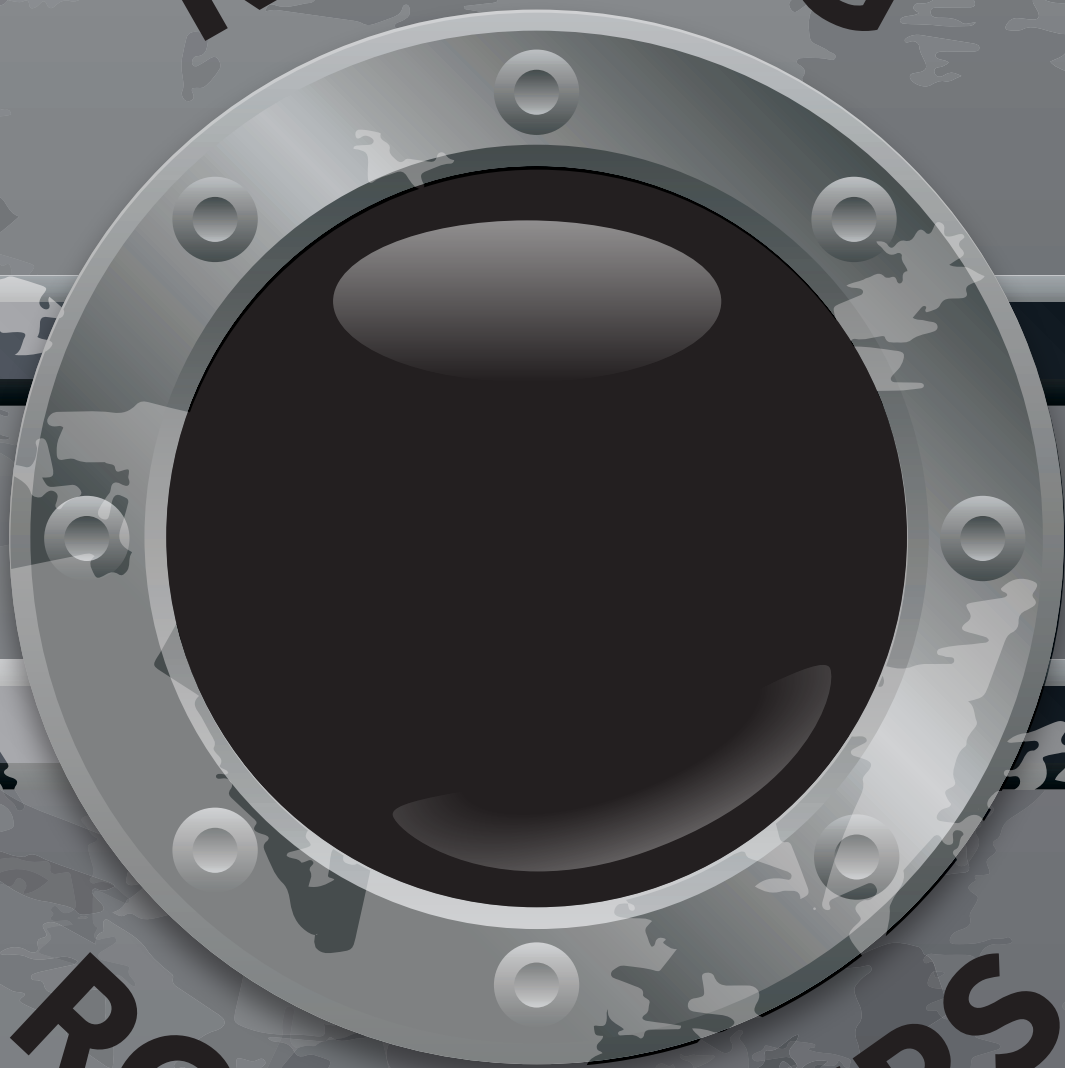


READING



ROCKETEERS



JOHN MURRAY

Introduction

Reading Rocketeers has been written for those readers who have secured their ability to decode but still lack confidence in their reading ability and require support in order to strengthen and develop core reading skills.

Designed as a Reading Intervention tool for teaching those who struggle with comprehension, this resource is easily adaptable to help learners secure expected levels of reading attainment by the end of Key Stage One or to use with weaker readers in Key Stage Two and beyond.

This is achieved by enabling learners to focus upon and engage with three key elements of reading comprehension:

- The explicit teaching and learning of specific higher order reading skills including deductive and inferential reasoning.
- Creating opportunities for wider understanding of contextualised language in order to ensure concrete understanding of what has been read and create important links both within the text and beyond.
- Developing meaningful fluency that supports and enhances deeper understanding of the text.

Setting up your reading group

Research suggests that the optimum number of readers within any given Reading Intervention group is six. This is particularly important when teaching weaker or less confident readers. It maximises the interaction, discussion and learning opportunities for all, reduces the risk of individual voices being lost or undervalued and provides a safer platform in which all members of the group can express themselves freely and explore both the text and each other's opinions in more depth.

It allows the Guide to monitor individuals within the group more effectively, providing them with valuable feedback that is immediate and pertinent to their needs.

With this in mind, it should be noted that the effectiveness of Reading Intervention sessions has been shown to be reduced when fewer than four or more than eight learners are grouped together at any one time.

How to use this book

Designed for simplicity and ease of use, this book can be used in one of two ways:

- A] As a stand-alone resource to be used as part of a robust Reading Intervention programme for those readers who are working towards expectations and who lack the necessary skills and opportunities required to move their reading forward.
- B] As an additional resource to supplement an existing Reading Intervention programme in order to broaden a learner's exposure to a wider range of texts and experiences.

Key objectives

By providing them with a well-structured programme, one that includes high-quality discussion and opportunities to apply what is being taught, learners will:

- Be aware of a variety of skills and strategies needed to improve their own reading.
- Understand how each of these works and how they interact with each other to give meaning.
- Feel confident enough to apply a particular skill or strategy when reading independently.

These facets of understanding can be promoted and applied further within a range of contexts during Guided Reading, Literacy and the wider curriculum. This will help learners to embed newly acquired skills and facilitate greater independence when reading without support.

Choosing the text

The texts contained within this book have been carefully sequenced. A word count is provided in the lesson plan, together with the level of difficulty each text is considered to be:

Easier Medium Harder

This will help strengthen an individual's reading stamina as they are exposed to longer and more complex texts. However, this sequencing is meant only as a guide and discretion should be used when selecting an appropriate text to use with any particular group.

Orientation questions

Ease your learners into the text. Share the text's title. Invite them to talk about what they think the text might be about and how this relates to their personal experiences. This will help anchor their reading experience in the familiar and allow them to make valuable links both within the text and beyond later on in the session.

For those in the group who lack the knowledge or experiences necessary to access and explore the text fully (often called Cultural Capital) then this is an opportunity for the Guide to introduce the general theme of the text and link it to the title. Simple orientation questions are provided to help structure this opening conversation.

This soft introduction can also be facilitated by showing the group an object, a photograph or the sharing of a personal experience associated with the text. The group can then be asked to consider what the story might be about, where it might be set, which characters might appear and justify why they think this might be the case.

The importance of listening to the text

One obstacle less confident readers must overcome is their inability to form a strong visual narrative while reading a text.

Without the need to focus on the text in written form, encourage each learner to create pictures in their minds and recreate what they hear in as much detail as they can. This can be achieved in a variety of ways, either drawing ideas as a single picture or as a series of pictures in the style of a comic or story board.

This exposure to the narrative as a pre-reading activity encourages learners to develop a stronger working memory – the ability to make links within different parts of the text rather than simply trying to remember what has happened.

This shift in focus is important if the reader is to move away from focusing on the mechanics of reading as their main goal (the endeavour to get to the end of the sentence, paragraph or page smoothly without making a perceived mistake) and places comprehension at the heart of the reading process.

It also affords the Guide the ability to judge the speed at which the text is read to the group, modelling the reading process and placing the correct stresses and intonation on key words and phrases in order to bring the text to life. It supports the listener as they locate and retell the narrative in their mind's eye.

Creating a strong visual narrative

Not every picture drawn will contain every element of the story. However, the sharing of each other's pictures will act as an important recap and allow you to draw attention to key words and phrases that they are about to come across in the text itself.

An exemplar picture is supplied with each lesson so that the group can compare their efforts with that of the illustrator. Discussion can then take place as to why certain characters and objects have been located in the picture in specific places and what this might tell us about the story we are about to read.

This snapshot in time helps create an overall sense of what is happening and encourages the use of contextualised language. It also provides an interesting opportunity to ask what was happening before this snapshot was taken and how it might change in the immediate and longer term - what has led us to this point and what might the repercussions be that follow?

Reading the text

Now that the reader has a greater awareness of what is happening in the narrative, including having discussed key events, words and phrases, the group is ready to be given the text without any picture cues.

Dependent upon the group before you, you can allow your readers to access the written text in one of two ways:

- I. Provide the group with the text as a whole, giving time for them to read the text on their own or to follow the words on the page as you read the text yourself.
- II. Layer the text gradually by using the power point presentation accessible by scanning the QR code included within each lesson plan.

Do not ask individuals to read out loud.

This is a valuable opportunity for the Guide to model the reading process and to demonstrate the pleasure reading can bring to the reader. It will also help prevent individuals placing too much emphasis on the decoding process and remove the potential stress of having to read out loud in front of others.

The important aspect of reading fluency will be considered at a later stage.

Understanding the narrative as a whole: Gist

Before looking at specifics within the text, it is important to understand the text as a whole. What kind of text is it? Where is it set? Who has it been written for and why?

This allows the listener to tune in to the narrative - the language, tone, pace and inflections of the speaker's voice combining to help the listener gain a strong sense of what is happening. It gives the text context.

It also helps the group consider broader areas that impact understanding such as setting, audience, purpose and the style in which the text has been written.

Understanding specifics within the text: Literal

Now that we have a broad understanding of the text, we can begin to focus upon the detail, sign-posting specifics within the text in order to give it greater substance. This attention to specifics within the text is essential. It helps give the narrative cohesion and provides important stepping stones that allow the reader to walk through the text, explore it more fully and gain a wider appreciation of what is happening and why.

This detail not only helps join the dots between various parts of the text together but also gives the text its vibrancy. It allows the reader to filter out non-essential text and instead focus on specific words, phrases and grammatical constructions essential when discovering meaning.

This mapping out of the narrative in more detail strengthens core scanning and skimming techniques, enabling the reader to find key words quickly and read around them to retrieve information. Together with vocabulary, it gives the text cohesion.

Understanding the detail: Deductive & Inference

This is the main focus of the session and a substantial amount of time needs to be given over to it.

Less confident readers often enjoy building their deductive reasoning skills - the looking for clues and evidence in the text that point to their answer being correct. These clues can usually be highlighted in the text itself.

However, reading between the lines and developing inference skills is much more difficult. Answers are often ambiguous and open to interpretation. Coupled with the fact that they are not necessarily right or wrong, it is easy to see why this higher order reading skill is often the most problematic for the less able reader.

For this reason, it is strongly suggested that the Guide familiarise themselves well with both the text and its answers before the session begins. This will maximise discussion and facilitate greater meta cognitive thinking.

Improving vocabulary

Developing a reader's personal word bank is important. The knowledge of what particular words mean, together with having a sound understanding of what effect these words have upon the reader, is the glue that binds our reading skills together.

For this reason, it is important to consider carefully the improvement of a reader's vocabulary in two distinct areas:

1. Word Knowledge:

- Meaning: Are they able to articulate what a word means and do they understand how and why a similar meaning word is subtly different?
- Roots: Can they work out what an unknown word might mean because it relates to a word they already know or have seen before?
- Context Clues: Can they deduce the meaning of an unfamiliar word using clues within the text?

2. Word Choice:

- Impact: What effect does the use of this word have upon what is happening in the text and upon us as the reader?
- Speculate: Why do they think an author has chosen a particular word rather than use another and what does this mean for us as future storytellers?

Key words

Simple cue cards are available to encourage readers to make concrete specific key words and phrases that appear in the text.

However, it is important that readers are not confined to these words alone. Others chosen, whether taken directly from the text or indirectly as part of the group's discussion, should also be considered and explored further in order to widen their exposure to and interaction with contextualised language.

Summarise/Predict/Evaluate:

Now that the text has been considered in more depth, it is important that individuals are given the opportunity to reflect upon both the text and the reading experience itself.

Questions provided in this section have been deliberately left open so as to encourage personal responses. They have been split into three key question types:

Summative: How effective is the title and am I able to suggest an alternative?

Predictive: What do I think might happen next and why do I think this?

Evaluative: Can I reflect upon an issue raised within the text and discuss it more fully?

Independent reading

Should the Guide wish to check an individual's comprehension of a text, additional independent worksheets are available.

If these are being used as an assessment tool, then no teacher input should be given.

Once completed, the Guide can retain their answers for evidence and assess which aspects of comprehension an individual is struggling with. For this reason, the additional independent pages correspond directly with those questions considered in the guided session.

This can be coupled with a Fluency Check to provide a well-rounded assessment of a child's understanding of the text.

Fluency check

Reading aloud can be a daunting prospect even for the most competent of readers, whether it is to an audience of many or an audience of one. For this reason, it is important that the reader clearly understands why they are being asked to share a text with you and which areas of their reading they can focus upon to help them bring their text to life.

In this sense, it is essential that both reader and listener do not focus unduly upon the mechanics of reading and go beyond simply measuring an individual's reading competency as being their ability to read ninety words per minute.

To help structure a more coherent approach to gathering evidence of a child's reading fluency, one which actively involves the reader and incorporates comprehension at its heart, a Fluency Check sheet is provided on page 8.

Engaging with text & audience: a meaningful experience

It is important to consider carefully which text you are choosing to read and why it has been chosen. It is much harder to engage fully with a text (and demonstrate your reading prowess) if you have no interest in the text put before you or haven't practiced reading it beforehand.

When reading an unseen text, one which has not been considered by the reader, it is likely that the mechanics of reading will take precedence. In effect, the reader, irrespective of ability, enters survival mode, their main aim being to complete the passage without stumbling over or mispronouncing specific words or phrases. When this is the case, reading is often perceived as a matter of 'getting it right'. Reading for meaning recedes into the background.

This is not to say that the decoding process is not important, far from it. It provides a foundation upon which other reading skills are built. However, it must be stressed that in the early stages of reading development we do not learn to read by decoding alone and that, in terms of comprehension and understanding text at a deeper level, providing meaningful opportunities to share and interpret text must be given priority. This is especially true once an individual has made the transition from decoding into skills-based reading.

Ensuring such meaningful opportunities must be planned for.

Steps to success: fluency for meaning

Phase I

Having had the chance to select a text and practice it, either alone or with others, we are now ready.

- Step 1: Settle the individual down – a less formal setting than beside you at your teacher's desk will help them to relax. Ask them about which text they are going to share with you and why they have chosen this passage. Let them know that you are looking forward to them sharing it with you, the onus being placed upon the text rather than their actual reading. This conversational introduction can be recorded as part of the reading process.
- Step 2: Let them read uninterrupted, recording their reading in audio form. It is not necessary to video a child's reading. Not only can this be distracting but, more importantly, it has the tendency to shift the focus away from the audio towards the visual – how their reading sounds as an authentic storyteller is much more important than how their performance appears on screen.
- Step 3: Once completed, thank them and tell them what you liked about their choice of text. Again, avoid commenting upon their actual reading. This will come later.
- Step 4: While you are listening to others read, allow them to take the recording back to their desk and listen back to it. They now have time to review and reflect upon their own reading by completing sections one and two of the Fluency Check sheet.

Phase II

Now that you have heard everybody in the group read and they have all had time to reflect upon their own reading, you are ready to share your thoughts.

Each reader will need to bring with them their text, audio file and Fluency Check.

- Step 1: Ask them how they felt about their reading in general. Listen back to the audio together, reassuring them that most people do not like the sound of their own voice.
- Step 2: Using a different colour than the one used by the reader, go through the first section of the Fluency Check. Allow the reader to explain why they have given themselves a certain mark before making any comment or explaining why you either agree or disagree with them and giving them your mark. Again, this should be conversational in style.
- Step 3: Having discussed the 6Ps and acknowledging the reader's comments made in section two, the Guide should complete the third section while the reader is present, taking into consideration the extra 2Ps. Pertinent steps can be agreed that will help both an individual's fluency and their understanding move forward.
- Step 4: Once next steps have been discussed and agreed, this can be signed and dated by both parties.

A QR code that links to the recorded audio file can then be printed off and added to the Fluency Check sheet and retained for future monitoring and moderation. Teachers may also wish to retain a physical copy of the text read, especially if the reader has annotated it in a way that has supported their reading, by placing it on the back of the Fluency Check.

The reader & the 6Ps

To help learners focus upon their reading fluency, various aspects of reading aloud have been separated into six key elements.

This list is by no means exhaustive and it must be remembered that rather than work in isolation, each aspect works in partnership with the others to produce a rich and vibrant reading performance.



Pitch: The musicality of the reading voice – including tone and intonation.



Power: The strength given to the reading voice – including volume and stress.



Pace: The speed and rhythm at which we read.



Punctuation: The adherence to and understanding of the marks an author has placed upon the page.



Pause: The knowing of when not to read and for how long.



Passion: The emotion of the reading – including empathy and sympathy and the development of a reader's love for the written word.

The listener & the 2Ps

Although not directly referred to with the reader, the Guide should also be aware of two further aspects that will influence an individual's reading fluency.



Pronunciation: Letters and sounds, phonemic awareness.

Decoding: The mechanics of reading – how words are constructed: phonics & whole word recognition.

Derivation: Word origins – words that have been appropriated into English from other languages: alien sounds.

Formality of language: Context – how words change depending upon the character, setting and purpose of those using them: annunciation & omission of sounds.



Personality: The reader behind the reading.

There are many reasons why an individual may be a reluctant or less able reader.

Different influences effect people differently. Here are just a handful:

External influences:

- What opportunities do I have to access books outside of school?
- What role models do I encounter at home and how strong are these?
- Is something happening in my life that is more important to me than reading?

Internal influences:

- Do I view myself as a reader?
- Do I recognise why reading is important and acknowledge what it can offer?
- Is my reading purposeful?
- Am I aware of how good a reader I am and how does this affect me?
- How resilient a reader am I when I am struggling with the text or have made a mistake?
- Do I value the support and opportunities I am being offered, both within the classroom and beyond?

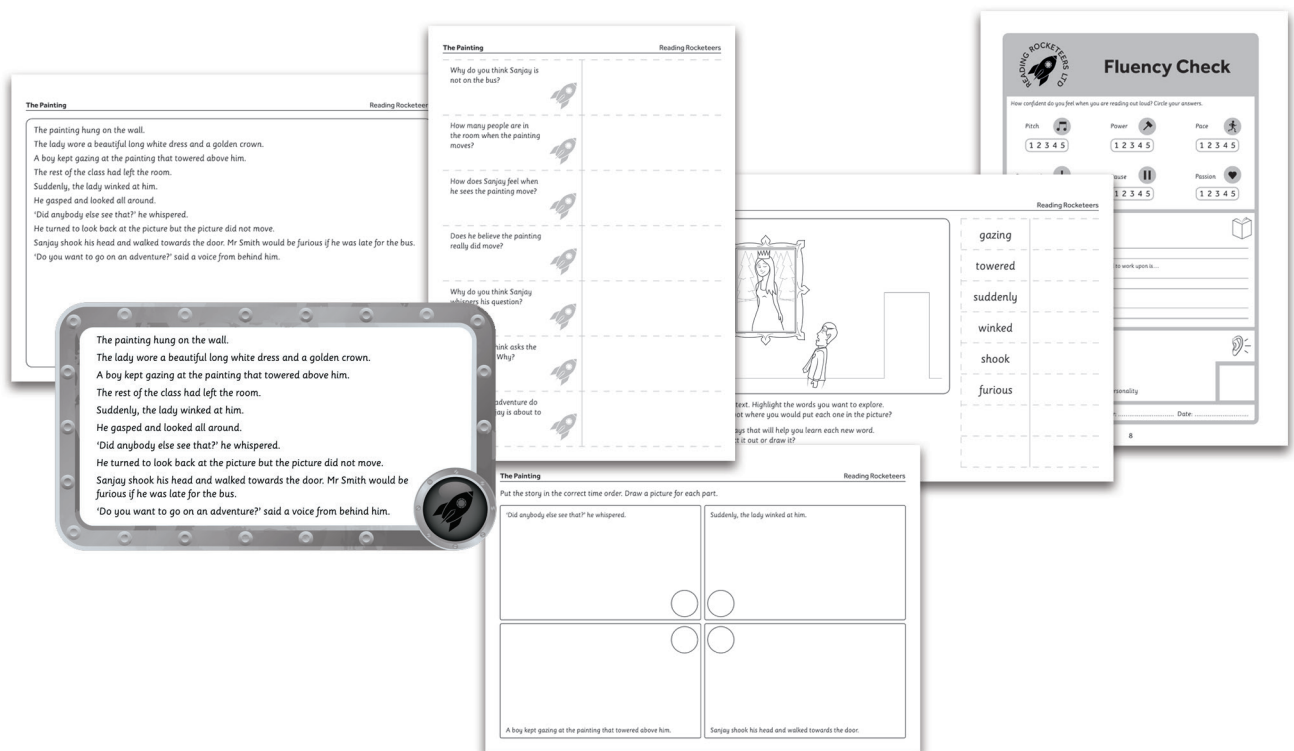
For better or for worse, such influences impact an individual's reading progress. It is wise therefore, to consider the implementation of any Reading Intervention programme within the setting of a much broader and holistic approach to guiding readers and supporting them as they journey towards becoming a capable and confident reader, one who takes ownership of their reading and gains pleasure from it.

Successful readers enjoy this journey.

Additional resources:

Each lesson plan contains a link to where you will find additional tasks and resources that accompany the text.

Simply type the web address into your browser or scan the QR code to access the relevant PDF file.



The Cave

Orientation Questions:

1. What time do you go to bed? Show it on a clock.
2. Do you go to sleep straight away?
3. Do you get read a bedtime story? Are you allowed to read a book yourself?

Listen to the story:

Word Count: 101 ●○○○

Billy sat in his cave.

He switched on his torch and stared at the picture inside his book.

A Stegosaurus was eating some plants.

Far away, an angry volcano was spitting out its fiery temper.

In his other hand Billy held a Tyrannosaurus Rex.

It had long sharp teeth and large sharp claws.

'GRRRRRRRR,' growled the T-Rex and the two dinosaurs began to fight.

'What have I told you? It's school tomorrow. Now go to sleep!' came a voice from downstairs.

Billy now lay in the dark.

The book was closed. Billy's eyes were open.

'Grrrr,' whispered the Tyrannosaurus Rex.

Draw a picture to show what is happening. Talk about it. Compare it to the picture on page 38.

Now answer the following questions:

Gist:

1. Where is Billy? (His bedroom – he is told to go to sleep because he has school tomorrow so is probably in bed. This would suggest that the cave in the story title is not a real cave but his bed covers made into a cave so that he can look at his book and play with his toy dinosaur in secret)
2. What time of day do you think it is? (Bedtime – Billy is told to go to sleep! His bedroom light is switched off, which is why he needs to use his torch to read his book, and he is told off for not going to sleep. This tells us that it must be late)
3. Which of the two dinosaurs is more likely to be Billy's favourite? (The T-Rex - he closes the book which has the picture of the Stegosaurus in it when he is told off but continues to play with his toy Tyrannosaurus Rex)

Literal:

1. Which two dinosaurs appear in this story? (Stegosaurus, Tyrannosaurus Rex) Draw and label your two answers.
2. Which of these dinosaurs is the plant eater? (The Stegosaurus – the fact that the T-Rex has long sharp teeth and large sharp claws implies this dinosaur is a hunter and therefore a meat eater)
3. Which two days of the week is it likely not to be? (Friday or Saturday - there is school tomorrow)

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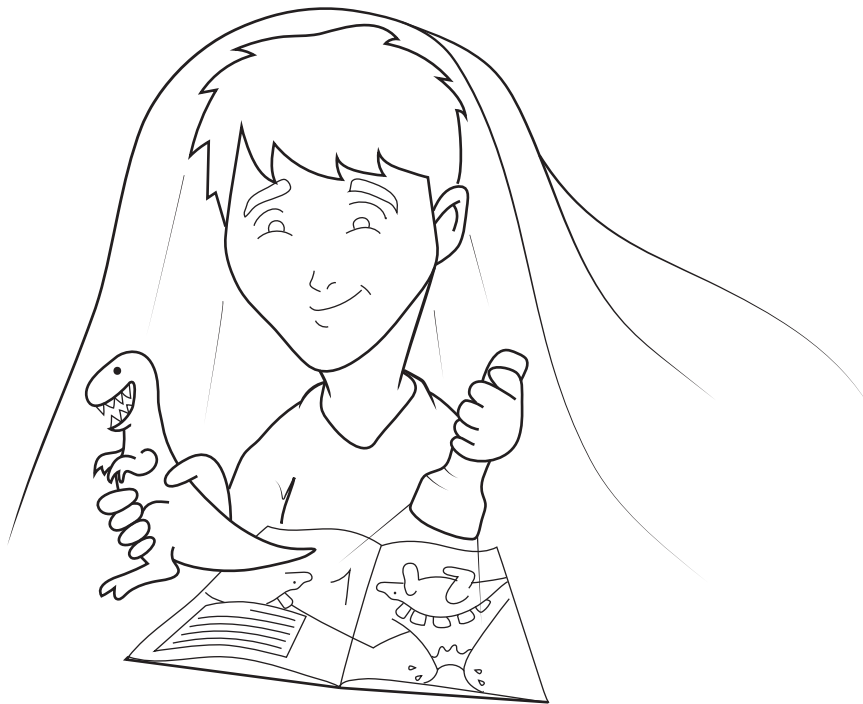
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Main Questions:

How tired is Billy?

Despite it being late, he is not tired at all. When he is supposed to be sleeping, he wants to read his dinosaur book and play with his toy dinosaur. Even when he is told off and he closes his book and switches off his torch, his eyes are open and he continues, albeit quietly so that he isn't heard, to play with his toy Tyrannosaurus Rex.

How do you think Billy makes his cave? Why do you think he does this?

If he is in bed he will probably have used his bed covers to make his cave. This infers that Billy knows it is late and that he should really be asleep – he makes the cave so that the light from his torch is hidden and he can read and play without being seen. Turning his bedroom light on would be far too noticeable.

What type of book do you think Billy is reading? Why? Draw the picture that he stares at.

It is likely to be a factual information rather than a story book. The picture ought to show the Stegosaurus eating some plants and, more importantly, an erupting volcano in the distance. The fact that the Stegosaurus continues to eat despite the volcano spitting out lava reinforces the idea that the volcano is very far away and therefore poses no danger to the Stegosaurus.

Why do you think the two dinosaurs begin to fight?

Billy loves dinosaurs so we can presume that he would know that the T-Rex is a meat eater. With its long sharp teeth and large sharp claws, it is not surprising that it would attack the plant eating Stegosaurus for food. Easy prey! The Stegosaurus would defend itself by fighting back. Interestingly, Billy precedes the attack with a menacing GRRRRRRRR to signal that the fight is about to begin.

Who do you think the voice from downstairs belongs to? Say these words out loud.

One of Billy's parents – they are angry! This is not the first time he has been told to go to sleep because it is school tomorrow. The exclamation mark emphasises this command. These words would be said firmly and with speed, the stress being placed upon the words 'go' and 'sleep'.

How do you think his parents knew that Billy was not asleep?

Billy got over excited when the two dinosaurs were about to fight. His first GRRRRRRRR must have been loud enough to hear from downstairs, it is after all written in capitals. The fact that the second Grrrr is whispered, is much shorter and is written in lower case letters, also suggests that Billy has learnt from his initial mistake.

Evaluative:

Do you think calling this story 'The Cave' was a good idea? Why? Why not?

A printable version of the question and vocabulary cards can be found for 'The Cave' at the following URL:

www.johnmurraycpd.co.uk/worksheets/TC.zip



Vocabulary:

1. What is a torch? Draw and label your answer. (A small light usually powered by batteries)
2. Underline the root in the word 'stared'. (Stared) Is this a long or short look? (Long – it infers that Billy is captivated by the book and that he loves the topic of dinosaurs)
3. What is a volcano? Draw and label your answer. (A mountain with a large circular hole at the top through which lava, hot liquid rock, gasses and dust have been forced out)
4. What colour do you think the word 'fiery' would be? (Bright red, like fire) What emotion is this often associated with? (Anger – to be hot with anger is to be furious. Often people's faces turn red when they are extremely angry)
5. Why do you think the first GRRRRRRRR and second Grrrr are written differently? (GRRRRRRRR: this is long and loud as the battle between the two dinosaurs would be fierce, the Stegosaurus is fighting for its life. It also shows Billy is very excited and it is this over excitement that his parents hear. Grrrr: using half the letters and using lower rather than upper case letters, implies that Billy has learnt from his earlier mistake and is playing quietly. Remember, the first example is growled, the second is whispered)
6. Underline the root in the word 'growled'. (Growled) Why do you think the writer chose to use this word? (A growl is a low rough sound usually made in anger. This would reflect the fierce growl an adult T-Rex would make, especially if it was about to go into battle with its prey)
7. Underline the root in the word 'whispered'. (Whispered) Why do you think the writer chose to use this word? (A whisper is soft and quiet and usually made when you don't want to be heard. This would reflect the fact that Billy doesn't want his parents to know he is still playing and not going to sleep)
8. Can you name some different kinds of dinosaurs? Make a list with your teacher. (This activity will allow you to check that your learners understand what a dinosaur is and that they are pre-historic beasts that became extinct some 65 million years ago)

Note: The word 'dinosaur' means 'terrible lizard'.

Key Words:

What can you do to remember what each word means?

dinosaur

fiery

growled

stared

torch

volcano

Fluency Check:

Practice reading this story to a talk partner.

- How will you bring the words alive with your voice?
- Would you like to mark your reading text to help you?
- If you are listening to somebody else reading, what will you tell them to make them read better?
- What examples of good reading can you take from your partner and apply to your own reading?

Reading Intervention CPD



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John is a recognised specialist in developing children's reading and comprehension.

An independent Literacy consultant, he works with schools throughout the UK to improve reading standards, secure best practice and achieve outstanding results.

Prices available upon request

COURSE OUTLINE

Part I: 1 hour 25

The session will begin by looking at the twelve most important elements of reading comprehension and consider how they impact our understanding of text.

We will also discuss the crucial difference between Shared Reading and Reading Intervention: why is it essential that we understand this difference and how does it impact our teaching of each?

A particular focus will be given to Jane Oakhill's seminal work on how the developing reader begins to comprehend text and how her inspirational research can be implemented in the classroom.

I will then demonstrate a Shared Reading lesson that can be used in Reception or Year 1 and discuss when such a lesson can be delivered.

Brew & Biscuit Break

Part II: 1 hour 25

We will begin this session by looking at when and how to implement an effective Reading Intervention programme: who to target and how to identify and address any specific gaps in comprehension a reader may have.

I will then demonstrate (in full) two Reading Intervention lessons using a layered approach that strengthen and develop core comprehension skills and improve a reader's Working Memory.

I will also discuss how these lessons can be adapted for older readers who struggle to comprehend and lack confidence in their reading ability, as well as look at how to adapt them for a whole-class reading session that is accessible to all.

We will end by considering the importance of using real books alongside any Reading Intervention programme a school may wish to implement: what books might you choose and when might you read them?