

CUSP Reading

Subject Leader Handbook

Written and updated by Lauren Meadows

Contents

1. Curriculum architecture
2. Literature spine
3. Pedagogy
4. Resources
5. CUSP EF: Structured Storytime
6. Adaptive practice
7. Subject leadership

Subject leaders should review this handbook in conjunction with the CUSP Essential CPD Implementation Suite and the subject specific CPD materials that are available on the CUSP website.

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Download [handbook](#)
3. [Generative learning](#)
Download [handbook](#)
4. [Explicit vocabulary instruction](#)
Download [handbook](#)

Pedagogical approaches

1. [Retrieval practice](#)
Download [handbook](#)
2. [Explicit instruction](#)
Download [handbook](#)
3. [Deliberate practice](#)
Download [handbook](#)
4. [Thinking Hard](#)
Download [handbook](#)
5. [Vocabulary instruction](#)
Download [handbook](#)
6. Prosodic reading
7. Questioning

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1. Curriculum architecture

What is the Reading curriculum?

The most fundamental goal of the National Curriculum for English is for children to learn to communicate and engage with the world around them confidently and effectively. Our ambition is that pupils will learn to do so meaningfully and with purpose through the high-quality structures and strong ambition in the CUSP English provision.

CUSP Reading has been purposefully built around the principles of evidence-led practice. The curriculum is built on three key foundations: explicit vocabulary instruction; explicit fluency instruction (prosodic reading) and opportunities to think hard. Every unit follows a clear and progressive sequence that immerses pupils meaningfully in rich and demanding texts that have been carefully curated. Pupils have the opportunity throughout the Primary journey to experience a wide range of literature, as well as studying extended texts in full. This ensures both breadth and depth in their reading diet. Strong lesson routines ensure consistent practice across the school and incremental progression in the demands of both the texts that pupils study and how they are asked to respond to these. CUSP Reading utilises all that we know about effective reading instruction and provides teachers with the framework to ensure a diet of excellence for all pupils.

Prosodic Reading

Explicit vocabulary instruction

Thinking Hard



Brilliant literature

The pedagogical routines in the CUSP Reading curriculum translate across all subjects. It is our ambition that every young person is able to unlock the curriculum and the wider world through rich reading experiences. We know that, to become an accomplished reader, pupils need to have extensive stores of vocabulary and be able to read fluently. This helps them to think hard about rich, brilliant literature, ultimately leading them to becoming readers for life.

Progression of core competencies

Reading with understanding depends on intricate (not fully understood) interactions of many cognitive processes, such as attention, working memory, reasoning, and inferential thinking; on sensitivity to the structure of language; on background knowledge and vocabulary development; on motivation; on the use of strategies such as self-monitoring; and on word-reading accuracy and efficiency.'

Clemens and Fuchs (2021)

It is important to be clear about what we mean by 'reading competency'. It is not possible to isolate individual reading 'domains' from one another. As the quote above outlines, to be a competent reader, pupils must employ multiple cognitive processes all at once. The Progression of Core Competencies is designed to outline the journey through the CUSP Reading curriculum and what pupils should know and be able to do as they progress through this. These competencies have been mapped into the CUSP Reading offer, with multiple opportunities to revisit them so that pupils become fluent, confident readers.

1. Language meaning
2. Retrieving key details
3. Summarising, reframing and performance
4. Making meaning
5. Thematic and structural understanding
6. Authorial intent
7. Comparison and connection
8. Reading behaviours
9. Personal response

Authorial intent

Year	Expectation
1	Identify and compare basic story elements in different stories. Note some of the features of non-fiction texts, including layout, contents, use of pictures, illustrations and diagrams. Explore the effect of patterns of language and repeated words and phrases.
2	Identify and discuss story elements, for example, setting, plot, characters, dilemma. Identify and discuss patterns of rhythm, rhyme, and other features which influence the sound of a poem. Explore why an author might have chosen a particular word and the effect they were wanting to achieve, for example, by considering alternative synonyms that might have been used. Investigate traditional story language and how this is used to signal key parts of a story.
3	Identify where an author uses synonyms for common words and explore the shades of meaning implied. Explain how the organisational features of non-fiction texts support the reader in finding information or researching a topic. Distinguish between different types of poetry and comment on the intended impact of the poem's layout and structure. Discuss authors' choice of words and phrases that describe and create impact. Discuss how language use changes throughout a text and how an author implies meaning as well as explicitly states it.
4	Consider a writer's use of specific and precise words and discuss the meanings conveyed. Explore narrative sequencing and how scenes are built up and concluded through a careful balance of description, action and dialogue. Identify different patterns of rhyme and verse in poetry and read these aloud effectively. Understand how writers use figurative and expressive language to create images and atmosphere. Understand how writers use figurative and expressive language to suggest ideas and information in order to capture interest.
5	Compare the structure of different stories to discover how they differ in pace, structure and complexity. Read a wide range of poetry and identify what is distinctive about the style or presentation of different poems. Discuss the intended meaning of figurative language and idiomatic words and phrases used in a text, beginning to explain the purpose and impact of such choices. Investigate how writers use words and phrases for effect and begin to identify specific authors' styles, including in heritage texts. Consider the language used in a text and how a writer uses this to create implications and associations.
6	Understand aspects of narrative structure and how an author can use these to develop the story. Understand how writers use the features and structure of information texts to help convey their ideas or information. Analyse how the structure or organisation of a poem supports the expression of moods, feelings and attitudes. Identify and discuss devices for characterisation and contextualisation, including idioms, colloquialisms and dialect. Consider how authors have introduced and extended ideas about characters, events or topics through the language choices and the way they have developed them. Comment critically on how a writer uses language to imply ideas, attitudes and points of view. Explore the effectiveness of language used to create implications and associations.

This is an extract from the National Curriculum Tracker for Reading. This shows where each concept outlined in the National Curriculum is first taught, in which units it will be revisited and by when it should be secured. If teachers identify that certain concepts need additional re-teaching, they can use this to review where a concept may come up again so that it can be secured.

The National Curriculum statements are very broad. We have outlined what pupils will know and be able to do throughout their CUSP Reading journey in the Progression in core competencies document.

Note: Both documents are an overview of curriculum input and should be used to inform the reshaping of teaching and not for the purposes of summative assessment.

	Block 1	Block 2	Block 3	Block 4	Block 5	Block 6	Block 7	Block 8	Block 9	Block 10	Block 11	Block 12	Block 13	Block 14	Block 15	Block 16	Block 17	Block 18	Block 19	Block 20
	Grandad's Island	The Goose that laid the Golden Eggs	Mrs Noah's Pockets	Paddington	Paddington	The Christmas Pine	The Quangle Wangle's Hat	Coming to England	The Street Beneath My Feet	Rhythm of the Rain	Rhythm of the Rain	Little People, Big Dreams: David Attenborough	Fantastically Great Women Who Changed the World	Fantastically Great Women Who Changed the World	The Sun and the Wind	Fantastic Mr Fox	Fantastic Mr Fox	Fantastic Mr Fox	Somebody Crunched Colin	The Last Tree
Year 2 Reading Units																			School's choice module: swap for Block 7	School's choice module: swap for Block 6
Objective																				
Word Reading	Addressed throughout the curriculum																			
Comprehension																				
Pupils should be taught to:																				
develop pleasure in reading, motivation to read, vocabulary and understanding by:	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
discussing the sequence of events in books and how items of information are related	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
becoming increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales	✓	✓	✓	✓	✓			✓		✓	✓				✓	✓	✓	✓	✓	✓
being introduced to non-fiction books that are structured in different ways *NF texts are explored throughout all units in the supplementary text lessons									✓			✓	✓	✓						
recognising simple recurring literary language in stories and poetry			✓	✓	✓		✓								✓	✓	✓	✓	✓	
discussing and clarifying the meanings of words, linking new meanings to known vocabulary	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
discussing their favourite words and phrases continuing to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

The yellow blocks on the tracker show the Schools' Choice modules that are available for schools to adapt the core literature spine to meet the needs of pupils in their context.

Please note that any substitutions are prescribed so that where adaptations are used, these do not create an imbalance in the curriculum diet.

Every year group has 18 blocks of Reading, each lasting 2 weeks. This means that some texts will be read in just one 2-week block, for example shorter picture books. Other books, such as extended novels, may be read over more than one 2-week block. The structure of a CUSP Reading lesson has been carefully designed to ensure that pupils receive a coherent, balanced and meaningful reading experience in every block. While the CUSP Reading curriculum is rooted in children reading whole, high-quality texts, we also recognise the importance of reading broadly so that pupils have the knowledge and skills to access reading in the wider curriculum. While it is impossible to isolate individual reading competencies, each day has been designed to target key competencies in the way that pupils respond to what they have read. The Key Stage 2 structure is outlined below:

KS2 - daily 30-40 minute reading lesson					
	1	2	3	4	5
Week 1	Core text <ul style="list-style-type: none">Reading fluencyExplicit vocabulary instructionSummarising/ comparing/ predicting	Supplementary text <ul style="list-style-type: none">Reading fluencyExplicit vocabulary instruction	Supplementary text <ul style="list-style-type: none">Timed practiceExplicit vocabulary instruction	Multiple text study <ul style="list-style-type: none">Reading fluencyExplicit vocabulary instruction	Core text <ul style="list-style-type: none">Reading fluencyExplicit vocabulary instructionUnderstanding themesAuthorial intentPersonal response
		Understanding the detail of the text			
Week 2		Supplementary text <ul style="list-style-type: none">Reading fluencyExplicit vocabulary instruction	Supplementary text <ul style="list-style-type: none">Timed practiceExplicit vocabulary instruction	Multiple text study <ul style="list-style-type: none">Reading fluencyExplicit vocabulary instruction	
Thinking deeply about the text					

1. On day 1 of each block of Reading, pupils will read the core text. This is the book that pupils are studying. The first day is always designed to encourage pupils to summarise, compare and predict.

6. The fifth day of each week encourages pupils to develop their own personal responses to what they have read, exploring key themes and literary styles.

2. Every day of the sequence includes explicit vocabulary instruction and an opportunity to develop pupils’ reading fluency through our prosodic reading strategies. This includes low-stakes timed exercises on day 3 of each week to gradually build pupils’ pace and stamina over time.

3. The first week of each block is designed to help pupils understand the detail of the text. The second week of each block is designed to help pupils think deeply about the texts.

4. On days 2 and 3 of each week of the sequence, pupils will read supplementary texts that have been deliberately written to connect to the core text. This provides breadth and background knowledge.

5. On the fourth day of each week, pupils will read one of the supplementary texts alongside the core text. This helps them to make connections and build strong schemas about what they have read.

KS1 - daily 50 minute English lesson			
KS1	Day 1	Day 2	Day 3
Part 1	Core text <ul style="list-style-type: none">• Reading fluency• Explicit vocabulary instruction• Summarising/ predicting	Supplementary text <ul style="list-style-type: none">• Reading fluency• Explicit vocabulary instruction• Retrieval/ sequencing	Core text <ul style="list-style-type: none">• Reading fluency• Explicit vocabulary instruction• Retrieval/ sequencing
	Understanding the detail of the text		
Part 2	Supplementary text <ul style="list-style-type: none">• Reading fluency• Explicit vocabulary instruction• Inference	Core text <ul style="list-style-type: none">• Reading fluency• Explicit vocabulary instruction• Personal response/ Understanding themes	
	Thinking deeply about the text		
+ Daily Phonics teaching			

Possible models for a 2-week block of KS1 English lessons (R: Reading, W: Writing)										
Model A	R	R	R	W	W	R	R	W	W	W
Model B	R	R	R	R	R	W	W	W	W	W

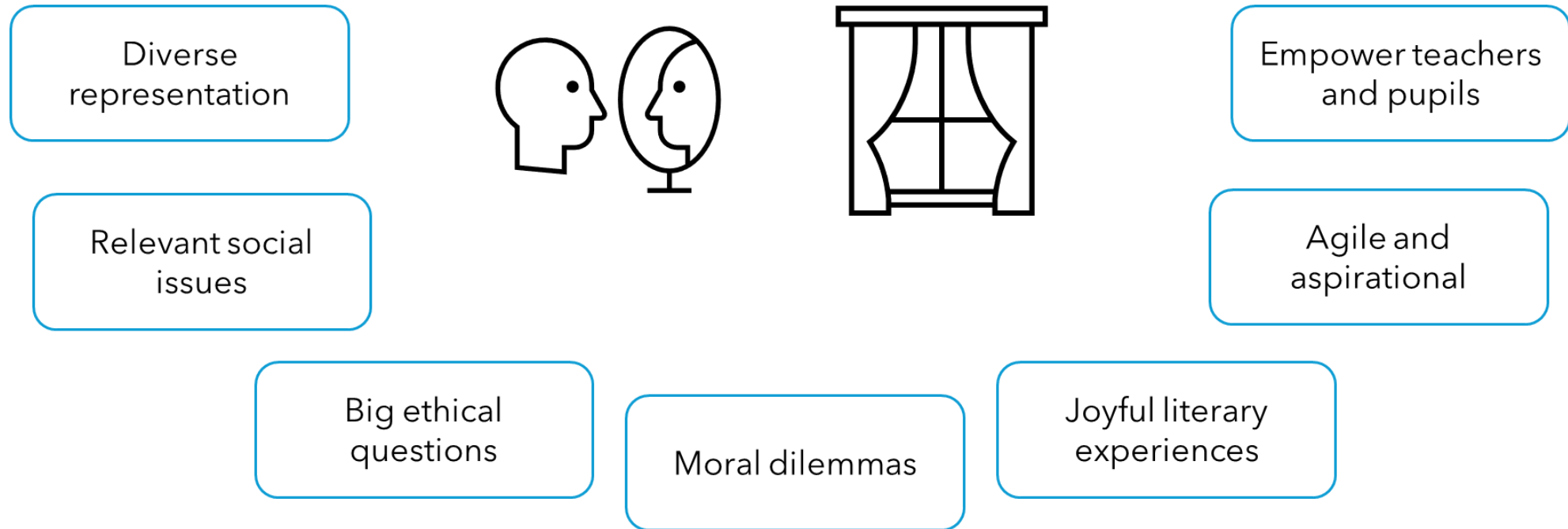
The Key Stage 1 structure is built on the same principles as Key Stage 2. Pupils still read a core text and additional supplementary texts. Explicit vocabulary instruction, reading fluency and thinking hard are the same key pillars of the Key Stage 1 curriculum. Pupils focus first on understanding the detail of the text before moving into thinking hard about what they have read.

The key difference is in timetabling. We know that a strong and robust phonics curriculum is an essential part of excellent reading provision. To ensure that schools have sufficient time to deliver this, the CUSP offer for Reading and Writing is based on one 50 minute English lesson per day, with daily phonics teaching in addition to this.










Over a 2-week period, pupils studying the CUSP Reading curriculum would have 5 Reading lessons and 5 Writing lessons. Pupils would still write at sentence level in their Reading lessons and read in every Writing lesson. The balance across the term ensures that pupils have time to engage deeply with high-quality reading and writing experiences.

Some schools choose to split these across the weeks, as per the possible models outlined here. How these lessons are organised is a school-level decision.

2. Literature spine



Dr Rudine Sims Bishop encourages us to think about literature in terms of 'windows, mirrors and sliding doors' (1990). In CUSP Reading, we believe that the literature that children read should open up the world around them, as well as helping them to better see and understand themselves. The books that we have selected as the 'core' literature spine reflect meaningfully diverse representation in the characters, issues, authors, locations and time periods that are explored. Books have been selected that explore relevant social issues, ethical questions and moral dilemmas that will help children to make sense of the world around them. We have selected books that we know will bring joy to all classrooms and that will empower children and teachers to engage with the world through reading. The Schools' Choice modules provide schools with the opportunity to adapt the core literature spine to reflect the needs and contexts of their cohorts.

<p>Environmental responsibility</p> <p>Understanding and embracing our duty to care for and protect the planet</p> 	<p>The natural world</p> <p>Exploring the natural world and understanding how humans interact with it</p> 	<p>Understanding others</p> <p>Celebrating the rich diversity of human-kind</p> 
<p>Community, citizenship and the wider world</p> <p>Developing a sense of how we live positively together in our diverse world</p> 	<p>Overcoming adversity</p> <p>Inspiring and empowering young people to navigate the challenges that life may bring</p> 	<p>Migration</p> <p>Studying the cause and effects of the movement of people throughout history and how it impacts on our life today</p> 
<p>Technology and the advancement of humanity</p> <p>Recognising the advances that have been made throughout history and how these impact on life today</p> 	<p>Friendship and kindness</p> <p>Teaching young people about the importance of kindness, tolerance and wellness in modern society</p> 	<p>Celebrating British heritage</p> <p>Learning about how we live in modern Britain today and how this has been influenced over time</p> 

CUSP Big ideas

Big ideas are not taught directly but are built from small ideas linked together. They are sometimes described as ‘powerful’ because they have greater explanatory power in helping learners to understand the world.

Wynne Harlen, Impact Magazine – Chartered College of Teaching, 2017

The CUSP curriculum is underpinned by a series of big ideas. These are key concepts that are not taught in isolation but, instead, have been deliberately and intricately woven into the warp and weft of the whole curriculum. Put simply, at CUSP, we have built the curriculum in 3-dimensions so that pupils can better understand the world around them, connecting new learning and helping them to develop and challenge their thinking. We selected the big ideas that we believe are crucial for children living in modern Britain and beyond to make sense of.

In the CUSP Reading curriculum, these big ideas are used as a golden thread to weave throughout the offer so that pupils can make connections between what they are reading and their wider understanding of the world around them.

Further details can be found on the CUSP website about each big idea and where it can be found in the literature spine and beyond.

The literature spine is mapped in 18 blocks. Each block lasts for two weeks. Some texts will be read over just one 2-week block; others will be read over two or three 2-week blocks. The example below is the Year 6 Core Literature spine. These books have been selected to harmonise with the wider curriculum. This means that books will explore key concepts that pupils have learned in the wider curriculum and/or relate to a suggested context for a writing outcome. Some examples of this coherence are outlined below:

Rooftoppers is a beautiful novel that provides a suggested context for the CUSP Writing unit Autobiography, Block A.

Pig Heart Boy draws on pupils' study of the circulatory system. How to live forever provides a juxtaposition with Pig Heart Boy, exploring the ethics of immortality.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Block 1: Rooftoppers	Block 4: Pig Heart Boy	Block 7: All Aboard the Empire Windrush	Block 10: The Island	Block 13: An introduction to Dickens - Oliver Twist	Block 16: Dare to be you
Block 2: Rooftoppers	Block 5: Pig Heart Boy	Block 8: All Aboard the Empire Windrush	Block 11: Skellig	Block 14: An introduction to Dickens - Oliver Twist	Block 17: Dare to be you
Block 3: Rooftoppers & The Listeners	Block 6: Pig Heart Boy & How to live forever	Block 9: All Aboard the Empire Windrush	Block 12: Skellig	Block 15: An introduction to Dickens - Oliver Twist	Block 18: Dare to be you

All Aboard the Empire Windrush builds on the historical study of the Windrush generation.

The Island provides a haunting narrative parallel for some of the themes explored in the Windrush study.

Skellig further explores themes around the supernatural, spirituality and mortality and begins to introduce some gothic literature references.

Dare to be you provides a suggested context for the CUSP Writing unit Discursive writing and speeches, Block B. It explores important themes relevant to transition and change.

The Introduction to Dickens unit explores life in 19th century Victorian Britain, building on the historical study of British monarchs. This also secures key foundational knowledge about British heritage literature that will serve students in their transition to secondary school.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Beegu: Contemporary narrative picture book. Themes of loneliness, transition, isolation and friendships.	The Storm Whale: Contemporary narrative picture book. Themes of loneliness, caring for animals, kindness and working parents.	The Tale of Peter Rabbit Heritage text and seminal female author. Archaic language and anthropomorphism. Themes of theft, animal cruelty and trespassing.	Here We Are Contemporary narrative picture book. Themes of kindness, tolerance and environmental responsibility. Guide to understanding our place in the world.	There's a Rang tan in my Bedroom Contemporary narrative picture book and information text. Female protagonist. Highlighting issues around deforestation and endangered species.	The Lion Inside Contemporary rhyming narrative poem. Themes of courage, self-confidence and friendship. Highlights differences in how we make our voices heard.
Where the Wild Things Are: Classic picture book. Themes of anger and frustration, time out and forgiveness.	The Owl and the Pussycat Edward Lear: Heritage poem and seminal poet. Archaic language and nonsense words.	Look Up! Contemporary narrative picture book. Female black protagonist who aspires to be an astronaut. Reference to Mae Jemison. Themes of family, siblings, self-doubt and enthusiasm.	Chocolate Cake Michael Rosen Humorous contemporary poem. Themes of temptation, over-indulgence and forgiveness.	And Tango Makes Three Contemporary narrative picture book and information text. Themes around same sex parents, adoption, blended families, kindness and tolerance.	Aesop's Fables – The Hare and the Tortoise Heritage text. Story with a moral. Essential cultural reference. Themes of pride, vanity, complacency, patience and perseverance.
	Aesop's Fables – The Boy Who Cried Wolf: Heritage text. Story with a moral. Essential cultural reference. Themes of lying, trust and community.				The Proudest Blue Contemporary narrative picture book. Female Muslim protagonist and author. Narrates a child's first day wearing a hijab. Themes of difference, inclusion, courage, faith, family and resilience.

Thematic mapping:

Alongside the CUSP Reading Literature Spine, we have also published a thematic map of the core texts and a separate thematic map of the supplementary texts. This shows where key themes and big ideas are explored. The red text on the maps shows where an author will be studied more than once in the literature spine.

Thematic map of Year 1 core texts

Core texts:					
Varjak Paw			The Girl Who Stole An Elephant		
Extracts: 13: two information texts, a poem, a description, a narrative extract and an interview 14: a narrative extract, a script, an imagined witness account, an opinion piece, an information text and a review 15: an information text, a missing person report, a description, a narrative extract, a poem and a job advert			Extracts: 16: a diary entry, a news report, two Wanted posters, a narrative dialogue, a poem and short descriptions of emotions 17: a first-person account, an information text, survival tips, short descriptions, a narrative extract and an opinion piece 18: an information text, a restaurant review, a first-person reflection, a narrative extract, a speech and a discursive text		
13	14	15	16	17	18
Should Monarchs be made to step down? Discussion on the abolition of the monarchy	An opinion piece Ethics of hunting	Missing Person Sensitive issue of missing person as stimulus for text	Diary of a pickpocket Wanted posters Theft from Royal Palace Explores the issue of stealing	Inside Ananda's Head Indicates the morals and ethics of humans using for labour	Jungle Tribes Impact on indigenous people following the exploration of European explorers
The City of Utopia The perception of what Utopia may mean	The Bermuda Triangle Refers to incidents of missing ships and aeroplanes	The Bridge Personal fear and peer pressure	Emotions Descriptions Explores different feelings and emotions	Beasts of Burden The morals and ethics of animals being used to transport human goods	Speech The idea of a rebellion or a revolt
	Overboard Refers to a ghost/spirit within the text			Why Ivory Hunting Has To Stop Criminality of Ivory hunting and poverty	What is a real hero? Discussion about what it means to be a hero

Thematic map of Year 4 supplementary texts

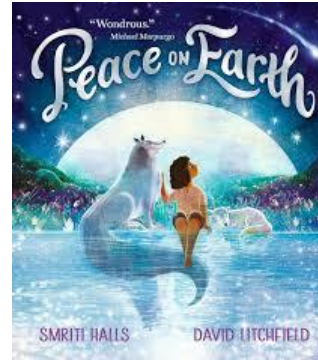
Schools' Choice modules:

The purpose of the literature spine is to soak pupils in brilliant literature which helps them to make sense of the world around them. Knowing that the world around us is changing rapidly means reflecting this changing world in the literature spine. We have added additional modules on heritage literature, books that explore the cost-of-living crisis and more recently, core texts that explore themes around conflict and kindness.

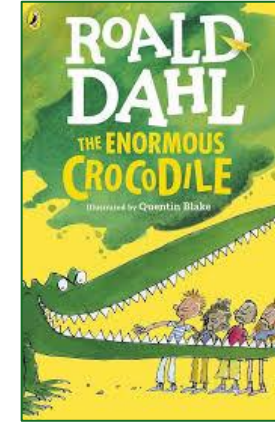
To support schools in curating a diet that best serves their context, each year, we provide one additional set of modules that schools can choose to substitute for one of the texts on the core literature spine.

These changes are prescribed to preserve the careful balance of literature over time. For example, in Year 4, The Land of Roar would replace The Queen's Nose. This information can be found on the National Curriculum Reading Tracker, marked in yellow boxes.

Y1



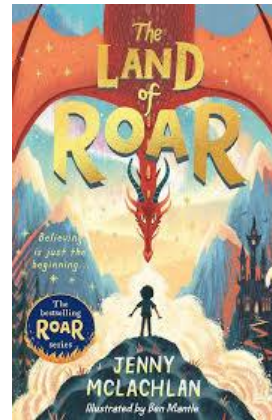
Y2



Y3



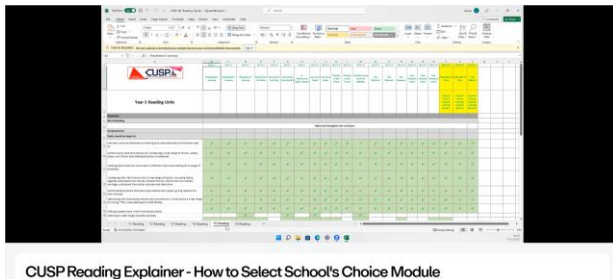
Y4



Y5



Y6



Watch this video to find out more!







3. Pedagogy

The 6 phases of a CUSP lesson have been distilled directly from Rosenshine’s Principles of Instruction. First born in the context of the CUSP Reading curriculum, we have adopted these successfully across the whole CUSP offer, including CUSP Writing. Further guidance about the origins of this structure can be found within the Essential Implementation CPD suite.

This is not a linear structure and teachers may need to move backwards and forwards between the lesson phases to break concepts into manageable chunks for pupils or to provide additional modelling or guided practice. Checking for understanding should be built into each phase of instruction so that misconceptions can be addressed and resolved quickly.

1. Connect: teachers connect what pupils already know with what they are about to learn, activating prior knowledge.

2. Explain: teachers explicitly instruct relevant vocabulary and explain the key concept concisely and precisely.

Connect 	Explain 	Example 	Attempt 	Apply 	Challenge 
Activate prior learning	Instruct vocabulary Explain core concepts	High-quality modelling Explicit direct instruction (My turn)	Guided practice Gradually reduce scaffold (Our turn)	Independent practice Application of new concept (Your turn)	Deepen understanding Sophisticate thinking

6. Challenge: all pupils are challenged to sophisticate their thinking and to think hard about the concept they have been taught. This may include exploring exceptions, identifying common errors or applying a concept in multiple contexts.

3. Example: teachers use the model text to provide multiple examples of the key concept. They model applying the concept.

4. Attempt: through guided practice, pupils all achieve success in applying the target concept. Scaffolding is gradually reduced.

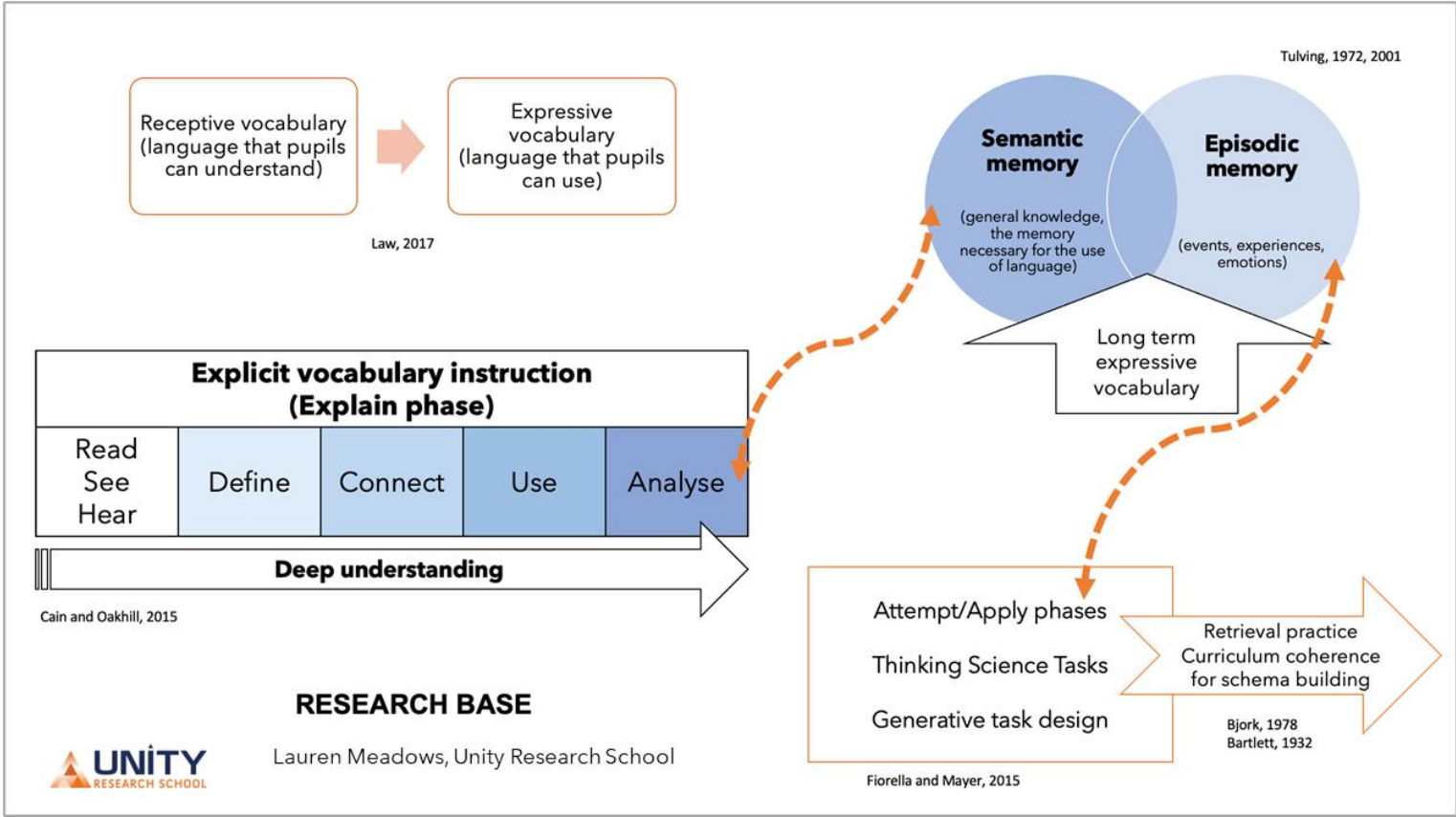
5. Apply: pupils achieve fluency with the target concept through deliberate practice. Some pupils may need additional instruction at this point.

This is the mental model that underpins the approach to explicit vocabulary instruction that we deploy across the CUSP curriculum and beyond. The aim of this model is to move language from superficial receptive stores to embedded expressive stores.

The first part of this model is concerned with the explicit instruction of new language. This would happen in the Explain phase of a lesson.

Pupils should read, see, hear and say the target language. Teachers will give a precise, concise definition and then move beyond this, connecting new stores of vocabulary to existing knowledge.

Teachers will use the target language in multiple contexts to build strong schemas around new words. Finally, new language is analysed, with teachers identifying parts of words that might be useful in making sense of other words. This process builds a deep semantic understanding of target vocabulary.



The second part of this model is designed to activate or build pupils' episodic memory associated with the target language. Teachers will provide a routine or task that requires pupils to do something with - to think hard about - the language that has been instructed. This promotes deep understanding and helps to encode this into pupils' long-term memory.

The target language will then be revisited in the Attempt and Apply phases of the lesson to aid this process further. Retrieval practice of new vocabulary should be systematically planned so that teachers are clear where pupils will meet this language again. This could be within or across subject disciplines.

More detail about this approach to explicit vocabulary instruction can be found in the Essential CPD videos.

Threshold and clarification vocabulary:

It is simply not possible to explicitly instruct every word in the English language. So, as teachers, it is our responsibility to decide which words are the most important. Isabel Beck's tiered model of categorising vocabulary is a useful starting point for helping us to balance Tier 2 multiple meaning words with Tier 3 domain specific language.

Within the CUSP Reading units of study, we have made suggestions about the most important vocabulary to address in the context of each study. Teachers should adapt this as is appropriate to their cohorts.

Alongside curriculum language, there are other aspects of language that we should also seek to build into our ongoing programme of instruction:

- Etymology (the origins of words)
- Morphology (units of meaning within words)
- Idioms
- Colloquialisms
- Language of emotion
- Language for life (e.g. financial language or functional language)

Teachers should be decisive about the 1 or 2 most important words to instruct in depth for each lesson. There may also be other words that teachers clarify or give a brief explanation of to help students make sense of the curriculum content. This will help the flow and pace of your lesson and ensure that pupils can make sense of what they are reading.

Threshold vocabulary: the most important 1 or 2 words that you want pupils to understand.

Instruct this deeply.



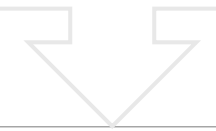
Threshold (noun):

the level or point at which you start to experience something, or at which something starts to happen or change: *entrance, level, starting point.*



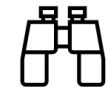
Clarification vocabulary: other words that pupils might need to know to access the lesson.

Clarify this briefly.



Clarification (noun):

the action of making a statement or situation less confused and more comprehensible: explanation, simplification, elucidation.



CUSP agreed strategies for prosodic reading

Read aloud

The teacher reads the text aloud to pupils, modelling expert reading. Pupils track the text as the teacher reads. The teacher pauses occasionally to explain why they are reading certain parts of the text in a specific way e.g. dialogue or ellipsis. This can also include choral reading of short sections of text as a class.

Read along

The teacher reads the text aloud (as per Read aloud). Pupils track the text as the teacher reads. To check that pupils are tracking correctly, the teacher pauses occasionally for pupils to read the next word in the text. If pupils are not tracking correctly, an adult refocuses them on the correct part of the text before beginning to read aloud again.

Echo reading

The teacher reads short sections of text aloud with pupils chorally mimicking back the same part of the text with the same prosody. This may begin just with words and phrases in EYFS, moving into individual clauses in a sentence in KS1. In KS2, pupils should gradually work towards echoing sentences.

Pre-reading

At some point before the lesson, for example at the end of the previous day, pupils pre-read the text that they will focus on in their next reading lesson. This could be whole class or in small groups. The text should be read aloud to them, with them tracking the text. Key vocabulary can be clarified and the main points summarised.

Text marking

Pupils are given a simple code and a short section of text. They should use the code to mark up the text to show where they will increase or decrease their volume and pace, which words they will emphasise and how they will use punctuation to guide their reading. They should then rehearse this section of text to read aloud.

Paired reading

Label pupils A and B.

- Partner A reads a sentence and partner B echoes it back, or:
- Partner A reads a sentence, partner B reads the next sentence and so on, or:
- Both pupils chorally read a passage aloud, rehearsing to the point of fluency.

Performance reading

Pupils are given a passage of text to read. This could be independently, in pairs or groups. They plan how they will read and perform this to the class, including how they will use prosody and positioning to engage the audience. This works particularly well with a poem, a passage of narrative or an information report.







Repeated reading

Pupils are given a section of text to read independently. They should read and re-read the passage to the point of fluency, eradicating any hesitation, decoding or inaccuracies in their reading. This could also include adding a new sentence to their passage each time they read it to challenge them.

Prosodic reading strategies should be used throughout the lesson but are explicitly planned in between the Connect and Explain phases of the lesson, at the point where the teacher introduces the text for the lesson. This method of reading aloud with pupils ensures that they are reading the text, as well as listening to it. By explicitly teaching pupils the different facets of reading fluency, all pupils will be able to access the high-ambition texts, ensuring that every pupil reads in every lesson, every day.

Pace	Intonation	Expression	Emphasis
Smoothness	Phrasing	Strategic pause	Observance of punctuation
Awareness of audience	Volume	Reading in role	Self-regulation

Prosodic reading

Connect	Explain	Example	Attempt	Apply	Challenge
					
Activate prior learning	Instruct vocabulary Explain core concepts	High-quality modelling Explicit direct instruction (My turn)	Guided practice Gradually reduce scaffold (Our turn)	Independent practice Application of new concept (Your turn)	Deepen understanding Sophisticate thinking

As well as recommending a reading fluency strategy for each lesson, the CUSP Reading planning will also outline the specific aspect of fluency that the teacher should explicitly teach. This ranges from intonation to the use of strategic pause. Teaching pupils self-regulation – the ability to re-read something when the first read requires refinement – is a crucial strategy for bridging the gap between fluency and comprehension. Teachers should rehearse reading the text aloud before the lesson, zooming into the specific aspect of fluency that they want to teach and the part of the text that best allows them to exemplify this. As with the whole CUSP offer, teachers should invest in building strong routines around reading fluency and make adaptations to the suggestions in the planning where appropriate and necessary.

Three things to support whole class reading fluency

Focus on strategies that are high engagement and high yield:

Echo-reading
Repeated reading
Pre-reading

Remember to keep sections of text short. Teachers can use Read aloud and Read along for longer passages of text.

Fluency strategies can be combined e.g. Read along for a chapter, with a specific page or paragraph used for Echo or Repeated reading.

Avoid strategies where just one pupil is reading at a time, such as popcorn reading, read around the room/table or round robin reading.

Use every opportunity in wider curriculum subjects for reading fluency. For example, if pupils are reading a source in History or some information in Science, use prosodic reading strategies to introduce these texts.

Short sections of text can be used from Curriculum Visions as a lesson starter. These can introduce the concept in the lesson and prosodic reading strategies can be used to ensure that every pupil is reading in every lesson, every day.

Ensure that pupils are all tracking during prosodic reading exercises. This means that they are following the text with their eyes and possibly their fingers while it is being read aloud. This is important because it helps pupils to build their visual stores of vocabulary.







Teachers can use the Read along strategy (where they pause for pupils to fill in the next word) to check whether pupils are tracking the text correctly. Reading rulers are a useful tool to help guide pupils through the text.

It is also helpful for teachers to read texts aloud from the back of the room so that pupils are concentrating on the text, rather than on the teacher.


4. Resources


The Knowledge Notes in CUSP Reading work slightly differently to the wider curriculum. In Reading, the Knowledge Notes can be used to support teachers and pupils to navigate the instructional phases of the lesson. Teachers should use them as a locational cue to support pupils in understanding which phase of the lesson they are in.

- In the Example phase, the teacher models responding to the question, demonstrating their thinking through Thinking Talk.
- In the Attempt phase, the teacher guides pupils through responding to the same type of question by applying the modelled strategy from the previous example.
- The Apply task utilises the same competency but with a change to the question framework to promote conceptual fluency – the ability to apply the same knowledge and understanding in different forms.
- The Challenge task is for all pupils and is designed to promote deep thinking about what pupils have read. This will also be rooted in the same core competency as the rest of the lesson. Many teachers use this as a fantastic opportunity to promote oracy and high-quality discussion.

Connect	Explain	Example	Attempt	Apply	Challenge
					
Activate prior learning	Instruct vocabulary Explain core concepts	High-quality modelling Explicit direct instruction (My turn)	Guided practice Gradually reduce scaffold (Our turn)	Independent practice Application of new concept (Your turn)	Deepen understanding Sophisticate thinking

Week 2, Lesson 5: Authorial Intent


 **Explain:** Layout is ...

 **Example:**
 Select one option to complete this sentence.

 The text is arranged in columns because ...

... it uses less paper and looks neater.


... it breaks up the text and makes it more readable.

 **Attempt:**
 Select one option to complete this sentence.

 The title of the page is big and colourful ...


... because it makes it clear what the article is about and draws the reader in.

... because people's names should be bigger so people can see them.


 **Apply:**
Circle the options that relate to this text.

Purpose	to inform	to persuade
Language	formal	informal
Audience	children	infants
Structure	chronological	non-chronological

1. Justify your choices.
2. Are there any other techniques that have been used to engage the reader?

 **Challenge:**
 Think of three other types of text that use layout to engage the reader.

Week 1, Lesson 4: Retrieve

 **Explain:** Archaic language is words or phrases used in historic times.

**Example:**

What question was Hobson asked that was typical of the unusual questions, mentioned on p4 of *Shackleton's Journey*, that were asked of candidates?

**Attempt:** (say)

Find the name of:

- the ship's biologist?
- the ship's cook?

**Apply:** (say)

Why did Hobson insist on plenty of protein and fat in the diet?

**Challenge:**

Who would be a better recruit for Shackleton's expedition?

- ☐ Greta Thunberg
- ☐ Jamie Oliver

Explain your reasoning.

Dual Knowledge Notes:

There are two types of Knowledge Notes built into the CUSP Reading curriculum.

Advancing: This should be the first choice for the vast majority of pupils. These Knowledge Notes reflect the diet that pupils should aim towards.

Securing: These Knowledge Notes have inbuilt scaffolds (see the Scaffolding Toolkit for Reading) and can be deployed to specific pupils to support them in accessing the lesson. The questions and competencies developed through these Knowledge Notes are the same as those in the Advancing Knowledge Notes. Different strategies have been used to adapt the question frameworks in the Securing Knowledge Notes to make them more accessible for pupils who require additional scaffolding.

Where a question requires an oral response, this will be marked with (say) after the lesson phase, as can be seen in the Securing Knowledge Note on this page. Over the course of their journey through each year of CUSP Reading, expectations about responding in writing to what they have read gradually increase. The balance of written and oral response tasks has been carefully curated across the curriculum. Teachers should remember that we want the lessons to focus on rich literary experiences and high-quality discussion. The text should be the star of the lesson!

Week 1, Lesson 4: Retrieve

 **Explain:** Archaic language is ...

**Example:**

What question was Hobson asked that was typical of the unusual questions, mentioned on p4 of *Shackleton's Journey*, that were asked of candidates?

**Attempt:**

What were the names of the actual people Shackleton recruited as:

- the ship's biologist?
- the ship's cook?

**Apply:**

- Why did Hobson insist on plenty of protein and fat in the diet?
- How would this be important on Shackleton's expedition? Use evidence from p1 of *Shackleton's Journey* to support your answer.

**Challenge:**

Can you think of a fictional character from a book you know well who would be a good recruit for Shackleton's expedition? Explain your reasoning.






We strongly encourage teachers to avoid creating slide decks to accompany Reading lessons. This is because we want pupils to focus on the book and the Knowledge Note and slide decks can create the split-attention effect.

Instead, we suggest displaying target vocabulary on your Working Wall - this avoids this language being transient and allows pupils to respond to it throughout the lesson. Teachers can use the Knowledge Note to plan and rehearse their exposition of each phase of the lesson. This supports concise, precise and fluent explanations, allowing pupils clarity and space to think hard.

Peps McCrea reminds us that routines allow pupils to think hard about the content of the lesson, rather than the process. Having simple cues such as 'Follow my example' or 'Let's try together' can help pupils to understand where they are in the sequence of a lesson.

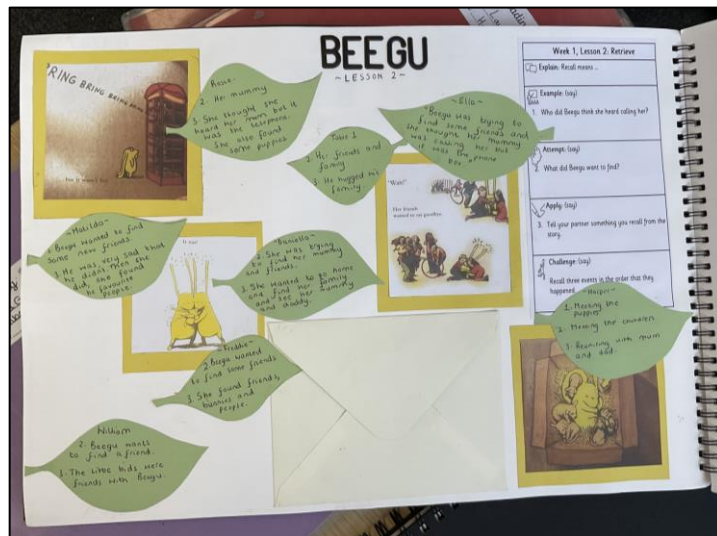
When modelling responses, teachers may choose to use a modelling book and visualiser or iPad with the Knowledge Note displayed on one screen. This should set the expectation for how you want pupils' responses to look in their own books.



Week 2, Lesson 1: Retrieve	
<p> Explain: A biography is...</p>	<p>an account of someone's life</p>
<p> Example: <u>date / time</u></p> <p>When was Nora <u>born</u>? → key word</p> <ul style="list-style-type: none"> 1993 <p><u>location</u></p> <p>Where was Nora <u>born</u>? → key word</p> <ul style="list-style-type: none"> UAE 	<p>Today... learning to retrieve</p> <ul style="list-style-type: none"> - find and collect key details <ul style="list-style-type: none"> • words in the q indicate what we are looking for eg. When - date / time • skimming - general gist eg heading / opening lines • scanning - identify key words in the text to locate details
<p> Attempt:</p> <p>What did she <u>train</u> to become <u>first</u>?</p> <p>Where did she <u>study</u>?</p>	<p><u>Follow my example.</u></p> <p>Let's try together.</p> <p>① train indicates study, job or qualification</p> <p>* Look out for extra info: FIRST</p> <p>② key words - where, location → universities around the world</p> <p>- study</p> <p>Now, you have a go -</p> <ul style="list-style-type: none"> - What type of info are you looking for? - What are the key words? <p>What indicates I am looking for a noun?</p>
<p> Apply:</p> <p>Name the <u>training programme</u> that she began in 2021.</p> <p>Where could this training take her in the <u>future</u>?</p>	<p>Now, let's think hard about what we have read.</p>
<p> Challenge:</p> <p>What life advice did she give to other people?</p>	<p>32 of 36</p> <p>Intellectual content and design copyright © Unity Schools Partnership</p> <p>CUSPA CURRICULUM WITH UNITY SCHOOLS PARTNERSHIP</p>



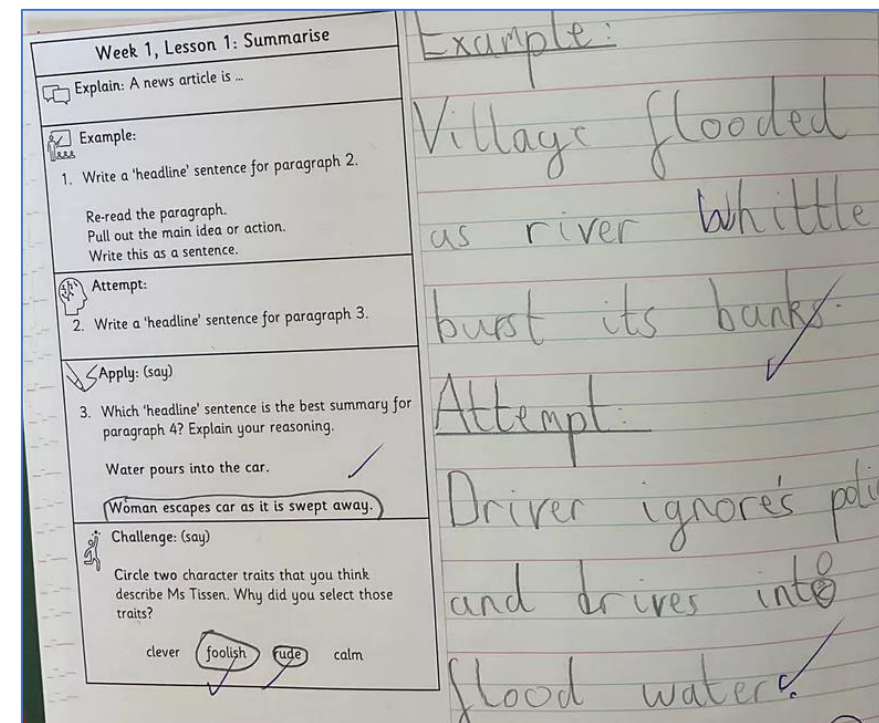
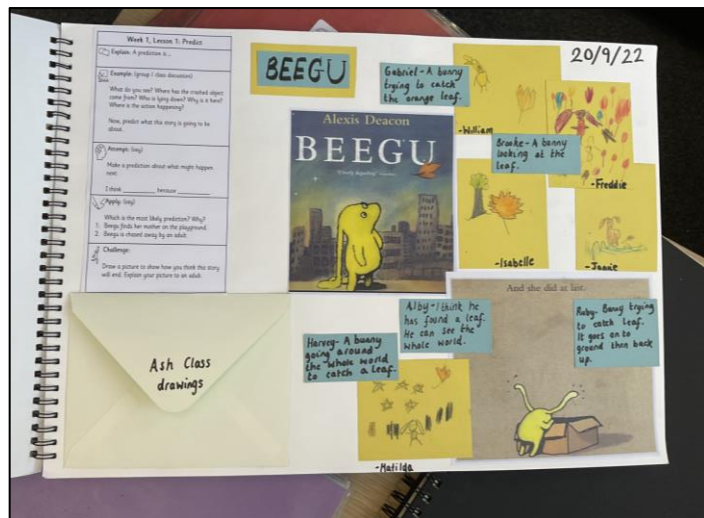
Watch this video to find out more!



Teachers may decide to begin the CUSP Reading journey in Year 1 with a large floor book, which can be used to collect pupils' responses to what they have read. This can be placed in a classroom reading area along with a copy of the text for pupils to return to over time.

This should gradually develop into pupils writing their own written responses next to the Knowledge Note in an individual book. In the early stages of Key Stage 1, pupils will be ready to do this at different points. Teachers should make the decision when to transition.

It is important to model how you want pupils to respond to different tasks. A teacher modelling book is a great way to set high expectations from the outset.



Remember, the Knowledge Note can be placed on the right-hand side of the page for left-handed learners.

Monday 28th November 2022

KL: To summarise a paragraph

Week 2, Lesson 1: Summarise

Explain: Concision means -

Example:

1. Summarise the last paragraph in Chapter 25 in one sentence.

Attempt:

2. As concisely as you can, summarise the first paragraph of Chapter 27. Use a maximum of twenty words.

Apply:

The table below shows a summary of the main events of the chapter. Number them 1 - 4 to show the order in which they happened.

They have a conversation with the woman using the zimmer frame.	3 ✓
The family drove home, upset.	4 ✓
The family watched the baby in her incubator.	1 ✓
In the hospital, Michael concentrated on listening for the baby's breathing and heart beat.	2 ✓

Challenge:

Summarise Michael's feelings about the baby as concisely as you can.

Vocabulary

squeak drone clatter
clatter beat roar

Explain

Concision means to be concise. Giving a lot of information clearly and in a few words: brief but comprehensive.

Example

Attempt

Michael and his dad are driving back from the hospital, worried about the baby.

Challenge

Michael is struggling to play football with Leakey and Coot because he is too worried about his poorly ~~sister~~ little sister.

Challenge

Michael is really scared for the baby and is trying to protect the baby to keep her safe and keep her alive.

As pupils progress through the curriculum, the expectations of their responses to reading will gradually increase. Task structure will vary from lesson to lesson. Teachers and pupils will become familiar with routine task designs in each year group.

It is important to take every opportunity to reinforce good quality sentence writing and to use this as an opportunity to embed good habits around spelling, handwriting and punctuation.

Thursday 17th November 2022

KL: Use clues from the text to interpret meaning.

Week 2, Lesson 4: Infer

Explain: (say) Compare and contrast means -

Example:

1. In Extract 6, what does the word can suggest in the sentence: Bacteria can become resistant to antibiotics in a matter of decades or less?

Attempt:

2. In Skellig, Coot's Dad says that there was no way monkeys could turn into men. What does this suggest about him?

Apply:

Complete the table below with one piece of evidence from either text to support the statement.

The discovery of bird fossils has led to scientists rethinking the classification of some species.	1 ✓
Coot respects his Dad's opinions.	2 ✓
In millions of years' time it may be beneficial to have wings.	3 ✓

Challenge:

Why do you think the author used the phrase Feathered fiends in the title?

Vocabulary

Assumption and estimation are connected as they are both beliefs, but you wouldn't know for sure what the answer was. Extinct and endangered are connected as you an animal species would be endangered and then extinct.

Explain

Compare and contrast means to identify similarities and differences.

Example

It is possible, but it might not happen.

Attempt

It suggests that he either doesn't want to understand it, or he is not interested so he doesn't want to understand.

Apply

1. The famous archaopteryx fossil, previously thought to be evidence of an early bird, and reclassified it as a flying dinosaur.

2. Coot whispered that it was all a load of rubbish. His Dad had told

him there was no way monkeys could turn into men. Just had to look at them.

3. It might become very advantageous to find new ways of getting from tree to tree or rooftop to rooftop.

Friday 21st January 2022
 KI reflect on an author's intention and consider the impact of having diverse characters represented in books

Apply: (group discussion)
 In the introduction to I Am Not A Label, Carrie Burnell wrote the following:

Representation matters, because magical things happen when we see ourselves in books, films or on stage, even if that magical thing is realising that we are all of value.

a) What do you think she means by this statement?
 b) Share an example of a story, film or play you are familiar with where you saw yourself reflected in the protagonist. How did it make you feel?
 c) Why do you think it is important to have diverse characters represented in fiction?

Challenge:
 What age group do you think Carrie Burnell intended her book to be read by? Give examples from the text to justify your reasoning. Think about the language used as well as the content.

deprive = you deprive someone if you take or keep it away from them.
 graduate = to be awarded a university or college degree.
 endorse = to endorse a plan or proposal is to give your approval or support to it.
 I endorsed my friend on her first mountain-climbing expedition.

It is best to show perseverance to something you're unable to do.

Apply
 a) I think Carrie Burnell meant that it's fine if you have a disability, you are beautiful the way you are and are equal to everybody else.
 b) I think it's important to have diverse characters because disabled people in real life will no longer feel alone.

Monday 24th January 2022
 KI use stated information and life experiences to make informed predictions

Attempt:
 If someone asked for his help, Emmanuel would refuse.

Do you think this is likely? Use evidence from the text to support your opinion.

Apply: (role play)
 Imagine that Emmanuel's father contacts him after the 2004 Olympics and asks to meet up. Do you think Emmanuel would agree to this? Explain your reasoning.

Act out the conversation you think they might have if they met up, using evidence to inform it.

Challenge: (say)
 Imagine Emmanuel was asked to give a speech to inspire others. Predict what you think he would say about the role of his mother in his success.

Attempt
 This is unlikely because the text says, "...has set up many charities".

Apply
 I think Emmanuel would agree because he has barely known his dad as he (his dad) left the family when he (Emmanuel) was a baby.

Challenge
 "My mother has done a lot for me to lead to my successes today. For example, she has carried me to school two miles a day and she had encouraged me to believe I can do anything."

Tuesday 25th January 2022
 KI consider and select the best evidence when supporting opinions

Attempt:
 Apart from what he actually says, how else can you tell that Eddie is in pain? Give two examples.

Apply:
 "My hero!" cooed Mum in an exaggerated, dancin'-dancin' kind of way.

Draw a quick sketch of a hero character and annotate it with evidence from the text that shows Eddie has heroic qualities. Highlight the piece of evidence which you think best supports the idea.

Challenge: (say)
 "Would you mind, you know..."
 What does Mum mean by this? How do you know?

Yesterday, when we were reading 'In Weather Weaver,' Stella grinned.

In 'The Secret Garden,' Mary, who is the main character, shows some grinned expressions.

She frowned at the gift she gave her.

Attempt
 "struggle up the rest of the stair... the clenching of his jaws..."

Challenge
 Mum is asking Eddie to get the spider because just before she she screamed as she saw it.

Teachers should follow the feedback and marking policies in their individual schools. Some schools choose to mark responses to each question. Others simply mark the top of the Knowledge Note to identify which competencies pupils have successfully applied and which perhaps require additional teaching. Because of the cyclical nature of the CUSP Reading sequences, teachers should feed forwards this information into subsequent lessons and make adaptations as appropriate and necessary. One key indicator of success is to see where pupils are applying target vocabulary in their written responses. This shows that pupils have translated the target vocabulary into their expressive stores of vocabulary.

Week 2, Lesson 4: Infer

Explain: (say) Compare and contrast means -

Thursday 1st July 2021

Example:
 1. In Extract 6, what does the word can suggest in the sentence: Bacteria can become resistant to antibiotics in a matter of decades or less?

Compare and contrast means to look at the similarities and differences between something.

The word 'can' suggest that it is possible, but not definite.

Attempt:
 2. In Skellig, Coot's Dad says that there was no way monkeys could turn into men. What does this suggest about him?

It suggest he is closed minded or religious because he might think god created everything or he doesn't think humans are smart can be related to dumb monkeys.

Apply:
 Complete the table below with one piece of evidence from either text to support the statement.

The discovery of bird fossils has lead to scientists rethinking the classification of some species.	
Coot respects his Dad's opinions.	
In millions of years' time it may be beneficial to have wings.	

The discovery of bird fossils such as the archeopteryx fossil was thought to be a early bird fossil but now scientists think it is a flying dinosaur.

Challenge:
 Why do you think the author used the phrase Feathered fiends in the title?

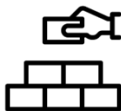
Coot respects his dad's opinion because apes and monkeys don't even look like humans and it was obvious and he hissed it was a load of rubbish.

It may be beneficial to have wings because if the water levels kept rising and less land would be capable to live on and it will be easier to get from tree to tree and will make it less possible to drown.

I think the author used the phrase 'Feathered fiends' because the meaning of dinosaur is 'terrible lizards' and they have evolved from them and it may seem more catchy because the author is using alliteration.

5. CUSP Early Foundations: Structured Storytime

The **CUSP Early Foundations** offer is presented in three parts:



1. Foundational knowledge: what pupils should know and be able to do throughout the EYFS and how this will support their development and prepare them for success in Key Stage 1 and beyond



2. Structured Story Time: core texts that will introduce key language, ideas and themes that pupils will need to access the foundational knowledge, built into a framework that uses all that we know about effective literacy instruction



3. Opportunities and experiences: how this foundational knowledge can be learnt through play and through guided activities that will allow pupils to explore, experiment with and think hard about new and important concepts

The CUSP Early Foundations offer has been built on the same core principles as the rest of the CUSP Reading offer.

1. Teachers identify the Foundational Knowledge that their pupils need to learn.

2. Teachers select the story or text from the CUSP Early Foundations Literature Spine that will allow them to expose this concept. The story is shared using the Giant Story Notes. This story is used to lead into explicit instruction of the core concepts on the selected Foundational Knowledge Notes.

3. Teachers plan Opportunities and Experiences for pupils to interact with the Foundational Knowledge and the story in wider provision. Pupils have copies of the book and the Giant Story Notes to support them with retelling what they remember from the story.

Structured Storytime lessons are built on the same principles as the wider CUSP Reading offer. Each lesson includes:

- Explicit Vocabulary Instruction
- Active engagement with the story through fluency, oracy and drama
- Opportunities to Think Hard about the story through high-quality discussion, questioning and dialogic teaching

Learning these routines in the Early Years supports pupils to thrive when they transition into Year 1.

The diet of rich literature that pupils are exposed to in the Early Years ensures that pupils have strong foundations on which to build as they transition into Key Stage 1.



Vocabulary instruction

Pupils are explicitly taught carefully chosen language that will help them to understand the text.

This is revisited systematically over time.



Thinking Hard

Through well-structured questioning, modelling and dialogic reading, pupils are encouraged to think hard about what they have read.

Pupils create connections, form opinions and embed understanding.




Fluency, oracy and drama

Through structured shared reading, pupils engage deeply with the text.

They participate in telling and retelling the story.

Lesson 2	
Vocabulary	Let's look at some more interesting words from our story. My turn / your turn – <i>plentiful</i> (x3). Plentiful sounds like the word plenty. Plentiful means lots of / many. My turn / your turn – <i>convinced</i> (x3). Convinced means to believe something. <i>Although Bruce has plenty of pine-cones, he is convinced he is one short.</i> Are you convinced that he is?
Fluency / oracy / drama	Read from <i>But Wait ...</i> up to <i>It came loose</i> . Let's pretend to be Cyril and Bruce. Split the class, facing each other. One side is Cyril and one side is Bruce. Act out the wild nutty race up to <i>PLOP!</i> Pupils to echo read (copy my voice) what their character is saying. Incorporate actions and musical instruments for the sound effects, e.g. <i>BOINGED, BINGED</i> .
Reading the text	Read and enjoy the rest of the story, discussing key language as you go – e.g. <i>forestry folk, seen to their needs, hollow was bare</i> . How are <u>your</u> needs seen to?
Thinking harder	Did Bruce need the pine-cone? How would you describe Bruce? (Draw out that he is being greedy.) Have you ever wanted something you didn't really need? Talk to your partner.

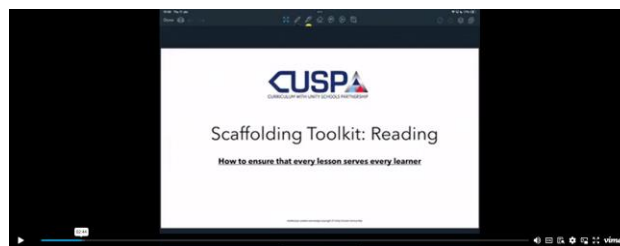
6. Adaptive practice

 Scaffolding Toolkit for CUSP Reading				
1. Pre-read the text When you know that your pupils may struggle with the text for the following lesson, read it with them in advance. This will increase their confidence, reduce anxiety and lays the foundation for them to access the text in the next lesson. How? Read the text aloud, with the pupils tracking the text as you read it. Introduce key vocabulary and encourage pupils to ask questions and summarise what you have read.	2. Read to and with When you know that your pupils may struggle to read the text independently, read the text aloud to and with them. This will allow them to access the rich vocabulary and discussion of key concepts, while receiving additional support with decoding and fluency at other times. How? This could be a small group of pupils, while others are reading the text independently. It could be read aloud live or you could record the section of text and share to pupils' iPads.	3. Reduce the text load When you know that pupils may struggle with the volume of text that they need to navigate to access the core concept for the lesson, reduce the text load to focus on the most important parts. How? Identify specific sections for pupils to read in detail and summarise other parts of the texts. Blank out parts of a page so that pupils zoom in to the most important parts of a text. You could also snip out specific sections of text so that pupils are not overloaded.	4. Adapt the text When you know that pupils may struggle with the language and syntax in a text, rewrite or reframe the most important sections of text so that they can still access the same concept and ideas but with language that is more accessible. How? There are various online tools that can support with this (e.g. Chat GPT or Rewordify). Teachers need to carefully review what is produced to ensure that it still makes sense. Highlighting the most important parts of the text and then rewriting these sentences in summary form can be very useful.	5. Additional modelling When you know that pupils may struggle to respond to questions independently, adapt the lesson structure so that they have additional modelling or guided practice. How? The lesson structure may need to be Connect, Explain, Example, Example, Attempt, Attempt for some pupils. These shared and guided responses are important because they provide pupils with additional scaffolding until they are ready to reduce this, while ensuring that they are still exposed to high-quality texts and discussion.
6. Clarify and summarise When you know that your pupils may struggle to follow the key events in a text, break it down into smaller chunks and paraphrase or clarify each section so that they have a clear idea of the main points. How? As you are reading, pause regularly to summarise key sections. You could ask a pupil to scribe your summaries so that you build up a summary of a whole chapter or supplementary texts. Plan your summaries in advance so that they are concise and accessible.	7. Create a mental model of the text When you know that your pupils may struggle to remember how characters are related or the sequence of events in an extended narrative, construct a simple mental model to help them keep track of this. How? This could include creating a really simple timeline, using summaries of key chapters, sections or events; creating a concept map of settings/characters or construct a family tree to show how characters are related to one another.	8. Give additional direction to the target information When you know that pupils may struggle to skim and scan for information or details in a text, increase the level of direction that you give them to find the answer to a question. How? Give specific page or paragraph references in your question. Include the quotation needed in the question itself. Highlight the relevant text needed to answer each question in a different colour (e.g. yellow for the Attempt task, blue for the Apply task).	9. Reframe the question When you know that pupils may not be able to construct meaning to answer a question, reframe the question to ensure that pupils understand the text and can identify the information that they need to. How? Scaffold pupils by first analysing the language, then extracting the detail and then asking them to reason about what they know. Also consider reframing the question so that pupils focus on what they know from the text, rather than their own general knowledge.	10. Adapt the response framework When you know that pupils may be able to understand the text but struggle to articulate their own responses, adapt how you are asking them to respond to a question. How? Consider turning a short constructed response question into a multiple choice question. Give pupils partially completed extended response questions. Provide the evidence that pupils will need and then ask them to explain it.

We are absolutely committed to ensuring that every young learner can thrive in the context of CUSP Reading. The Scaffolding Toolkit for Reading outlines key strategies for adaptations that can be made to ensure that every lesson serves every learner. These strategies can be deployed across the curriculum.

All of our resources can be adapted to meet the needs of individual learners. This includes adapting the Knowledge Notes, enlarging a text, reducing the volume of text or adapting the lesson structure to include additional modelling.

Crucially, we advocate that teachers know their pupils really well and understand which aspects of the curriculum each pupil needs to learn next.



Watch this video to find out more!

10. Adapt the response framework

When you know that pupils may be able to understand the text but struggle to articulate their own responses, adapt how you are asking them to respond to a question.

How?
Consider turning a short constructed response question into a multiple choice question. Give pupils partially completed extended response questions. Provide the evidence that pupils will need and then ask them to explain it.

Week 1, Lesson 3: Retrieve

Explain: A key detail is a specific piece of information collected from the text.

Example:

1. Is the party on the 17th April or the 17th August?
Circle one.
2. Does the party start at 2pm or 3pm?
Circle one.

Attempt:

3. Is the party taking place at the Community Centre or the swimming pool?
Circle one.
4. Is the theme of the party animals or super-heroes?
Circle one.

Apply:

5. Who will be there to help finish off the costumes?
Tick one.

☐ A facepainter
☐ A wildlife expert

Week 1, Lesson 3: Retrieve

Explain: A key detail is ...

Example:

1. What is the **date** of the party?
2. What **time** is the party?

Attempt:

3. Where is the party taking place?
4. What is the **theme** of the party?

Apply:

5. Who will be there to help finish off the costumes?

This is one of the strategies deployed through the Dual Knowledge Notes.

Attempt:

3. How should you feed your kitten?
4. What should you fill the litter tray with?

Let's look at the section of text called **Toileting**. Should you fill the litter tray with cat litter or earth?

This does not have to be formally written out - it can simply be within your oral questioning.

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3. Reduce the text load

When you know that pupils may struggle with the volume of text that they need to navigate to access the core concept for the lesson, reduce the text load to focus on the most important parts.

How?
Identify specific sections for pupils to read in detail and summarise other parts of the texts. Blank out parts of a page so that pupils zoom in to the most important parts of a text. You could also snip out specific sections of text so that pupils are not overloaded.

Read the whole text with pupils so that they understand the context. Then give them specific sections of the text and blank out parts that they do not need to focus on. This could be using sticky notes to cover parts of a page, using an iPad to screen shot a specific section or trimming off part of a supplementary text.

Position the questions alongside the text so that pupils do not have to turn a page or shift their focus to review the questions against the text.

'Is there anybody there?' said the Traveller,

Knocking on the moonlit door;

And **his horse** in the silence **champed the grasses**

Of the **forest's ferny floor:**

And a bird flew up out of the turret,

Above the Traveller's head:

And he **smote upon the door again** a second time;

'Is there anybody there?' he said.

But no one descended to the Traveller;
No head from the leaf-fringed sill
Looked out from the chamber's door
As he stood listening at the moonlight.

1. Where is the poem set?
2. What is the Traveller doing?
3. Is he alone?

That dwelt in the lone house then
Stood listening in the quiet of the moonlight

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5. Additional modelling

When you know that pupils may struggle to respond to questions independently, adapt the lesson structure so that they have additional modelling or guided practice.

How?
The lesson structure may need to be Connect, Explain, Example, Example, Attempt, Attempt for some pupils. These shared and guided responses are important because they provide pupils with additional scaffolding until they are ready to reduce this, while ensuring that they are still exposed to high-quality texts and discussion.

Explain

Example

Attempt

Apply

Challenge

Explain

Example

Example

Example

Attempt

Plan to keep pupils who need additional modelling as a guided group, when other pupils move to working independently. This time can be used for shared and guided practice, ensuring that pupils are actively thinking and following the teachers' model. Scaffolds can be reduced over time, as pupils become more successful.

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7. Create a mental model of the text

When you know that your pupils may struggle to remember how characters are related or the sequence of events in an extended narrative, construct a simple mental model to help them keep track of this.

How?
This could include creating a really simple timeline, using summaries of key chapters, sections or events; creating a concept map of settings/characters or construct a family tree to show how characters are related to one another.

It was raining.

Mr Noah built an ark.

Mrs Noah made a cloak.

Create a simple timeline that can be revisited at the start of each lesson to help remind children what has happened in the story.

Build a concept map as you read a text or chapter to explain how characters or events relate to one another.

White Witch - Jadis

Narnia

Magical land

Follows Polly

Mum is ill

Digory

Play in the attic together

neighbours

Polly

Takes the yellow ring

Lives in London

Uncle Andrew

Deceitful

Tricks Polly

Coward

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See the Scaffolding Toolkit for worked examples of adaptive practice strategies

7. Subject Leadership

CUSP Reading: provision monitoring and insights

Subject Leaders can use the Subject Leader matrix for CUSP Reading to support their monitoring of provision and identify which aspects of practice require refinement.

Used in conjunction with the Pupil Book Study: Reading framework, leaders can build a full picture of how the intended curriculum is serving their pupils.

Autumn Term

CHECK IN and CHECK BACK

IDENTIFIES

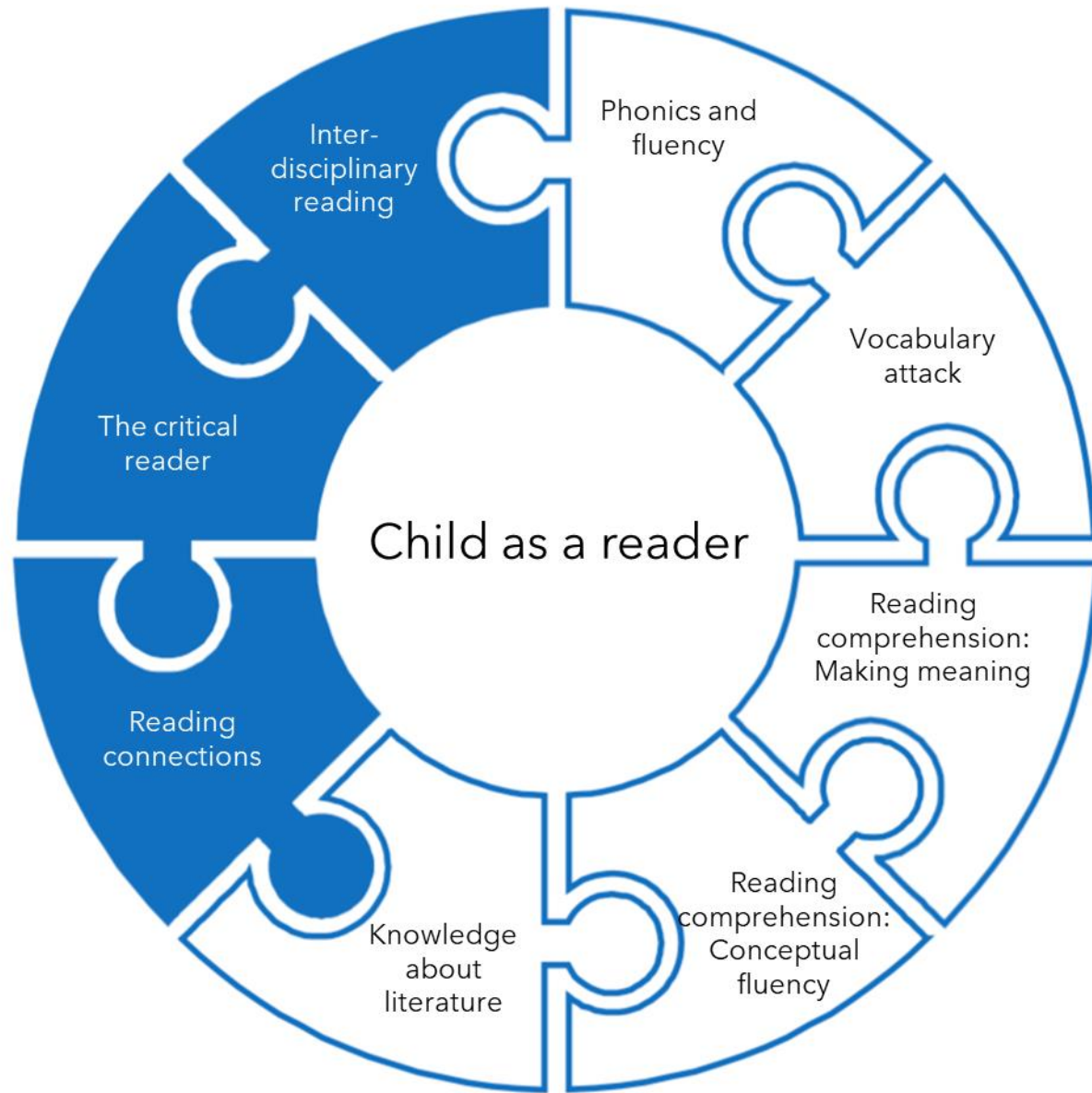
- ROUTINES and EXPECTATIONS
- Is what you expect to be in place actually happening?

ENABLES

- CONSISTENCY: refinement and improvements
- STRENGTHS: do more of this – share best practice

	Routine in place and used effectively.
	Routine seen in an early stage of development or superficial.
	Routine not used or implementation may be ineffective.
n/p	Not present as it hasn't been expected of teachers, yet.

Reading	Year 1		Year 2		Year 3		Year 4		Year 5		Year 6	
	SEND	Non-SEND	SEND	Non-SEND	SEND	Non-SEND	SEND	Non-SEND	SEND	Non-SEND	SEND	Non-SEND
Is the long-term sequencing of CUSP Reading followed?												
Is the sequence of learning across a unit clear? <i>Look specifically at the structure of supplementary texts vs core text lessons.</i>												
Is there the opportunity to connect prior knowledge?												
Is the learning intention for each lesson clear?												
Is vocabulary instruction evident? <i>Look specifically at how pupils use and remember new language.</i>												
Are teachers routinely instructing new language using the multi-faceted approach? <i>Look specifically at vocabulary scripting or exploration.</i>												
Is prosodic reading evident and explicitly instructed?												
Are lessons focussed on meaningful exploration of the rich texts?												
Do teachers balance expectations of written recording and opportunities for oracy and discussion in Reading lessons appropriately?												
Do teachers follow the 6-phases of a CUSP Reading lesson? <i>Ask pupils to describe a Reading lessons and explore the impact of each phase.</i>												
Is modelling in the Example phase precise and concise?												
Are all pupils scaffolded to achieve success in the Attempt and Apply phases?												
Is there scaffolding in place to ensure that all pupils can access the rich texts and respond to them appropriately?												
Do teachers explicitly make connections between books, authors, themes, literary styles or curriculum content?												
How have teachers made use of the School's Choice modules? <i>This may not be relevant in all schools.</i>												
Do pupils understand how to use a Knowledge Note effectively?												
Does feedback clarify, motivate and challenge pupils?												
Do pupils demonstrate positive attitudes towards Reading? <i>Look specifically at independent reading as well as the reading curriculum</i>												
Is EdTech used to support deliberate practice or as an accessibility tool?												



The Pupil Book Study: Reading can be used to support leaders and teachers in evaluating the lived experience of their reading provision.

Using evidence-informed rubrics and a highly structured evaluation approach, this will illuminate the aspects of reading provision that are working well and those where refinement is needed.

Training opportunities can be found on the CUSP website or by contacting CUSP@unitysp.co.uk.