For example, a non-chronological report about diving can be interspersed with an explanation of how pearls are formed, and a persuasive text considering the importance of conservation.



Diving Under the Waves

[7] Wray, D. and Lewis, M. (1997). Extending Literacy: Children Reading and Writing Non-fiction. London, UK: Routledge.

[8] Bodman, S. and Franklin, G. (2014). Which Book and Why Using Book Bands and Book Levels for Guided Reading in Key Stage 1. London: IoE Press.

As reading progresses, readers will begin to encounter subject matter less familiar to them. Teachers will choose texts for guided reading predominantly according to the purpose for reading. However, they will also be considering the child's interests and exploiting their prior knowledge when approaching a new, unfamiliar subject. Good book choice is essential. As well as new subject matter, non-fiction texts will offer challenge in the grammatical structures and technical vocabulary choices used to convey the information. The teaching notes at the back of each book offer support for teaching non-fiction reading effectively. They provide links to the wider curriculum, ensuring that the books are used for a valid purpose. Guidance is provided to help teachers decide on the appropriate book to meet the needs of their group. Follow-up suggestions provide activities designed to develop non-fiction reading skills. Many of these are exemplified on the accompanying activity sheets.

Recount	• A sequence of events written in chronological order	• Written in the first (I/we) or third (he/she/they) person • Past tense verbs to indicate the event being retold has already occurred • The sequence of events is indicated by temporal connectives (first, next, later).
Report	• Commonly non-chronological: the sequence is determined by the component parts.	• Written in the present tense • Addresses the subject generically – not about specific things or people.
Instruction	• Chronologically sequenced steps, sometimes numbered. • May include diagrams	• Uses imperative verbs • Addresses the general reader • May include language of sequence (first, then, after that)
Explanation	• Steps organised in a logical sequence to explain or describe the process • Often use diagrams and cycles	• Written in the present tense • Temporal and causal connectives (because, in order to) used
Discussion	• Presents differing points of view • Draws a conclusion based on the argument presented.	• Written in the present tense • Connectives link the points being made (however, therefore). • Addresses the reader more generally
Persuasion	• Clear statement of the concern to be addressed • Logically sequence leading to a conclusion	• Written in the present tense • Use of powerful, often emotive language to put over the point of view

An Introduction to Cambridge Reading Adventures Strand Readers

Cambridge Reading Adventures comprises three stages: Early, Transitional and Conventional. There are Teaching and Assessment Guides provided at each stage.

Effective teaching in guided reading needs to offer materials with the right amount of challenge. Books at the Early and Transitional stages are organised into Book Bands[9] to provide a gradient of challenge for beginner readers. *Please see the Early and Transitional Teaching and Assessment Guides for detailed information about using Book Bands for guided reading, and assessment using banding for children learning to read.*

Once children are able to process a wide range of language structures, can decode fluently and are able to extract meaning from text, banding becomes no longer appropriate. This is because the elements that make a text challenging become far more nuanced; familiarity with the context, social and historical setting begin to exert a greater influence than in texts for learners between four and eight years old.

What are 'Strands'?

Guided reading books written for seven to twelve year olds bring a different set of considerations than those for young beginner readers. Books at the Conventional stage are arranged in strands that reflect the notion of reading as an adventure for young readers. Strands provide a different, more appropriate way to help evaluate text progression.

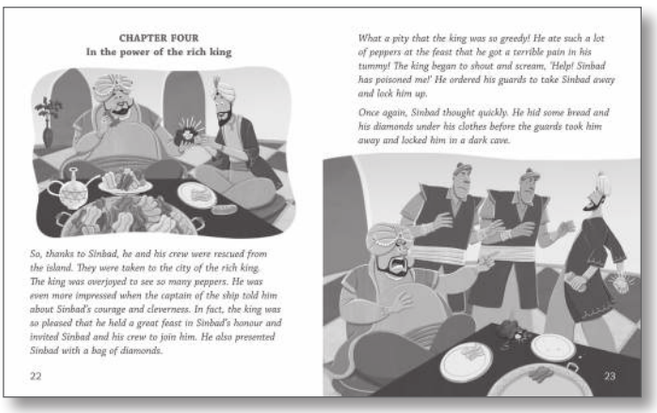
Children have learned the basic skills of reading, and are now ready to use those reading skills to learn. At this point in a child's reading progress, most words can be easily decoded, even complex, unfamiliar multisyllabic words. Books for seven to twelve year olds need to provide the environment in which to become fluent with a range of wider reading skills, as the nature of reading instruction in school changes.

The young reader now needs to apply these acquired word reading skills to an ever-increasing range of content and complexity: in the way characters are portrayed; in the lessening use of illustration to support the story line; in the length and complex structure of sentences. Content matter becomes less familiar and vocabulary increasing challenging. No reader ever stops using word reading skills. When we are reading a text book, for example, and come across words we do not know (such as 'stratigraphic' or 'nomenclature'), we use phonic and morphemic knowledge to sound out and chunk. We can read the words, even though we may not know what they mean. These are the challenges for the developing reader: 'The ability to comprehend text ... is a skill that will continue to develop throughout adult life'[10].

The challenges at the Conventional Stage of reading relate far more to the accessibility of context and subject, literary and language features, grammatical structures and vocabulary. Longer stories with multiple events, occurring over time, and with complex character relationships, require sustained concentration for extended periods. Gaining meaning of the text as a whole (text coherence) requires the reader to make inferential links using semantic and syntactic features. For example, in this line for 'A Tale of Two Sinbads' (Explorers – Strand 3):

The king '… held a great feast in Sinbad's honour and invited Sinbad and **his** crew to join **him**.'

the reader has to know that 'his' refers to Sinbad and 'him' refers to the king. This type of inferential reading cannot be taken for granted.


CHAPTER FOUR
In the power of the rich king
So, thanks to Sinbad, he and his crew were rescued from the island. They were taken to the city of the rich king. The king was overjoyed to see so many peppers. He was even more impressed when the captain of the ship told him about Sinbad's courage and cleverness. In fact, the king was so pleased that he held a great feast in Sinbad's honour and invited Sinbad and his crew to join him. He also presented Sinbad with a bag of diamonds.
22
What a pity that the king was so greedy! He ate such a lot of peppers at the feast that he got a terrible pain in his tummy! The king began to shout and scream, 'Help! Sinbad has poisoned me!' He ordered his guards to take Sinbad away and lock him up.
Once again, Sinbad thought quickly. He hid some bread and his diamonds under his clothes before the guards took him away and locked him in a dark cave.
23

[9] Bodman, S. and Franklin, G. (2014). *Which Book and Why: Using Book Bands and book levels for guided reading in Key Stage 1*. London: IOE Press

[10] Oakhill, J., Cain, K. and Elbro, C. (2015). Understanding and Teaching Comprehension: A Handbook. London: Routledge, p.4.

Authors also employ structural techniques such as chapters, headings and flashbacks to shape the book and support the reader through the story. All these areas of challenge interact to influence the position of a book in a particular strand.

Curriculum Links

The strands also take into account the requirements of any given curriculum for the reader at a specific point in their learning. Attention has been paid to age-related programmes of study, using the English National Curriculum and the Cambridge Assessment International Education Primary English Curriculum Framework, to ensure that books address teaching and learning needs in whatever context. A variety of fiction and non-fiction texts provide coverage of topics and subjects commonly covered in the school curriculum, such as the environment, travel and technology. As well as stories, books within the strands include myths and legends, poetry and playscripts, all appropriate to the curriculum expectations for the average age group. Authors have noted the requirements for grammar and vocabulary knowledge, and ample opportunity is provided in the texts for teachers to teach for increasing sentence complexity and to explore new more challenging words through supportive contexts and appropriate themes.

Strand Progression

Pathfinders – Strand 1	Age 7–8 approx. G3-G4
Wayfarers – Strand 2	Age 8–9 approx. G4-G5
Explorers – Strand 3	Age 9–10 approx. G5-G6
Voyagers – Strand 4	Age 10–12 approx. G6-G8

Choosing the right book

Text challenge at each strand is aimed at the average level for each age group. However, teachers have flexibility of choice. Use of the assessments (in Section 3 of this Teaching and Assessment Guide) will help place children in an appropriate strand. The books are not confined to use in a specific year group but the reading attainment with a year group is the point of reference; books for 7–8, 8–9, 9–10 and 10–12 year olds. For higher attaining children, teachers can choose books from the year group above. Some children may still require the support of a banded system if they are not yet working at the expected standard for the 7–8 age group until the end of the year or into the next.

The wide variety of subjects and text types throughout the Conventional Stage also enables teachers to follow children's interests and motivation. A child fascinated by space travel, for example, may be motivated to read 'Journey to Callisto' with a more able friend, even if not reading at Strand 3 themselves. This makes the books at this strand a very flexible resource for teachers.