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# What is involved in moving from Level 4 to Level 5 in reading?

## Securing progress through Level 4

- ➔ Level 4 is what we expect most young people to be achieving when they leave primary school and arrive at secondary school at the age of 11. It is a particularly fitting expectation, for it represents the reading competences pupils need if they are to access the secondary curriculum and get the most out of it. It is also the level at which private reading can be rewarding and self-sustaining.

Luckily, Level 4 in reading is one of the clearest and easiest of the reading levels to identify and teach.

With few exceptions, Level 4 readers have understood and deployed phonics. Certainly, they must be decoding with enough confidence to tackle new texts on their own. They have enough self-help systems in place to have a go at unknown words, long sentences and unfamiliar topics.

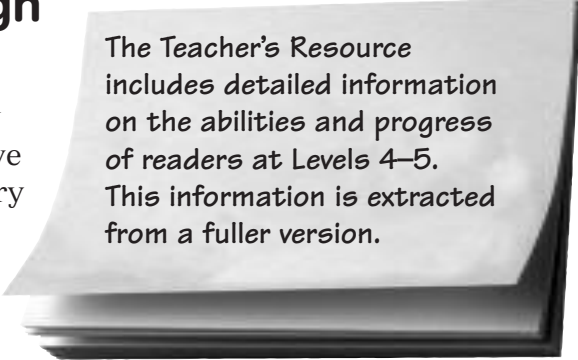
- ➔ **In the early stages of Level 4**, readers have already acquired a range of reading strategies such as phonics, a sense of grammar, word attack skills and problem-solving strategies for when they get stuck. [...]

Some Level 4 readers are slow, but they have a grip on meaning. When they read aloud, you can tell they understand the basic action of the sentence. Their hesitations are not stumped silences; they are pauses in which they are thinking and deploying problem-solving strategies. [...]

The imagination of Level 4 readers is the prime site of reading development. It is at this stage that they fill out the events of the book in their mind's eye, in their feelings and in the way they identify with characters. Level 4 readers get involved. [...]

As a rule of thumb, questioning should follow the grain of the reading experience, interrogating readers' responses, thoughts, feelings and emergent reactions to texts. Reading journals, open questions and sharing of responses will be important approaches at this time. [...]

- ➔ **In the later stages of Level 4**, newly confident readers become adventurous, rapidly developing the range and sophistication of their imaginative involvement. Not only do they see images of the events as they unfold in the text, identify with characters and anticipate what will happen next; they take a giant stride forward when they allow themselves to move beyond the literal events of the text to read between the lines. They accept and



*The Teacher's Resource includes detailed information on the abilities and progress of readers at Levels 4–5. This information is extracted from a fuller version.*

respond to the text as it is given by the author, but they begin to fill in gaps, make inferences, draw conclusions and deduce the likely and desirable progress of the text.

In non-fiction, a parallel development takes place as readers move from reading non-fiction to exploiting it. More than at any other point in their reading development, this is where they have to learn to access information quickly – not just finding books, or even the right page in the book, but knowing how to skim and scan the page and raid it for the information they need. [...]

In a nutshell, the move through Level 4 is from confident response to a text to an imaginative recreation of it.

### ➔ **Progressing to Level 5**

[...] Where is the line? What is the distinction between Level 4 and Level 5? In fiction, the readers' interactions with texts bring them to an awareness that the text is constructed, even designed, to initiate responses in the reader. The Level 4 reader has a reaction, but the Level 5 reader is conscious of being provoked. [...]

As they progress through Level 5, they begin to recognise that behind the rhetoric is an intention: the writer's intention. [...]

The teaching task at Level 5 is to lift pupils' heads above the imaginative world of the text and to see text as an artefact. This is the study of art, and of artifice. Readers become students of fiction as well as participants of it. [...]

In non-fiction, Level 5 readers are equipped to move beyond the familiar territory of information, instruction and recount to the more challenging and extended genres of literary non-fiction such as autobiography and travel writing. [...]

To summarise, the progress of pupils over Levels 4 and 5 is principally about developing responsive readers into active readers, then critical readers.

## Test 4: The Welfare of Dogs and Cats

### TEST 4

#### The Welfare of Dogs Destined for Food

Dogs and cats are raised and killed for food in many parts of the world. The cruelty associated with this trade is widespread, with animals transported long distances in tiny cages and slaughtered inhumanely. Such cruelty stands in stark contrast to the unique relationships that cats and dogs share with humans as our companions and working partners.



There are no figures available about the number of animals affected by the trade in dog and cat meat, but millions are certainly killed each year. Some countries have passed laws to restrict or ban the eating of dogs, but these are not always well-enforced.

In some parts of the world, dog food is considered to be a health food. The meat is eaten mainly in the summer months, when it is believed to counter the effects of the heat and increase energy. The typical selling price for dog meat is about £3.

Investigators have visited dog farms, slaughterhouses and dog meat markets and witnessed appalling levels of cruelty on every occasion. Dogs sold for food are collected from the streets as strays and also raised on special farms. St Bernard dogs are cross-bred with local breeds to produce larger, fast-growing meat dogs.

Dogs are typically transported from farms to markets in tiny overcrowded cages. Inspectors have seen cages with a floor area of  $1.2 \times 1.2$  metres containing up to 20 animals. Inside, the still-living dogs were piled on top of each other, resembling nothing more than a heap of matted fur.

Extract continues on the next page.

Four informal tests are provided for initial and post assessment, covering five key skills.

Test 1 and Test 3 cover:

- A: Reading Strategies
- B: The Craft of the Writer
- D: Literature
- E: Analysis

Test 2 and Test 4 cover:

- C: Finding What You Need

Our programme is seeking to improve the status and treatment of all pets. We promote birth control for cats and dogs to prevent the growth of unwanted strays. Where large numbers of stray animals exist, we are working to introduce humane management methods. We are also encouraging the registration of pets and the introduction of laws to protect their welfare.

From the *WSPA* website, [www.wspa.org.uk](http://www.wspa.org.uk)

### Questions

- 1 Give a title for each paragraph.
- 2 The first and last paragraphs have a different purpose from the rest of the paragraphs. What is their function?
- 3 The writer is very convincing, but how far is the article backed up by hard evidence?
- 4 How does the writer ensure that we feel sorry for the cats and dogs?

### Test 4: Mark scheme

#### Question 1: Give a title for each paragraph (2 marks)

- Start with 2 marks and deduct half a mark for each title that fails to capture the gist (0 is the lowest score; do not give a negative score). Use these as guides:
  - Paragraph 1: Overview *or* The cruelty of the animal food trade
  - Paragraph 2: The extent of the animal food trade
  - Paragraph 3: The demand for dog food
  - Paragraph 4: How dogs are farmed
  - Paragraph 5: The cruelty of transportation
  - Paragraph 6: Action to improve the trade

#### Question 2: The first and last paragraphs have a different purpose from the rest of the paragraphs. What is their function? (2 marks)

- Half-mark for recognising the first paragraph acts as an introduction
- Another half-mark for recognising that it gives an overview
- Half a mark for recognising that the final paragraph acts as a conclusion
- Another half-mark for seeing it offers a way forward with solutions

#### Question 3: The writer is very convincing, but how far is the article backed up by hard evidence? (3 marks)

- 1 mark for spotting a couple of examples of hard evidence, e.g. the use of inspectors, the price of dog meat, or the photographic evidence
- 1 mark for recognising that some of the text is not backed up, e.g. the lack of statistics about the extent of the trade; reserve half a mark for an example
- 1 mark for recognising that much of the article is assertion, and that we are being asked to trust the writer's testimony, but that the level and detail of information is reassuring because it sounds first-hand

(Give full marks for any pupil who realises that the article makes a big assumption that eating cats and dogs is wrong. There are cultural differences about what is acceptable meat. Some cultures find it repugnant to eat pork or beef, for example, which is not examined in the article.)

#### Question 4: How does the writer ensure that we feel sorry for the cats and dogs? (3 marks)

- Half-mark for every strategy mentioned, and a further half-mark if it is backed up with appropriate examples in the text (up to 3 marks). These could include:
  - The use of loaded and emotive vocabulary, e.g. *slaughtered*
  - The choice of influential detail, e.g. *tiny, overcrowded cages, still-living dogs piled on top of each other, a heap of matted fur*
  - Working on the reader's emotions, by being blunt and by playing on cultural differences about food, e.g. *fast-growing meat dogs, dog meat*
  - The use of comparisons that highlight the cruelty, e.g. *Such cruelty stands in stark contrast ... share with humans*

Add up the marks out of ten for Questions 1–4.  
This is the score for **Section C: Finding What You Need**.

The score for each section can be entered in the record of progress, so that you can identify each pupil's strengths and weaknesses.



Laminated on card, these target cards look and feel like credit cards. Hand them out to pupils for their reference. There is one for each masterclass in the Pupil's Book (A1, A2, etc.).

## Target cards

<p><b>A1 Reading targets: Tracking your thoughts</b></p> <ul style="list-style-type: none"> <li>To respond as you read</li> <li>To capture your responses in a journal</li> <li>To keep track of information as you read</li> </ul>	<p><b>A2 Reading targets: Listening to voices</b></p> <ul style="list-style-type: none"> <li>To hear your own reading voice</li> <li>To hear the narrator's voice</li> <li>To hear the dialogue</li> </ul>	<p><b>A3 Reading targets: Reading between the lines</b></p> <ul style="list-style-type: none"> <li>To see how writers communicate directly and sometimes indirectly</li> <li>To infer a meaning</li> <li>To recognise the use of symbols</li> </ul>
<p><b>B4 Reading targets: Ways with words</b></p> <ul style="list-style-type: none"> <li>To see how writers choose words for their effect</li> <li>To appreciate the qualities of sound, imagery and original meaning special to each word</li> <li>To recognise the connotation of words</li> </ul>	<p><b>B5 Reading targets: Ways with sentences</b></p> <ul style="list-style-type: none"> <li>To understand agency</li> <li>To recognise whether a sentence is expressed passively or actively</li> <li>To see how a sentence is constructed and why</li> </ul>	<p><b>B6 Reading targets: How writers influence readers</b></p> <ul style="list-style-type: none"> <li>To see how writers load their words and choose details to influence the reader</li> <li>To see how writers position the reader</li> <li>To see how writers work on the reader's emotions</li> </ul>
<p><b>C7 Reading targets: The organisation of texts</b></p> <ul style="list-style-type: none"> <li>To see how texts are organised</li> <li>To spot the features of layout</li> <li>To recognise how the writer leads the reader through a text</li> </ul>	<p><b>C8 Reading targets: Retrieval skills</b></p> <ul style="list-style-type: none"> <li>To see at a glance what is covered in a page</li> <li>To find the information I need quickly</li> <li>To assemble information in a form that is ready to use</li> </ul>	<p><b>C9 Reading targets: Can you trust the writer?</b></p> <ul style="list-style-type: none"> <li>To consider how far one can trust the writer</li> <li>To recognise the difference between fact, opinion, assertion and comment</li> <li>To detect and deal with bias</li> </ul>
<p><b>D10 Reading targets: Character and motivation</b></p> <ul style="list-style-type: none"> <li>To keep track of characters in a novel</li> <li>To see how characters' personalities are revealed</li> <li>To consider characters' motivation</li> </ul>	<p><b>D11 Reading targets: Scene setting</b></p> <ul style="list-style-type: none"> <li>To understand the role of the setting in a text</li> <li>To notice how mood and atmosphere are evoked</li> <li>To recognise symbols and how they are used</li> </ul>	<p><b>D12 Reading targets: Literary non-fiction</b></p> <ul style="list-style-type: none"> <li>To know the common types of literary non-fiction</li> <li>To understand the similarities and differences between literature and literary non-fiction</li> <li>To begin to analyse literary non-fiction</li> </ul>
<p><b>E13 Reading targets: Layers of meaning</b></p> <ul style="list-style-type: none"> <li>To look beyond the literal meaning of the text</li> <li>To recognise the themes of a story</li> <li>To identify the philosophy and moral of the story</li> </ul>	<p><b>E14 Reading targets: Analysing effect</b></p> <ul style="list-style-type: none"> <li>To describe impressions and what gave rise to them</li> <li>To explain how the writer creates a literary effect</li> <li>To quote or refer to the text</li> </ul>	<p><b>E15 Reading targets: Considering context</b></p> <ul style="list-style-type: none"> <li>To consider the historical and social background of a book</li> <li>To draw conclusions about the author</li> <li>To consider how far context influences your understanding of a book</li> </ul>

## Teaching plans for the Pupil's Book

The five sections of the Pupil's Book constitute approximately 6 hours of teaching each, though the pace of delivery is flexible.

*These aims are reproduced in simpler terms on target cards, for your pupils' reference.*

### C Finding What You Need

#### Aims of this unit of work

- To understand how non-fiction texts are organised on the page
- To improve the retrieval of relevant information from the page
- To assess the validity and reliability of the views expressed by a writer

#### Objectives addressed (by year)

Year 7 objectives	Year 8 objectives	Year 9 objectives
Sn13 Conventions of non-fiction text types	Sn6 Grouping sentences	R1 Information retrieval
R1 Locate information	R3 Note-making formats	R2 Synthesise information
R2 Extract information	R6 Bias and objectivity	R3 Note-making at speed
R4 Note-making	R10 Development of key ideas	R4 Evaluate information
R5 Evaluate sources		R5 Evaluate own critical writing
R7 Identify main ideas		R11 Author's standpoint
R9 Distinguish writer's views		R12 Rhetorical devices
Wr2 Planning formats		

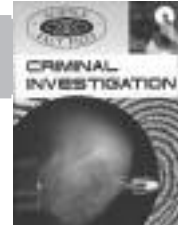
#### Delivery

The unit is organised in three masterclasses of around 2 hours each:

- Masterclass 7: The organisation of texts
- Masterclass 8: Retrieval skills
- Masterclass 9: Can you trust the writer?

Total: 6 hours

## 6 Criminal Investigation



### Synopsis

A non-fiction text about forensic science. Each double-page spread offers information about a different aspect of forensic investigation, such as finger-printing, forensic sculpture and crime scene procedures. Each topic is supported by well-known real-life examples, scientific explanations, photographs and diagrams.

### This reading book follows up these masterclasses

- A1: Tracking your thoughts
- B4: Ways with words
- C7: The organisation of texts
- C8: Retrieval skills
- C9: Can you trust the writer?
- E15: Considering context

### You will need

- Sheet 6.1: Reading instructions (pp.77–79)

### Extension teaching points

- Forensic science as it is represented on TV and film

*There is a teacher's information page and a set of pupil's worksheets for each of the 6 reading books.*



## Criminal Investigation

Reading instructions

### Sheet 6.1

#### Read the Contents page

- Pick out any words you don't know.
- Glance at the pages they refer to. Do the pictures offer any clues? Do the words themselves offer any clues? Based on what you find, attempt to define the word.
- Check your definitions in a dictionary.

#### Read the Introduction

- Discuss what you know about the work of forensic scientists from detective stories on TV and film.
- Draw a horizontal timeline from 1810 to 2010. Mark off 1 centimetre for each decade. Above the timeline, mark the dates of important developments in criminal investigation. Below the line, mark the dates of some key crimes that were solved by forensic investigation.

#### Read At the Crime Scene and Collecting Evidence

- Use the information in these chapters to write a short set of guidelines for the first officers on the scene of a crime.
- Explain the phrase *chain of evidence* (page 12).
- What presentational devices are used to chunk up the text in this chapter?
- Add more information to the timeline.

#### Before you read the next section

- The next section is about witnesses. Without looking ahead, predict what the section will cover. Try to guess what it will argue. Imagine the titles of the 'chunks' and how the chapter will be organised.
- Spend a minute or so looking ahead to see how the writer has *actually* organised it. Now compare it with your own.



## Read Witnesses and Fingerprints

- Work out from the text what makes a good witness.
- From the information given, find out what makes a good interviewer.
- What kind of fingerprint is yours?
- Add more information to the timeline.

## Read The Police Laboratory, Forensic Analysis, Ballistics and DNA Fingerprinting

- In what circumstances would the equipment described on page 19 be useful?
- Gas chromatography is one way of comparing results in order to link criminals to crime scenes. What other matches might be used?
- What presentational devices are used to chunk up the text in these chapters? What do the colours and shapes beneath the words tell you?
- Look closely at these words from the chapters. Work out their origins.
  - ▶ *firearms* (page 00)
  - ▶ *DNA fingerprinting* (page 00)
  - ▶ *a marine* (page 00)
  - ▶ *microscope* (page 00)
  - ▶ *radioactive* (page 00)
- Add more information to the timeline.

## Read The Criminal Mind, Accident or Crime?, Forensic Pathology and Toxicology

- Discuss what motivates people to commit different crimes. Which crimes are easy to explain, and which are less easy? Can you think of real-life examples?
- How does the text help the reader with technical words?



## Level 6: Criminal Investigation



- Look closely at these words from the chapters and work out their origins:
  - ▶ *psychologist* (page 00)
  - ▶ *pickpocket* (page 00)
  - ▶ *suicide* (page 00)
  - ▶ *dictaphone* (page 00)
- Add more information to the timeline.

### **Read Forensic Sculpture and Identifying Suspects**

- In what circumstances might forensic sculpture, lineup and identikit approaches be useful to solve a crime?
- Imagine you have been arrested because you match a forensic sculpture, a lineup or an identikit. You will soon see some drawbacks of the approach! List some objections to the use of these methods. How might these be solved?
- Add more information to the timeline.

### **Read Testing the Evidence, Criminal Records and In the Courtroom**

- Make a list of all the police and detective programmes you know on TV. Which part of the police process are the most familiar and shown most often? Which parts of the process are rarely shown? Can you account for these emphases?
- Name TV programmes that concentrate on one particular type of investigation.