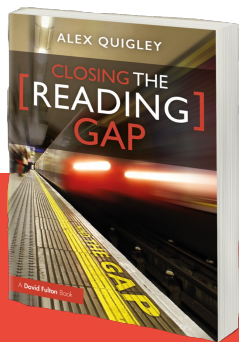


# Developing Successful Reading Strategies

Alex Quigley

[@AlexJQuigley](#)

[www.theconfidentteacher.com](http://www.theconfidentteacher.com)



CLOSING THE READING GAP ALEX QUIGLEY

Question: What is the significance of the following number?

**1,483,300**



Question: What is the percentage of 15-year old pupils who have a reading age of 12?

A. 30%

B. 25%

C. 15%

D. 10%

**'Read all about it' report – GL Assessment**



## READ ALL ABOUT IT:

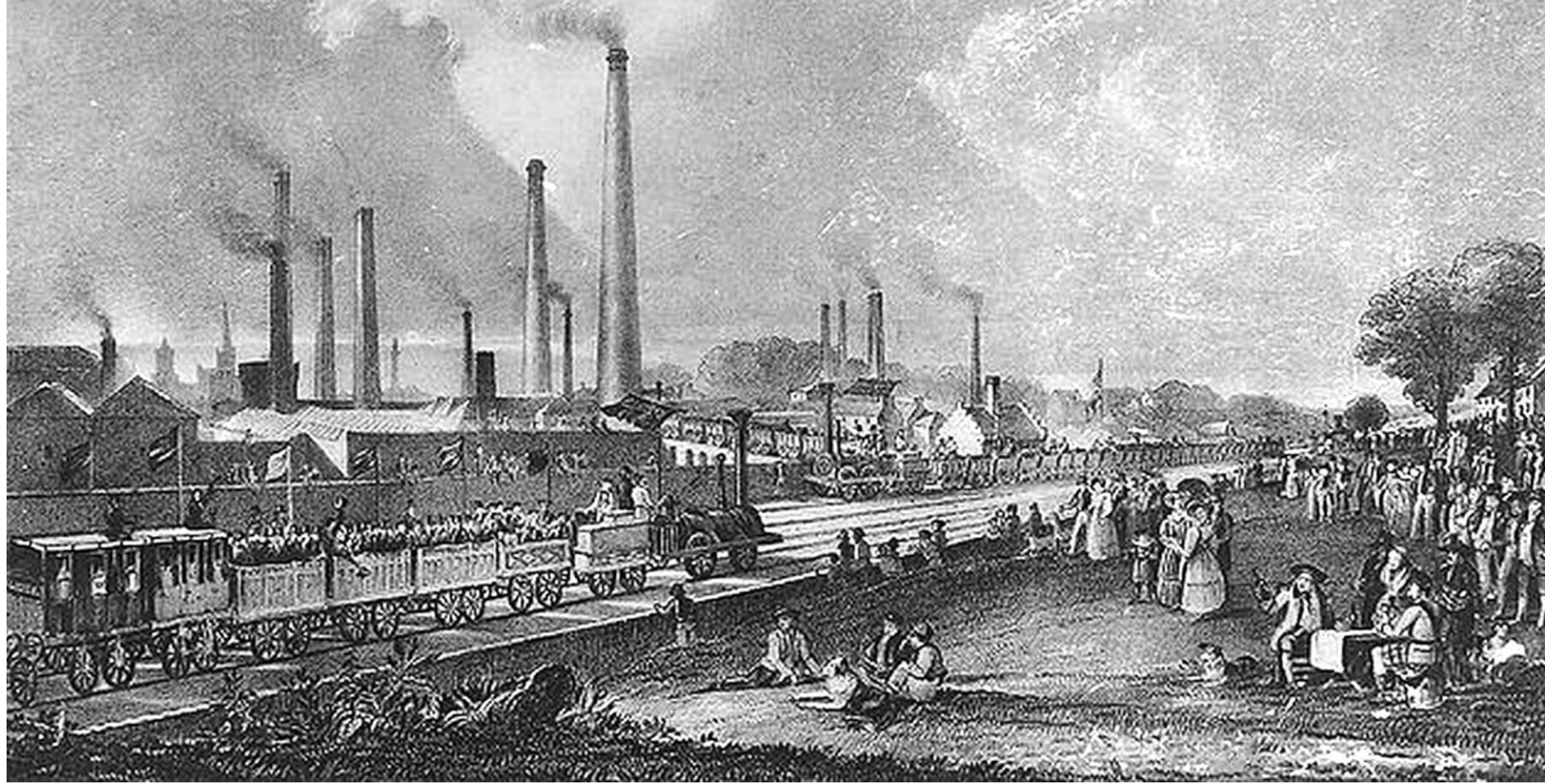
Why reading is key to GCSE success



“Our study showed that there is a significant correlation between reading ability (as measured by the New Group Reading Test, a termly, standardised reading assessment) and GCSE results across all subjects.

This was not just the case in English, but in maths and science too. Indeed, the correlation between good literacy and good student outcomes at GCSE was higher in maths (0.63) than in some arts subjects like history (0.61) and English literature (0.60).”

## Reading the world...



CLOSING THE READING GAP ALEX QUIGLEY

## Our reading focus...

Is our reading focus...

- ...about inspiring interest and fostering motivation to read?
- ...about developing reading for pleasure?
- ...about increasing the volume of reading daily?
- ...about improving reading ability (especially bottom 20%)?
- ...about ensuring our pupils can access the curriculum?
- ...about ensuring pupils can develop their knowledge of the world?
- ...about ensuring pupils can access subject specific texts?
- ...about ensuring pupils can better navigate exam challenges?

**2FAST**  
**2 LITTLE FLUENCY**

CLOSING THE READING GAP **ALEX QUIGLEY**

**Figure 7: The fluency rubric—adapted from Zutell and Rasinski (1991)<sup>37</sup>**

|          | <b>Expression and volume</b>   | <b>Phrasing</b>  | <b>Smoothness</b>  | <b>Pace</b>   |
|----------|--|--|--|---|
| <b>4</b> | Reads with <i>good expression and enthusiasm throughout the text</i> . Varies expression and volume to match his or her interpretation of the passage.   | Generally reads with <i>good phrasing</i> , mostly in clause and sentence units, with adequate attention to expression.  | <i>Generally reads smoothly</i> with some breaks, but resolves word and structure difficulties quickly, usually through self-correction. | Consistently reads at <i>conversational pace</i> ; appropriate rate throughout reading. |
| <b>3</b> | Make text sound like <i>natural language</i> throughout the better part of the passage. Occasionally slips into expressionless reading. Voice volume is generally appropriate throughout the text. | Reads with a <i>mixture of run-ons</i> , mid sentence pauses for breath, and some chopiness, reasonable stress and intonation.   | <i>Occasionally breaks smooth rhythm</i> because of difficulties with specific words and/or structures.                                  | Reads with an <i>uneven mixture of fast and slow pace</i> .                             |
| <b>2</b> | <i>Begins to use voice to make text sound like natural language</i> in some areas of the text but not in others. Focus remains largely on pronouncing the word. Still reads in a quiet voice.      | Frequently reads in two- and three-word phrases, giving the impression of <i>choppy reading</i> ; improper stress and intonation fail to mark ends of sentences and clauses. | Experiences <i>several 'rough spots'</i> in text where extended pauses or hesitations are more frequent and disruptive.                  | Reads <i>moderately slowly</i> .  |
| <b>1</b> | <i>Reads words as if simply to get them out</i> . Little sense of trying to make text sound like natural language.   | Reads in a <i>monotone</i> with little sense of boundaries; frequently reads <i>word-by-word</i> .   | Makes frequent <i>extended pauses, hesitations, false starts, sound outs, repetitions</i> , and/or multiple attempts.                    | Reads <i>slowly and laboriously</i> .   |



## Test your fluency!

Mae'r Ganolfan Dysgu Cymraeg Genedlaethol yn gyfrifol am bob agwedd ar sector Dysgu Cymraeg – o'r cwricwlwm ac adnoddau ar gyfer tiwtoriaid i ymchwil, marchnata, cyfathrebu ac e-ddysgu.

Sefydlwyd y Ganolfan mewn ymateb i'r adroddiad [Codi Golygon: adolygiad o Gymraeg i Oedolion](#)

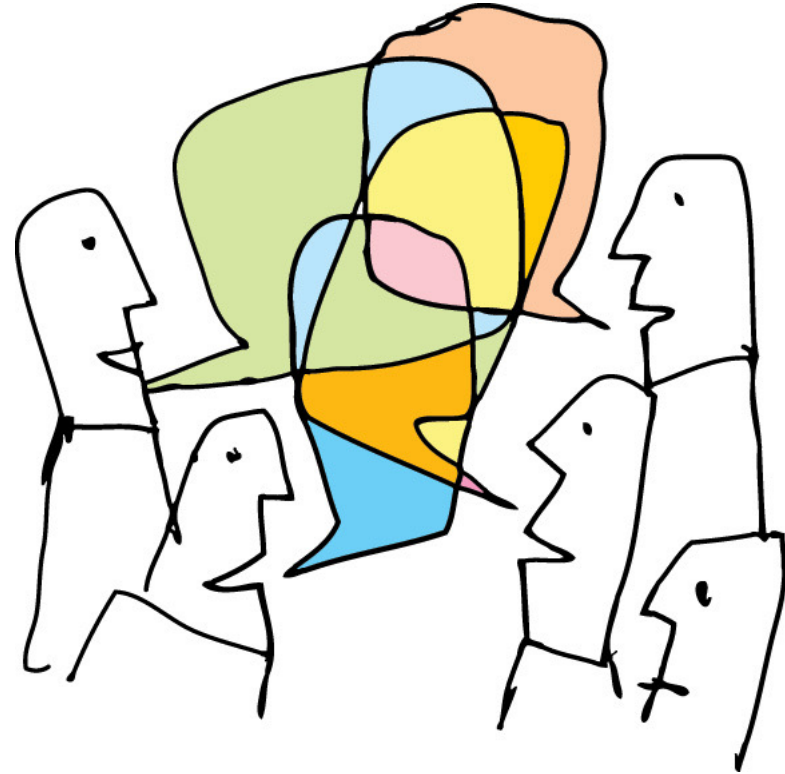
Nod y Ganolfan yw denu dysgwyr newydd at yr iaith a chynyddu'r niferoedd sy'n siarad ac yn mwynhau'r Gymraeg.

**Figure 7: The fluency rubric—adapted from Zutell and Rasinski (1991)<sup>37</sup>**

|          | <b>Expression and volume</b>   | <b>Phrasing</b>  | <b>Smoothness</b>  | <b>Pace</b>   |
|----------|--|--|--|---|
| <b>4</b> | Reads with <i>good expression and enthusiasm throughout the text</i> . Varies expression and volume to match his or her interpretation of the passage.   | Generally reads with <i>good phrasing</i> , mostly in clause and sentence units, with adequate attention to expression.  | <i>Generally reads smoothly</i> with some breaks, but resolves word and structure difficulties quickly, usually through self-correction. | Consistently reads at <i>conversational pace</i> ; appropriate rate throughout reading. |
| <b>3</b> | Make text sound like <i>natural language</i> throughout the better part of the passage. Occasionally slips into expressionless reading. Voice volume is generally appropriate throughout the text. | Reads with a <i>mixture of run-ons</i> , mid sentence pauses for breath, and some chopiness, reasonable stress and intonation.   | <i>Occasionally breaks smooth rhythm</i> because of difficulties with specific words and/or structures.                                  | Reads with an <i>uneven mixture of fast and slow pace</i> .                             |
| <b>2</b> | <i>Begins to use voice to make text sound like natural language</i> in some areas of the text but not in others. Focus remains largely on pronouncing the word. Still reads in a quiet voice.      | Frequently reads in two- and three-word phrases, giving the impression of <i>choppy reading</i> ; improper stress and intonation fail to mark ends of sentences and clauses. | Experiences <i>several 'rough spots'</i> in text where extended pauses or hesitations are more frequent and disruptive.                  | Reads <i>moderately slowly</i> .  |
| <b>1</b> | <i>Reads words as if simply to get them out</i> . Little sense of trying to make text sound like natural language.   | Reads in a <i>monotone</i> with little sense of boundaries; frequently reads <i>word-by-word</i> .   | Makes frequent <i>extended pauses, hesitations, false starts, sound outs, repetitions</i> , and/or multiple attempts.                    | Reads <i>slowly and laboriously</i> .   |

# Reading fluency approaches

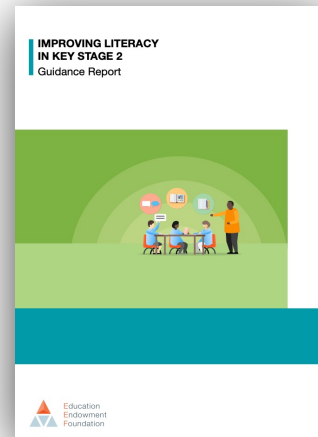
- Repeated reading
- Echo reading
- Choral reading
- Recorded reading
- Reader's theatre



**Figure 6: A guide to Reader's Theatre**



| Step 1: Adult as model   | Step 2: Echo reading  | Step 3: Text allocation   |
|--|---|---|
| <p>The adult reads the selected passage of the class text aloud as an 'expert model' of fluency whilst pupils follow the text with their own copy. This may be repeated multiple times as necessary.</p> | <p>Children echo back the section read by the adult, emulating their intonation, tone, speed, volume, expression, movement, use of punctuation, etc.</p>  | <p>Children work in pairs or triads. Each group may:</p> <ol style="list-style-type: none"> <li>1. all have the exact same short section of text, or</li> <li>2. a longer section might be split into short parts, so that each group has a different piece.</li> </ol> |
| Step 4: Repeated choral reading  | Step 5: Close reading   | Step 6: Text marking  |
| <p>In their groups, children read their section aloud, echoing the initial reading by the adult.</p>   | <p>In their pairs/triads children make a close reading of their section of text and think about meaning, audience, and purpose. This requires children to look closely at the writer's use of language and consider characterisations, etc.</p> | <p>Each child has a copy of the text to annotate in order to inform their performance. This is discussed and agreed as a group.</p> <p>Prompts are provided to direct their reading.</p>  |
| Step 7: Practise   | Step 8: Perform   | Step 9: Reflect   |
| <p>Time is provided for groups to rehearse their reading. They may decide to change or add to their performance slightly as a result of their rehearsal.</p>   | <p>Each group performs their rehearsed piece.</p> <p>(Adult may record so that children can appraise their own performance).</p>  | <p>Children evaluate their own and/or others' performances and give feedback. They may use a reading fluency rubric or the prompts as success criteria to support articulation of evaluations.</p>  |



# Developing fluency to enhance comprehension

What impact do our classroom reading choices have on developing our pupils' reading fluency?

- Teacher-led whole class reading**
- Whole class reading: pupils selected to read 'round robin' style**
- Choral reading**
- Individual, silent reading**

[STEP  
1]

Train teachers to be expert in how pupils 'learn to read' and go on to 'read to learn'.



[STEP  
2]

Develop and teach a coherent and cumulative 'reading rich' curriculum.



[STEP  
3]

Teach with a focus on reading access, practice, and enhancing reading ability.



[STEP  
4]

Teach, model and scaffold pupils' reading so that they become strategic and knowledgeable readers.



[STEP  
5]

Nurture pupils' motivation to read with purpose and for pleasure.

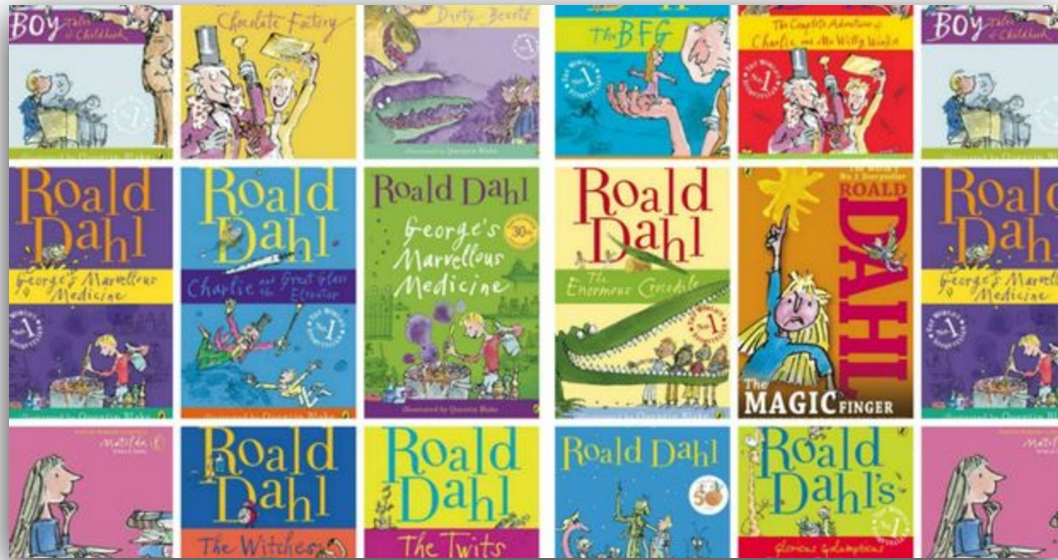


[STEP  
6]

Foster a reading culture within, and beyond, the school gates.



# Reading and the curriculum



B1 Cell structure and transport

**Calculating the size of an object**  
 You will want to calculate the size of objects under the microscope. There is a simple formula for this, based on the magnification triangle.

As long as you know or can measure two of the factors, you can find the third.

$$\text{magnification} = \frac{\text{size of image}}{\text{size of real object}}$$

For example, if you know you are working at magnification  $\times 40$ , and the image of the cell you are looking at measures 1 mm, you can work out the actual diameter of the cell:

$$\text{size of real object} = \frac{\text{size of image}}{\text{magnification}}$$

so

$$= \frac{1}{40} \text{ mm} = 0.025 \text{ mm or } 25 \mu\text{m}$$

Your cell has a diameter of **25  $\mu\text{m}$** .

**Magnifying and resolving power**  
 Microscopes are useful because they magnify things, making them look bigger. The height of an average person magnified by one of the best light microscopes would look about 3.5 km, and by an electron microscope about 3500 km. There is, however, a minimum distance between two objects when you can see them clearly as two separate things. If they are closer together than this, they appear as one object. Resolution is the ability to distinguish between two separate points and it is the **resolving power** of a microscope that affects how much detail it can show. A light microscope has a resolving power of about 200 nm, a scanning electron microscope of about 10 nm and a transmission electron microscope of about 0.2 nm – that is approximately the distance apart of two atoms in a solid substance!

**Figure 2** Onion cells dividing as seen through a light microscope – magnification  $\times 570$

**Figure 3** Chromosomes during cell division seen with a scanning electron microscope – magnification  $\times 4500$

**Synoptic links**

You can learn more about writing very small or very large numbers in standard form in the Maths skills section in Topic M1b.

For more information on cell division look at Chapter B2.

**Study tip**

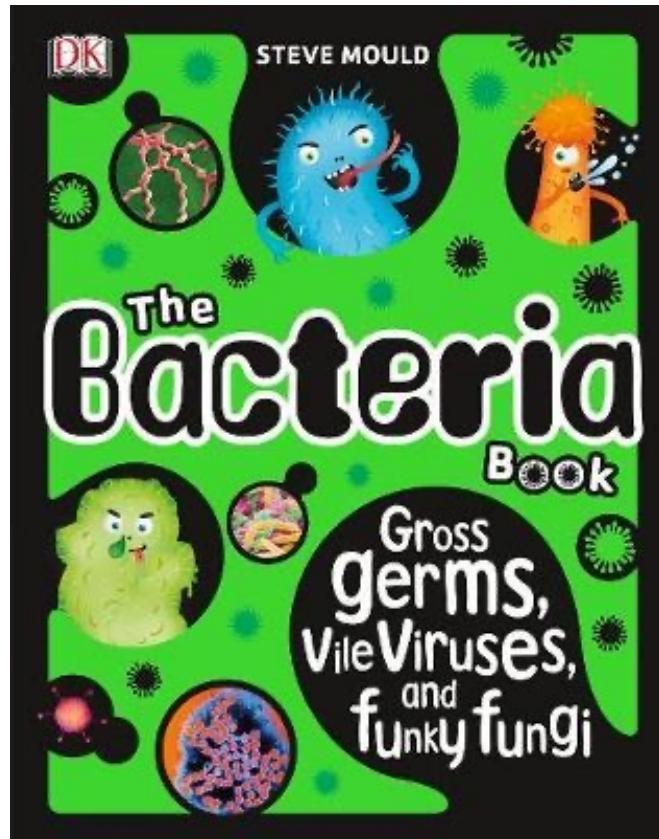
Make sure you can work out the magnification, the size of a cell, or the size of the image depending on the information you are given.

**Key points**

- Light microscopes magnify up to about  $\times 2000$ , and have a resolving power of about 200 nm.
- Electron microscopes magnify up to about  $\times 2000000$ , and have a resolving power of around 0.2 nm.
- $\text{magnification} = \frac{\text{size of image}}{\text{size of real object}}$

5

# 'Goldilocks texts'



## Making mould

Floating all around us are **dust-sized specks** called **spores**. When spores land on a moist surface, a type of **fungus** starts to grow. This fungus is called **mould**.

### Getting furry

Close up, mould has a **furry texture**. It often smells damp or musty. Mould can be white, black, yellow, blue, or green.

### Super spores

Is that an alien? No! Zoom in close on a mould cell and you'll see something amazing. Spores are created at the end of these long tubes.

### Left to rot

When fruit is picked, a gas called ethylene is released. Ethylene makes the fruit ripen so it is soft and sweet. Rotting begins when the fruit becomes too ripe, and spores grow on its surface.

### Fresh apple

A ripe, fresh apple is shiny and smooth. It feels firm and tastes sweet.

### After 2 weeks

The colour of the apple is duller and the skin starts to wrinkle. The flesh of the fruit feels much softer.

### After 3 weeks

The apple is past its best. It is very mushy, and the first signs of mould are visible.

### After 4 weeks

The apple turns brown due to the chemicals in the fruit mixing with oxygen in the air. It is now totally rotten and covered in mould.

### Mould helps decompose, or break down, dead matter.

### In the lab

Scientists investigate lots of different types of mould in laboratories. Some moulds can be helpful to us, such as the mould that helped create the medicine penicillin.

Penicillin being made in a petri dish

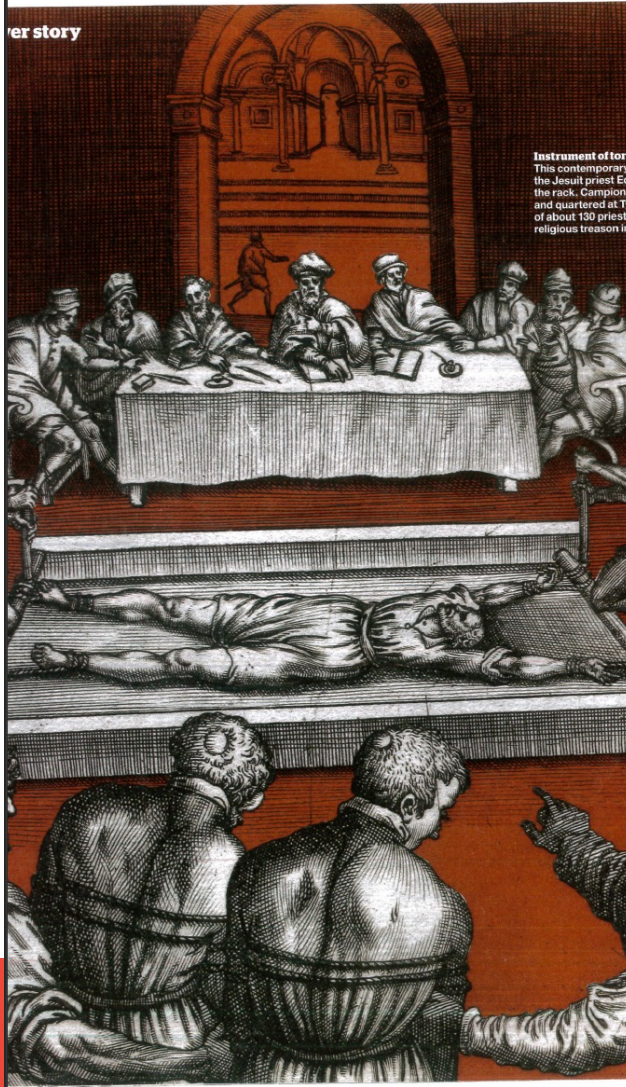
48

49



# 'Goldilocks texts'

er story



**Instrument of tort**  
This contemporary of the Jesuit priest Ed the rack. Campion and quartered at T of about 130 priest religious treason in

## Over story

### Places to visit

Catholic ingenuity in architecture around the country

#### Rushton Triangular Lodge, Northamptonshire

english-heritage.org.uk

A monument to the Trinity, a symbol of recusant resistance, a testament to the ego of Sir Thomas Tresham: this 1590s "warren's lodge" is one of the strangest buildings in Britain. Mystical inscriptions and devices abound. Within a short distance are the priest-hole and oratory of Rushton

hall (now a hotel), and the haunting, unfinished Lyveden New Bield (National Trust), which was Tresham's cross-shaped tribute to the Passion.

#### Bar Convent, York, North Yorkshire

bar-convent.org.uk

England's oldest living convent celebrates the Catholic heritage of the north of England as well as the life of the order's founder, Mary Ward (1585–1645). Highlights of the museum, which is anticipating major renovations, are an altar disguised as a bedstead (pictured) and a relic of Margaret Clitherow, the butcher's wife from York who was "pressed" to death in 1586 for refusing to plead to the charge of priest-harboring.



riests often awelled between entres of lass disguised as bedstead, his striped vestment could be concealed as a bundle of bbons in a collar's pack



#### Harvington Hall, Worcestershire

harvingtonhall.com

The former home of the recusant Humphrey Pakington, Harvington boasts the finest surviving set of hides (one pictured above) in England. They include a priest-hole accessed via a hinged timber beam in the library, and a false chimney, blackened for effect. They were probably devised by Nicholas "Little John" Owen, an Oxford carpenter, who served the English mission and died after interrogation in the Tower in 1606.

#### Baddesley Clinton, Warwickshire

nationaltrust.org.uk

It was in the sewer-hide of this Catholic safe house that, on 19 October 1591, seven priests are thought to have hidden, ankle-deep in water for four hours, as the queen's officials "tore madly" through the house above them. "The zeal and courage of Catholics is never more in evidence than at times like this," wrote the Jesuit Superior, Henry Garnet, in admiration of his doughty hostess Anne Vaux, alias 'the virgin'.

#### Tower of London

hrp.org.uk/toweroflondon

Few inmates were as lucky as the Jesuit John Gerard, whose escape from the Cradle Tower in 1597 is as vividly related in his *Autobiography* as the grim scenes of torture that preceded it. Replicas of torture devices can be seen in the Tower, as well as poignant prisoner graffiti (below), etched into the walls by men devoid of hope, if not of faith.



in the world, whose succession and multitude must overreach all the practices of England – cheerfully to carry the cross that you shall lay upon us and never to despair your recovery while we have a man left to enjoy your Tyburn, or to be racked with your torments, or to be consumed with your prisons. The expense is reckoned, the enterprise is begun; it is of God, it cannot be withstood. So the faith was planted, so it must be restored."

Campion was one of about 130 priests executed for religious treason in Elizabeth's reign. A further 60 of their lay supporters were also put to death. Torture was used more than in any other English reign. Margaret Ward, destined for the gallows for organising the escape of a priest, protested that "the queen herself, if she had the bowels of a woman, would have done as much if she had known the ill-treatment he underwent". But it was the heart and stomach of a king that were required for England's defence.

#### Assassination attempts

With no named successor, and a Catholic heir presumptive – Mary, Queen of Scots – waiting, wings clipped but ready to soar, Elizabeth I was vulnerable to conspiracy. The security of the realm depended entirely on her personal survival in an age that saw brother rulers taken by bullet and blade. The assassination in 1584 of William of Orange, the Dutch Protestant figurehead shot in the chest by a Catholic fanatic chasing the bounty of Philip II of Spain, was particularly alarming. The following year, parliament passed a statute licensing the revenge killing of assassins, or witting beneficiaries of assassins, in the event of a successful attempt on the queen's life.

The threat from Spain, the papacy, the French house of Guise and the agents of Mary, Queen of Scots was very real and seemingly unceasing. From the sanctuary of exile, William Allen agitated for an invasion of England and frequently exaggerated the extent of home support. Only fear made Catholics obey the queen, he assured the pope in 1585, "which fear will be removed when they see the force from without". The priests, he added, would direct the consciences and actions of Catholics "when the time comes".

In reality, there were very few Elizabethans willing to perpetrate what would now be called an act of terror. But there was a vast grey area that encompassed all kinds of suspicious activity – communication with the queen's enemies, the handling of tracts critical of the regime, the non-disclosure of sensitive information, the sheltering and funding of priests who turned out to be subversive. Even the quietest majority was feared for what it might do if there was ever a confrontation between Elizabeth I and the pope.

When asked the "bloody questions", framed to extract ultimate allegiances, Catholics proved as adept as their queen at the "answer answerless". Spies and agent provocateurs were thrown into the field, moles were placed in embassies and recusant houses were searched for priests and "popish trash". The queen's agents were sometimes overzealous, sometimes downright immoral, in their pursuit of national security. "There is less danger in fearing too much than too little," advised the queen's spymaster, Francis Walsingham.

In 1588, when the Spanish Armada beat menacingly towards the English Channel, the "most obstinate and noted" recusants were rounded up and imprisoned. Sir Thomas Tresham begged for a chance to prove his



**Pain of death** This copper engraving from 1583 shows the execution of two Catholic priests (through hanging and disembowelment) in Ireland

### "England's victory in 1588 was celebrated as the triumph of Christ over Antichrist"

"true English heart" and fight for his queen. He vigorously disputed the claim that "while we lived, her Majesty should not be in security, nor the realm freed from invasion".

Nevertheless, the Spaniards sailing aboard the *Rosario* were told to expect support from at least a third of England's population. Elizabeth's Privy Council was "certain" that an invasion would "never" have been attempted, "but upon hope" of internal assistance. It may have been a false hope, built on a house of cards by émigrés desperate to see the old faith restored at home, but for as long as it was held, and acted upon, by backers powerful enough to do damage, Tresham and

the rest, whether "faithfullest true English subjects" or not, were indeed a security risk. England's victory in 1588 was celebrated as the triumph of Christ over Antichrist, the true church over the false, freedom over tyranny. Elizabeth I was hailed as Gloriana, the Virgin Queen who "brought up, even under her wing, a nation that was almost begotten and born under her, that never shouted any other Ave than for her name". There was no place for rosaries in this predestined, Protestant version of English history.

Even Philip II, usually so sure of his status as the special one, was momentarily confounded by the mysteries of God's will. He soon rallied, however, and there were more failed armadas.

At every whisper of invasion, the screw was turned on those "bad members" known to be recusants. In 1593, the 'statute of confinement' ruled that recusants could not travel beyond five miles of their home without a licence.

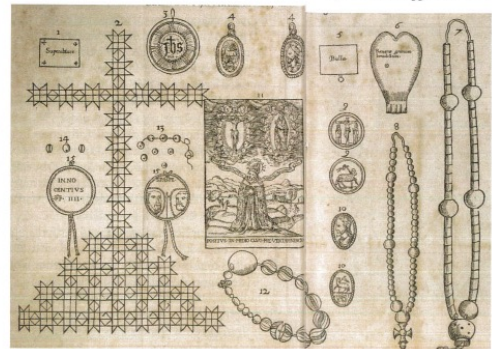
Observance could be patchy and enforcement slack. Anti-Catholicism was nearly always more passionate in the abstract than it was on the ground, but it still must have been alienating and psychologically draining to be spied on, searched, and branded an "unnatural subject" at every critical juncture. Tresham likened it to being "drenched in a sea of shameless slanders".

Tresham outlived Queen Elizabeth by two years. His hope for a measure of toleration under James VI and I did not materialise and, having paid a total of £7,717 in recusancy penalties, he died on 11 September 1605 a disappointed man. The following month, his wife's nephew, Robin Catesby, tried to recruit his son, Francis, into the Gunpowder Plot. Francis Tresham was arrested on 12 November and died before he could face trial. On, or soon after 28 November 1605, the family papers were bundled up in a sheet and immured at Rushton Hall. They lay there, undisturbed, for over two centuries, until, in 1828, the builders came in. ■

Jessie Childs is an author and historian who won the Elizabeth Longford Prize for Historical Biography for her 2006 book *Henry VIII's Last Victim: The Life and Times of Henry Howard, Earl of Surrey* (Jonathan Cape)

#### DISCOVER MORE

- **BOOKS**
- **God's Traitors: Terror and Faith in Elizabethan England** by Jessie Childs (The Bodley Head, 2014)
- **The Watchers: A Secret History of the Reign of Elizabeth I** by Stephen Alford (Allen Lane, 2012)
- **Church Papists: Catholicism, Conformity and Confessional Polemic in Early Modern England** by Alexandra Walsham (Boydell Press, 1993)



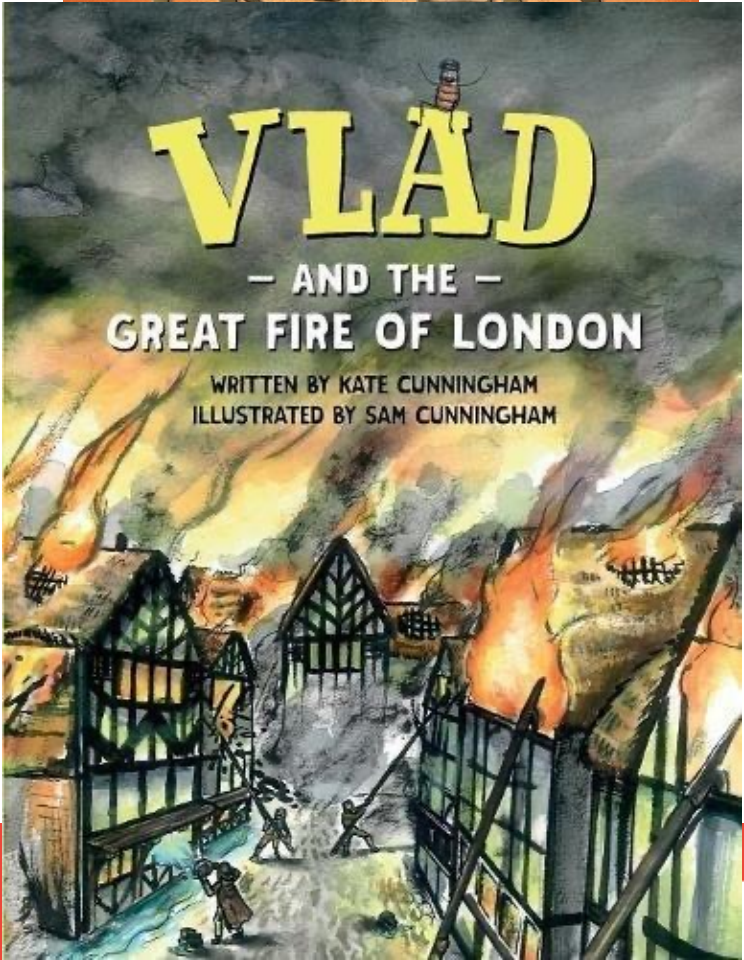
**Identification guide** Issued in 1579 to help officials identify banned devotional objects, the guide, left, shows items including rosaries, crucifixes and Agnus Deis that might be brought into England ABOVE: A cupboard-cum-priesthole at Salford Prior Hall

BBC History Magazine

BBC History Magazine

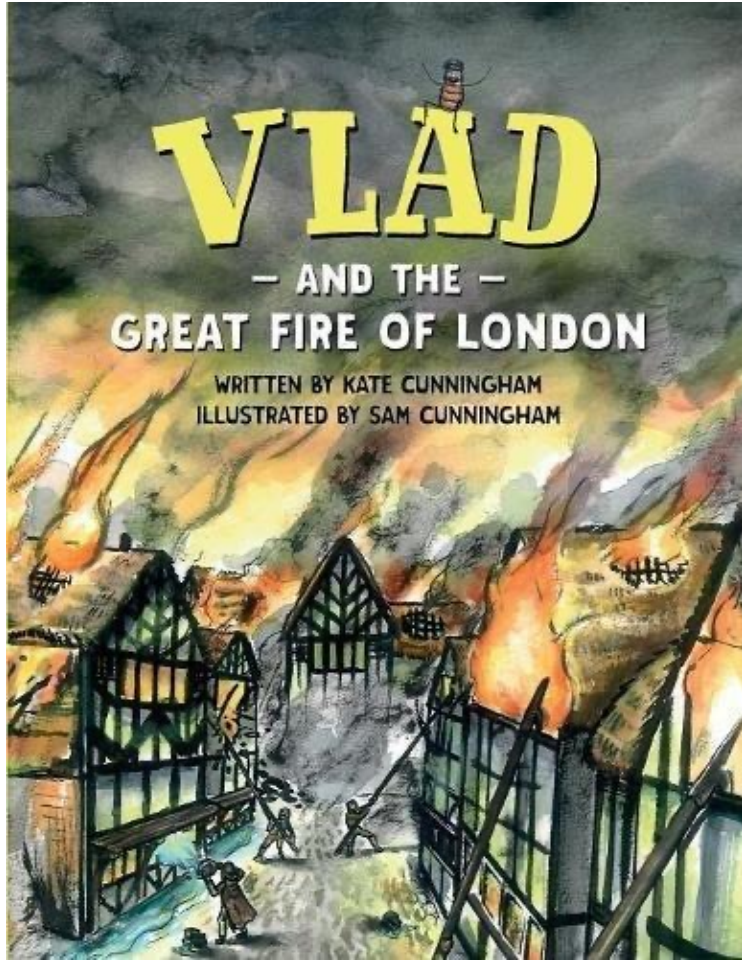
# Reading clusters?

RAVEN



**London:  
74 Fascinating  
Facts For Kids**

**Richard Hanson**



**Feasted**

**Blazing**

**Hooves**

**Scampered**

**Clung**

**River Thames**

**Inferno**

**Tower of London**

[STEP  
1]

Train teachers to be expert in how pupils 'learn to read' and go on to 'read to learn'.



[STEP  
2]

Develop and teach a coherent and cumulative 'reading rich' curriculum.



[STEP  
3]

Teach with a focus on reading access, practice, and enhancing reading ability.



[STEP  
4]

Teach, model and scaffold pupils' reading so that they become strategic and knowledgeable readers.



[STEP  
5]

Nurture pupils' motivation to read with purpose and for pleasure.



[STEP  
6]

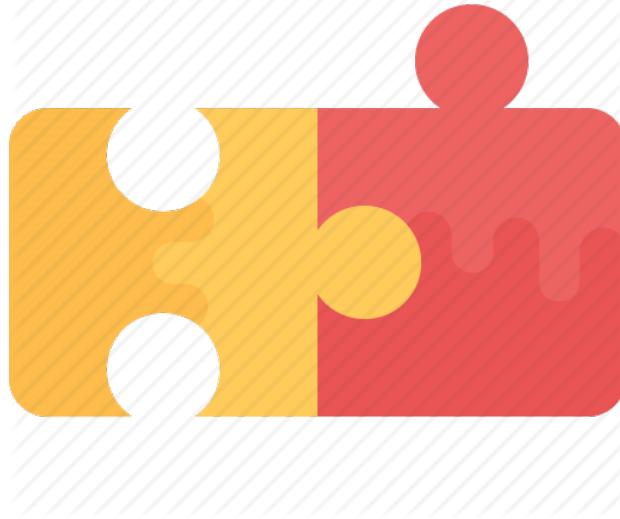
Foster a reading culture within, and beyond, the school gates.



**Knowledge**



**strategy**



**Skilled  
reading**



# Powerful knowledge and reading 'Connect Four'

- Energy
- Lactic acid
- Fatigue
- Oxygen

## Aerobic and anaerobic exercise



# Powerful knowledge and reading 'Connect Four'

- Hag
- Poisoned chalice
- Serpent
- Death knell

## Macbeth



# Powerful knowledge and reading



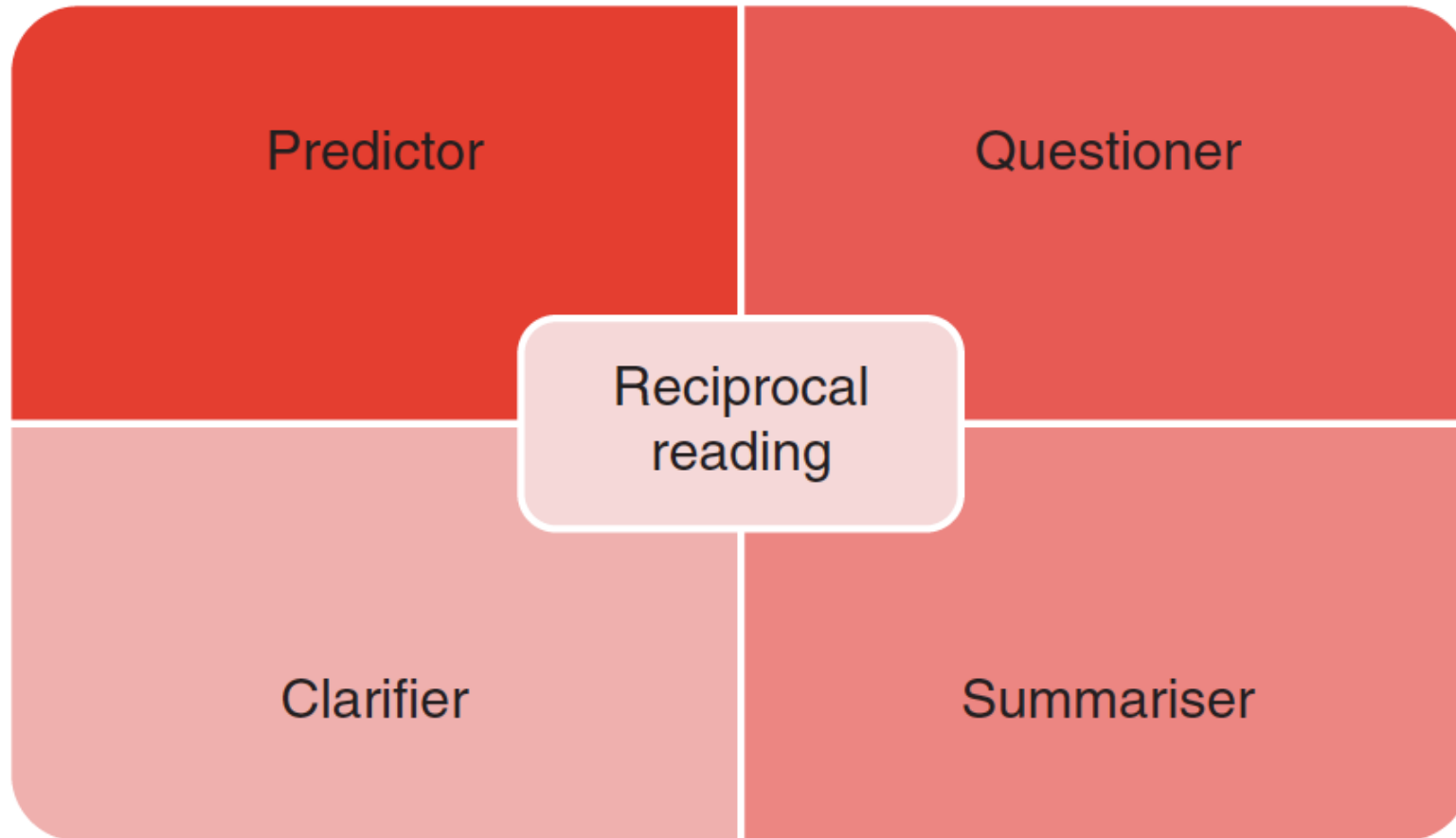


# Reading strategically – Reduce/repair strategies

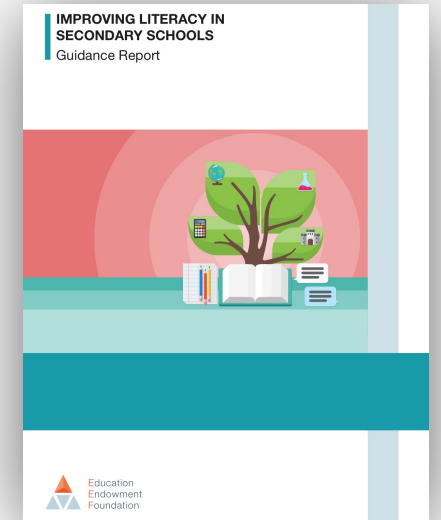
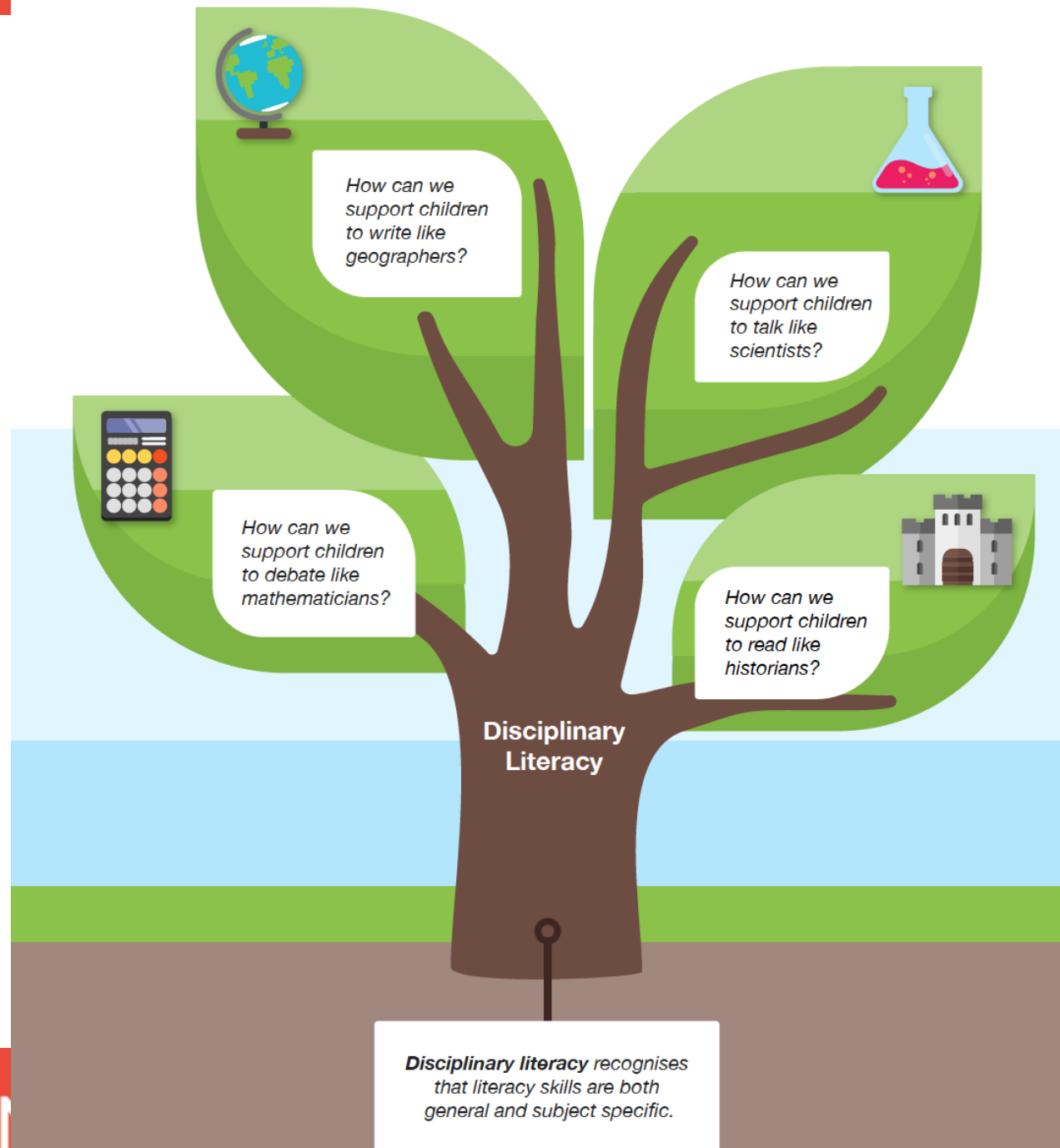
- Skimming** (reading rapidly for a general overview of the text);
- Scanning** (reading rapidly to find specific information);
- Slowing down;**
- Rereading;**
- Reading back through the text;**
- Checking the index, glossary or scaffolds;**
- Asking questions;**
- Summarising;**
- Noticing patterns and text structures; and**
- Reading related texts.**

Teacher awareness and brief prompting – not excessive focus

# Reading strategically – ‘Reciprocal reading’



# Disciplinary reading





CLOSING THE READING GAP

ALEX QUIGLEY



Thinking differently as we read in History:

- Sourcing
- Contextualising
- Corroborating

CLOSING



# Reading in HISTORY

Disciplinary literacy is defined as the confluence of content knowledge, experiences, and skills merged with the ability to read, write, listen, speak, think critically and perform in a way that is meaningful within the context of a given field.

Reading historical texts is central to gaining an understanding of the past and its implications for the future. Readers must approach some history texts in markedly different ways to those in other disciplines:

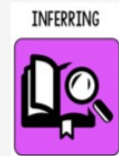
## DISTINCTIVE FEATURES

- Texts contain historical events, which vary in concept and idea density
- Authorship central to interpretation of texts
- Contextual factors are key (who, what, where, and when), along with the author's purpose/perspective
- Specialised terms such as 'oligarchy' signal classification systems (e.g. forms of government)
- Culturally specific words have specialised meaning
- Information related to timelines and datelines

## DEMANDS AND STRATEGIES

- Interpret primary and secondary sources critically, with an eye toward bias
- Read closely, often across multiple documents/sources and in reference to one another (i.e. corroboration)
- Analyse specialised words for meaning
- Analysis of documents (who, what, where, and when) is a primary method used to study texts
- Make inferences and determine what is important from what is merely interesting
- Use knowledge of the present to make sense of the past

- Primary and secondary sources
- News articles
- Textbooks
- Timelines



## READING STRATEGIES

## DISCIPLINARY LITERACY

essa Academy



### SOURCING

**Sourcing** asks students to consider who wrote a document as well as the circumstances of its creation.

Who wrote this? What is the author's perspective? Why was it written? When was it written? Where was it written? Is this source reliable? Why? Why not?



### CONTEXTUALISATION

**Contextualisation** asks students to locate a document and to understand how these factors shape its content.

When and where was the document created? What was different then? What was the same? How might the circumstances in which the document was created affect its content?



### CORROBORATION

**Corroboration** asks students to consider details across multiple sources to determine points of agreement and disagreement.

What do other documents say? Do the documents agree? If not, why? What are other possible documents? What documents are most reliable?



### CLOSE READING

**Close reading** helps students evaluate sources and analyse rhetoric by asking them.

What claims does the author make? What evidence does the author use? What language does the author use? How does this indicate the author's perspective?



**S**ocial perspective  
**E**conomic perspective  
**E**nvironmental perspective  
**P**ower perspective





PUBLISHED NOVEMBER 20, 2020 9 MIN READ

For adventurers the world over, Mount Everest is an unforgettable sight—a regal plume of snow blows off its summit ridge as ice trails down its flank. But take a closer look at this stunning vista, as one team of climate scientists is doing, and you’ll start to notice the telltale signs of human impact from people both near and far.

Today, the surface of the ice at base camp in Nepal sits more than 150 feet lower than it did 35 years ago, the result of glacial melt from our steadily warming climate. Zones of high-altitude ice once thought safe from warming are now starting to dwindle. Even the snow itself isn’t quite so pristine. At 27,700 feet elevation, it is contaminated with microplastics—the highest yet found on the planet.

This is all according to a slew of new papers published this week in a special edition of the journal *One Earth*. The studies are part of a growing raft of research to emerge from an ambitious effort to study how climate change and other human actions are affecting Everest and the surrounding region, organized by the National Geographic Society and supported by Rolex as part of its Perpetual Planet Initiative.

CLOSING THE READ

## Reading like...

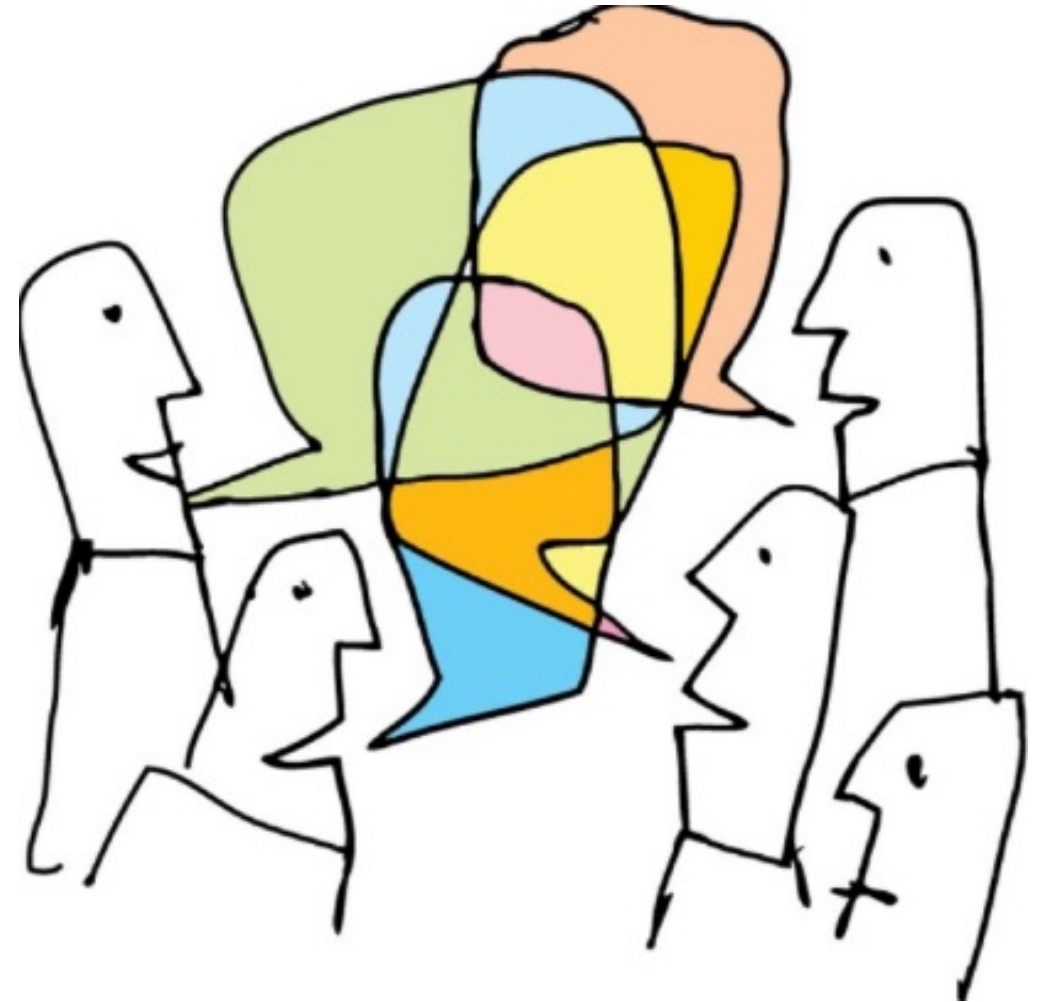
- Who reads? How? When? Why?
- How do we read like...a scientist...a historian etc.?
- How can we give our pupils reading roles and goals so that complex texts are broken into small, manageable chunks?
- What reading strategies do we need to be more explicit about?
- What prior knowledge can we activate for ensure access to the curriculum?



**WHAT ARE THE 1%  
CHANGES YOU CAN  
MAKE TO EVERYTHING  
YOU DO?**

## Reflections

- What are the existing strengths of your reading provision? How do you know?
- What reading challenges do pupils in your school/trust face? How do you know?
- What should be the realistic priorities for development?



**Email:** [aquigleyconsults@gmail.com](mailto:aquigleyconsults@gmail.com)

**Website:** [www.theconfidentteacher.com](http://www.theconfidentteacher.com)

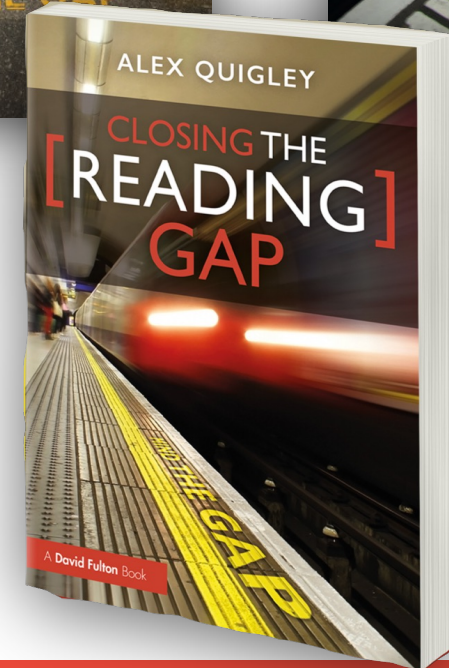
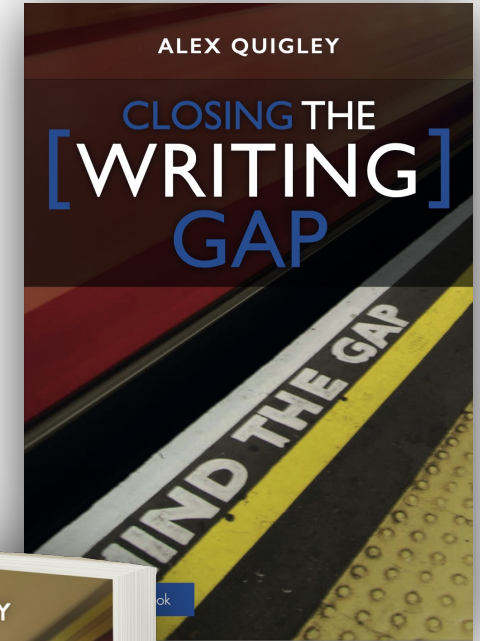
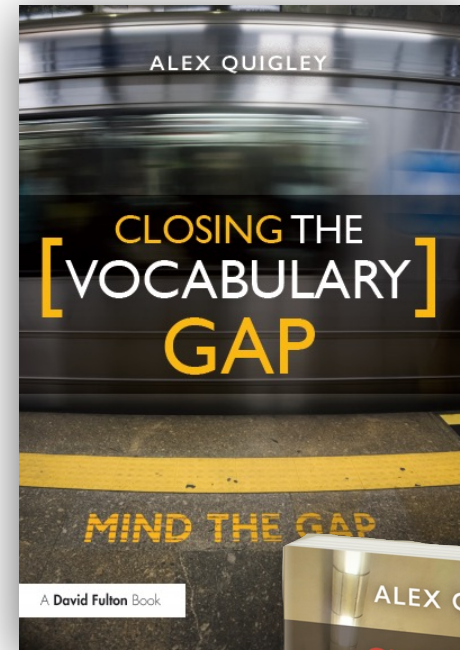
**Twitter:** [@AlexJQuigley](https://twitter.com/AlexJQuigley)

**Newsletter:**

<https://www.getrevue.co/profile/AlexQuigley>

**Facebook:**

[www.facebook.com/HuntingEnglish](https://www.facebook.com/HuntingEnglish)



**CLOSING THE READING GAP** **ALEX QUIGLEY**