

PROBE GREYTM

reading comprehension assessment

COMPANION ASSESSMENT TO PROBE **BLUE**

MANUAL

A multiple-use reading probe designed to gain insight into a reader's comprehension skills and reading behaviours with the purpose of determining teaching strategies

CREATED, DESIGNED & WRITTEN BY
Chris Parkin, Catherine Parkin & Barnaby Parkin



2022

PROBE **GREY** Reading Comprehension Assessment™ **Manual**

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COMPANION TO PROBE **BLUE**

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INTRODUCTION

‘Students should be encouraged to read carefully, to use the evidence, and draw legitimate conclusions. Studying a writer’s work in this way makes demands on your intelligence and your concentration, whereas guessing the point he [sic] is making, without regard to logic or to the clues he has dropped, is as easy as it is unrewarding.’

Young & Gardner, *Intelligent Reading*, Longmans Green & Co., London, 1964

There is no point in reading if you don’t understand what you are reading about. Knowing how to read every word in a text does not necessarily mean the reader understands them all.

While reading often and widely is a major contributor to success, for many young people the ability to comprehend at a high level doesn’t just happen naturally – it needs to be taught. And taught not once, not twice, but regularly throughout their schooling.

This involves teaching the skills of close and intelligent reading. These skills must not be overlooked. They must not be dismissed as unimportant, or just too hard to achieve.

To ensure students get the guidance and practice they need, teachers of reading must continue to develop their understanding of the reading process and the skills successful readers require.

Teachers must use close and intelligent observations of their students to help determine existing skills and the achievements their students make.

A CONTROLLED IN-DEPTH INTERVIEW

PROBE Reading Comprehension Assessment (PROBE) is an assessment resource that can help make these observations. While PROBE assists teachers to determine a student’s reading level, the focus of attention should not simply be on a numerical outcome. It is more important to utilise the strengths of this assessment to:

- get a greater understanding as to how students engage with the texts.
- get an insight into whether the mental images they are forming match the intent of the author.
- see if they can reorganise scattered information, pick up complex and simple inferences, work out unknown vocabulary in context and form an opinion directly related to the text.

In effect, PROBE is a controlled in-depth interview that will, if the information gathered is well considered, greatly help teachers to determine specific teaching strategies for their students.

PARALLEL ASSESSMENTS

PROBE **GREY** is parallel to its companion PROBE **BLUE**. They have the same design and same method of levelling. While they are each stand-alone resources, having both will provide more choice.

NOTE: The Online PROBE Course is applicable to both comprehension assessment resources.

PROBE BLUE

PROBE **BLUE** is the 2020 revised edition of PROBE **2**. It was upgraded, and rebranded to align with its companion assessment PROBE **GREY**. While it has the same stories and questions as PROBE **2**, the Guide and the Answer sections were extensively revised, in particular the taxonomy and the notes that accompany each answer. These revisions strengthen the assessment and helps make analysis more precise. The student texts were reformatted to make it easier for students to search for answers.

ABOUT THE CREATORS

PROBE **GREY** has been created, designed and written by Chris Parkin, Catherine Parkin & Barnaby Parkin.

Chris and Catherine both have had extensive and varied teaching experiences – working with primary (elementary), secondary and adult students and teachers in New Zealand and Australia for more than four decades. Their experience in reading assessment and analysis led them to recognise that a high level of reading accuracy did not necessarily correlate with a corresponding depth of understanding.

Barnaby’s breadth of knowledge, keen analytical skills and eye for detail has been invaluable in the refinement of this revised work.

ABOUT THE TEXTS

PURPOSE-WRITTEN

Each of the forty texts has been purpose-written. They appear in no other publication. The texts have been controlled to suit the level of difficulty in both content and concept. They have been meticulously worked to accommodate a full range of comprehension questions. This avoids the problems posed by material which has not been specifically written for an assessment or has been taken out of context.

They have been written as complete units, with no reliance on previous or later information.

The texts have been written and organised with a high interest level and include both fiction and non-fiction at each reading age. This reflects the view that the two types of writing are distinct in their internal organisation, use of vocabulary and the demands each makes on the reader.

Omitting one or the other could disadvantage readers or misrepresent real ability.

Some students are more comfortable, for example, with the objectivity and sequential presentation of factual information contained in non-fiction texts. Others cope more readily with the subjectivity, varied use of vocabulary and less predictable structure of fiction.

CONTENT

Poetry, technical, and instructional writing have been intentionally omitted as research suggests that the specialised vocabulary makes the noun frequency method unreliable in these genres.

Fictional texts are devoid of fantasy. The themes, settings and characters of the stories have been carefully considered to ensure they appear plausible to most readers.

In selecting topics for non-fiction texts every effort has been made to ensure factual accuracy. Numerous sources have been consulted and facts have been cross-referenced. Topics involving debatable or controversial information have been avoided.

The overlapping of consecutive texts allows for a wider choice of material in a small range.

LANGUAGE FEATURES

To reduce bias and enable the assessor to more accurately evaluate the reader's ability to draw on the information contained in the texts, they are, as much as possible:

1. written in Standard International English
2. culturally and geographically non-specific.

As this is an assessment of a reader's ability to decode and comprehend text, there are:

1. no pictures
2. limited title clues.

READING LEVELS

The reading age of the texts has been largely determined using the Elley Noun Frequency Method (Elley, W.B. and Croft, A.C., – NZCER, revised edition 1989), with some cross-checking using the Fry Readability Formula (Modified) for higher level texts.

For texts with fewer than 25 nouns, in which the Noun Frequency Method is acknowledged to be unreliable, Holdaway's Sight Words and Progression of Word Recognition Skills (Holdaway, D., Ashton Scholastic, 1972), and Bedrock Sight Words have been used.

In addition to these readability tools, the creators have used their collective experience to determine the linguistic and conceptual complexity of each text.

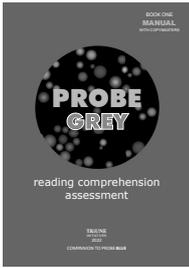
ACKNOWLEDGEMENTS

The forty original stories in PROBE GREY were written by Catherine Parkin.

The need for this resource to have a variety of stories, written in such a way that they are compact, cover twenty reading levels, meet the needs of six question types and could be used with students both young and old from around the world is a credit to Catherine's skill as a precision writer.

Triune Initiatives thanks all the volunteers, young and old, who obligingly took part in trialling the texts and the questions, thereby helping to fine-tune this work.

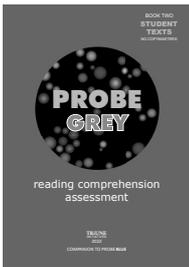
COMPONENTS, COPYRIGHT & PURCHASING



BOOK ONE: MANUAL

Contents:

- | | |
|----------------------------|--|
| Part 1: Guide | purpose, procedure, options and taxonomy |
| Part 2: Determiner | pre-test – purpose and procedure |
| Part 3: Answers | includes notes and key words |
| Part 4: Copymasters | Recording Sheets |



BOOK TWO: STUDENT TEXTS

Contents:

- PROBE GREY Determiner word lists
- 40 stories and questions (fiction & non-fiction)
- Students read stories from this book only
- Replacements are available

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WHAT YOU CAN AND CANNOT COPY

Triune Initiatives is the sole copyright owner of PROBE GREY Reading Comprehension Assessment.

- It is protected by the international law of copyright.
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- Copies of copies are **NOT** permissible.

NO CHANGES PERMITTED

THIS WORK MUST NOT: 1. be reformatted. 2. have texts or questions altered. 3. have illustrations added.

PURCHASING KITS & COMPONENTS

PROBE GREY Reading Comprehension Assessment – full kit

Two book kit: 1. Manual (includes copymasters) 2. Student Texts

PROBE GREY Reading Comprehension Assessment – Supplementary kit

Two book kit: 1. Guide & Answers (no copymasters) 2. Student Texts

- Same stories and questions as in the full kit.
- Supplementary kits are only sold to schools for use on the one site (campus).
- Each campus must have at least one full kit to access copymasters.
- Specialists, private educators & teachers who work in more than one school require a full kit.

Additional Student Texts are not available.

Replacement components can be purchased. Proof of original purchase may be requested.

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PART ONE

GUIDE

Polonius: What do you read, my lord?
Hamlet: Words, words, words.
Polonius: What is the matter, my lord?

W. Shakespeare, *The Tragedy of Hamlet, Prince of Denmark*



Do not copy or upload Part 1

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To ensure the effectiveness of this assessment, assessors should be familiar with the texts being used and the structure and methodology of the procedure.

THE PURPOSE OF PROBE

PROBE is designed to help identify instructional need and monitor individual progress. It can be used as part of formal reporting.

WHO CAN ADMINISTER PROBE

- General classroom teachers to education specialists.

HOW PROBE SHOULD BE ADMINISTERED

- The assessment is designed to be used with individual students only.

WHO CAN BE ASSESSED WITH PROBE

- 7-year-olds to adults – wherever English is being read.
- Those below 7 years who decode well.
- Students learning to read English as a second language.

FAMILIARISE YOURSELF WITH THIS ASSESSMENT

- Read the Guide.
- Read the stories.
- Read the questions.
- Read the answers.
- Read the notes and keywords.

A comprehensive **online PROBE course** is available.

QUICK GUIDE TO USING THIS ASSESSMENT

- Have the Manual and Student Texts book at hand (not copies).
- From Part 4: Copymasters, print copies of all the sets you are likely to use.
- Organise the student, advising them how the assessment will proceed.
- Establish the starting point.
- Decide which Option is going to be used.
- Select the appropriate text(s) to be used.
- Have the relevant Recording Sheet ready.
- Have the Manual open at the corresponding answer page.
- Begin the assessment. More than one text will be required.

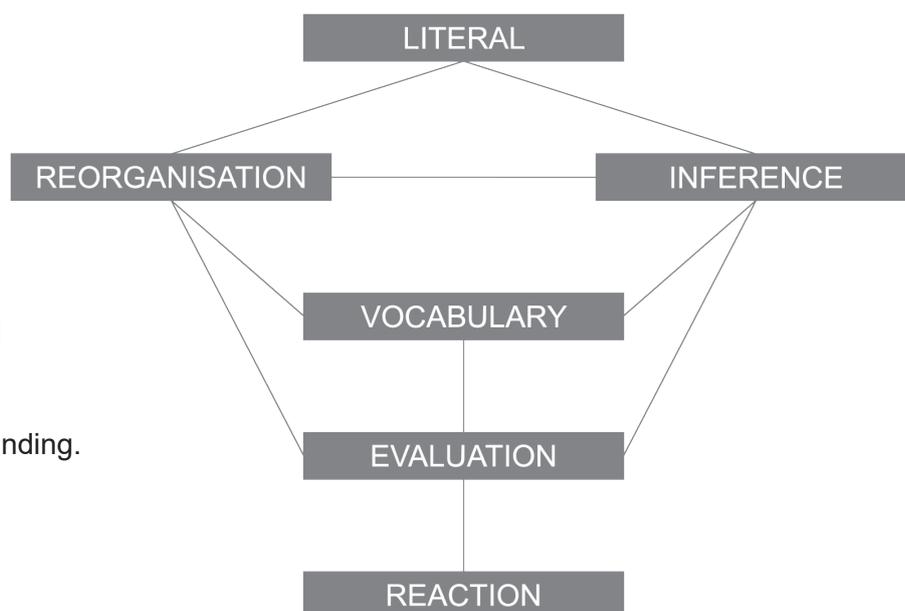
SPECIFIC TO PROBE

There is considerably more to reading than surface meaning. For students to become more insightful and analytical in their reading, they need to be able to 'read between and beyond the lines'.

As students progress through the school system, increasingly the expectation is that they can reorganise information, comprehend the underlying inferences, infer the meaning of unfamiliar or unknown words from context, evaluate the text by extending beyond what is given, and react to what has been read.

The purpose of creating the PROBE question taxonomy is to demonstrate the relationship between the questions, and their progressive nature.

This taxonomy has not been developed from or matched to any other educational taxonomies, e.g. *Taxonomy of Educational Objectives*, Bloom, B. S., et al.



Triune has identified and defined six types of questions.

These help teachers measure each student's depth of understanding.

LITERAL (LI)

DEFINITION: Finding information that is given directly in the text.

FEATURES: Answers are found in a single sentence.

IMPORTANCE: Fundamental to all other question types.

NUMBER OF QUESTIONS: One per text in SETS 1–20.

REORGANISATION (RO)

DEFINITION: Reconstructing two or more literal pieces of information contained in the text.

FEATURES: Pieces can be within two adjacent sentences or scattered throughout the text. Reorganisation could be regarded as **complex literal**.

The knowledge and skills of this type:

- **generally** require those of the literal question and, at times, simple inference and/or vocabulary.
- **specifically** require those for joining or grouping relevant information.

IMPORTANCE: Required for both fiction and non-fiction reading.

It is necessary for reading timetables, menus, guides and manuals, and doing internet searches. It is a vital sub-skill of inference, vocabulary, evaluation & reaction.

NUMBER OF QUESTIONS: One per text in SETS 1–4. Two per text in SETS 5–20.

KNOWLEDGE AND SKILLS REQUIRED

- OTHER QUESTION TYPES: Literal.
- THE PLURAL FORM: Indicates that the answer is to be either a list or a total.
- CONNECTORS: Transitional words/phrases that join information within two or more sentences.
- USE OF CONVENTIONS: e.g. the asterisk, the dash, italics and quotation marks.
- REFERENTS: Words that refer to (replace) parent words or phrases across two or more sentences.

Reorganisation types:

1: **Joined** – merging of interrelated elements found within two or more sentences.

Two types: Joined, Joined with referent.

2: **Grouped** – merging, comparing, listing or counting (totalling) key elements.

Four types: Grouped, Grouped with referent, Grouped with elimination, Grouped with calculation.

MODEL TEXT

Alex was struggling to write a thank-you card to send to his Aunt May.
 This was because he had broken his arm last week.
 He said to his mother that he would phone his aunt.
 She said a card would be better, as May was hard of hearing.

His aunt knew he was keen to go fishing and had sent him a high-quality rod and reel for his birthday.
 He wanted to thank her for this gift, as well as the tackle box and the book *Fishing For Beginners*,
 that his friend had told him was the best.

MODEL QUESTION

QUESTION:

What gifts did his aunt send to Alex?

ANSWER:

1. (Fishing) Rod and reel 2. Tackle box 3. The book *Fishing For Beginners*

NOTE:

LIST OF 3 GIFTS – ALL REQUIRED

IF NOT ENOUGH, you can ask: “Can you tell me more?” NO ½ mark.

GROUPED with referent. Gathered from three sentences (1, 5, 6)

REFERENT: ‘his, him, he’ refer to Alex ♦ ‘her’ refers to ‘his aunt’ ♦ ‘this gift’ refers to the ‘rod and reel’

KEYS:

Alex / His aunt / had sent him a high-quality rod and reel / He wanted to thank her for this gift,
 as well as the tackle box and the book *Fishing For Beginners*

QUESTION FORM: The interrogative ‘What’ is asking for a thing.

MATCHED WORDS: *Alex...gifts* (question) *gift* (text)...*his aunt...send* (question) *sent** (text) *past tense

Number of matched words: 5. Location: 1st, 5th & 6th sentence.

Order: inverted. ‘his Aunt...Alex’ (question) ‘Alex...his Aunt’ (text)

PLURAL FORM: gifts (more than one) – asking for a list.

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reading comprehension assessment

PART THREE

ANSWERS

Includes key words and notes
to help with both marking accuracy
and the knowledge and skills
required to answer specific questions

Features	pp.38–40
Quick Reference	p.41
Sets 1–20 fiction and non-fiction answers	pp.42–81



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This is an assessment of close and intelligent reading.

Assessors must be familiar with Parts 1, 2, 3, and 4 before using this assessment.

If the methodology is changed, the purpose of the assessment will be invalidated.

Incorrect results will be detrimental to the student.

AN IMPERATIVE

Always have the Guide open at the relevant answer page, and refer to it when testing to ensure the assessment is not compromised.

THE OUTLINES

They are designed to make the writer's intent clear and provide a general idea and some specific features of each story.

DON'T share the outlines with students.

On three occasions the outline has a note about words used in the text that are not in the word count.

e.g. NOTE: *Rapa Nui* pronounced Rar-par Noo-ee. You can pronounce this word for the students, but do not give an explanation.

THE ANSWERS

Answers must relate to the question and to the text.

It is not an assessment of prior knowledge or creative thinking.

Each answer a student gives must be compared to the assessment answer.

Discernment must be used to determine whether the student's answer is correct.

While an exact match does not have to be given, the student's intent must match the PROBE answer. The response cannot be one that is considered 'close enough' or 'almost right'.

PROBE is not designed for half marks. Don't give them.

Answers are presented in three ways.

1. One answer.

e.g. **Fly and swim**

2. One answer expressed in more than one way.

e.g. **On the land • on the surface** (of the earth)

A bullet point (•) separates each variation.

3. Two or more answers.

e.g. **1. Swim 2. Find food 3. Dive down into**

Each answer is numbered.

OUTLINE

Provides a general idea and specific features of each story.
DON'T discuss with students.

QUESTION TYPE

Indicates the strategies students are expected to use.
See taxonomy in the Guide.

NOTES

Help to decide if an answer is acceptable, and when a supplementary question should be used.
Provides information on how answers are determined.
e.g. referents, clues, links

KEYS

Short for key words, phrases and sentences within the text, relevant to the answer.

SYMBOLS

(●) between different words for the same answer.
(♦) separating elements in the notes (clues, etc.).

CLOSED QUESTIONS

always require a reason.
Most closed questions are answered YES or NO.
NO. He could stand up

NUMERALS

indicate there is more than one answer to the question.
Always check notes.
1. Splashing 2. Yelling

SET NUMBER**STORY TYPE****STORY TITLE****ANSWERS**

Set 6 FICTION

THE POOL

All answers must relate to the text

OUTLINE: A story of a boy who, by chance, conquers his fear of the swimming pool.
While this enables him to participate in a fun activity with his friends, he learns that he still has limitations.

1. LI He lost his grip

NOTE: ONLY ACCEPTABLE ANSWER.

KEYS: Then suddenly he lost his grip and slid down into the water.

2. RO 1. Splashing water at each other 2. Yelling at the top of their voices

NOTE: LIST OF 2 THINGS – BOTH REQUIRED. Reasons must relate to the text. You can say: "Show me where it says that."
INCORRECT: "Enjoying themselves." ♦ "Swimming." ♦ "Jumping."
IF NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.
GROUPED with referent. Gathered from three sentences (1, 2, 3)
REFERENTS: 'They' and 'their' refer to 'children'

KEYS: The children were enjoying themselves in the swimming pool.
They splashed water at each other. They yelled at the top of their voices

3. RO He was afraid

NOTE: JOINED with referent. Gathered from three sentences (5, 6, 7)
REFERENT: 'He' refers to 'Finn'

KEYS: Finn / he didn't want to get in the pool yet. He was afraid.

4. IN NO. He wanted to join in

NOTE: CLUE: 'He wanted to join in' – implies he wanted to be in the pool.
KEYS: Finn was sitting on the side of the pool. He wanted to join in

5. IN NO. He could stand up • the water wasn't over his head

NOTE: CLUE: 'He stood up' – implies it was shallow.

KEYS: Finn / he / slid down into the water. / his feet touched the bottom and he stood up.

6. VO As loud as they could • very loud

NOTE: CLUES: 'They yelled' ♦ 'it was very noisy' – imply it was very loud.

KEYS: They yelled at the top of their voices. It was very noisy.

**7. EV NO. 1. He didn't know how deep it was • he didn't know he could stand up in it (in the shallow end)
2. He was afraid to get in**

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: "Show me where it says that."
IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.
CLUE: 'Then Finn knew' – implies didn't know before.

KEYS: the swimming pool. / Finn was sitting on the side / He was afraid. / He / slid down into the water. / his feet touched the bottom and he stood up. Then Finn knew he didn't have to be able to swim

**8. RA YES. 1. He wouldn't be afraid anymore 2. He could be in any part of the pool
3. He could have fun with his friends in the pool
NO. He enjoyed himself in the shallow part of the pool**

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: "Show me where it says that."
IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.

KEYS: YES. Finn / He wanted to join in, but didn't want to get in the pool yet. He was afraid. / He just had to stay where the water was not deep.

QUOTATION (with notes)

When quoting words from a text or question, italics and single quotation marks are used.

e.g. 'They' refers to 'children'

When quoting a student's response, italics and double quotation marks are used.

e.g. "Enjoying themselves."

When quoting an assessor's response, double quotation marks are used (no italics).

e.g. "Show me where it says that."

SLASH (in the keys)

A slash (/) indicates words from text have been omitted,

e.g. Finn / he / slid down / his feet touched the bottom

REFERENTS (in the keys)

Referents in the KEYS are underlined,

e.g. They splashed water at each other. They yelled at the top of their voices

OUTLINE: A story of a boy who, by chance, conquers his fear of the swimming pool.

While this enables him to participate in a fun activity with his friends, he learns that he still has limitations.

1. LI He lost his grip

NOTE: ONLY ACCEPTABLE ANSWER.

KEYS: Then suddenly he lost his grip and slid down into the water.

2. RO 1. Splashing water at each other 2. Yelling at the top of their voices

NOTE: LIST OF 2 THINGS – BOTH REQUIRED. Reasons must relate to the text. You can say: “Show me where it says that.”

INCORRECT: “Enjoying themselves.” ♦ “Swimming.” ♦ “Jumping.”

IF NOT ENOUGH, you can ask: “Can you tell me more?” NO ½ mark.

GROUPED with referent. Gathered from three sentences (1, 2, 3)

REFERENTS: ‘They’ and ‘their’ refer to ‘children’

KEYS: The children were enjoying themselves in the swimming pool.

They splashed water at each other. They yelled at the top of their voices

3. RO He was afraid

NOTE: JOINED with referent. Gathered from three sentences (5, 6, 7)

REFERENT: ‘He’ refers to ‘Finn’

KEYS: Finn / he didn’t want to get in the pool yet. He was afraid.

4. IN NO. He wanted to join in

NOTE: CLUE: ‘He wanted to join in’ – implies he wanted to be in the pool.

KEYS: Finn was sitting on the side of the pool. He wanted to join in

5. IN NO. He could stand up • the water wasn’t over his head

NOTE: CLUE: ‘He stood up’ – implies it was shallow.

KEYS: Finn / he / slid down into the water. / his feet touched the bottom and he stood up.

6. VO As loud as they could • very loud

NOTE: CLUES: ‘They yelled’ ♦ ‘it was very noisy’ – imply it was very loud.

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NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: “Show me where it says that.”

IF UNCLEAR/NOT ENOUGH, you can ask: “Can you tell me more?” NO ½ mark.

CLUE: ‘Then Finn knew’ – implies didn’t know before.

KEYS: the swimming pool. / Finn was sitting on the side / He was afraid. / He / slid down into the water. / his feet touched the bottom and he stood up. Then Finn knew he didn’t have to be able to swim

**8. RA YES. 1. He wouldn’t be afraid anymore 2. He could be in any part of the pool
3. He could have fun with his friends in the pool
NO. He enjoyed himself in the shallow part of the pool**

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: “Show me where it says that.”

IF UNCLEAR/NOT ENOUGH, you can ask: “Can you tell me more?” NO ½ mark.

KEYS: YES. Finn / He wanted to join in, but didn’t want to get in the pool yet. He was afraid. /

He just had to stay where the water was not deep.

NO. Finn / his feet touched the bottom and he stood up. / Finn knew he didn’t have to be able to swim to be with his friends in the pool. He just had to stay where the water was not deep.

OUTLINE: An informative text about historic advancements in the development of window design.
It covers the reasons for having windows and what materials were used in the making of them at different times.

1. LI Openings in the walls

NOTE: ONLY ACCEPTABLE ANSWER.

KEYS: Over time, bigger houses were built with openings in the walls.

2. RO Materials such as: 1. Animal skins 2. Cloth 3. Paper 4. Timber 5. Cow horn

NOTE: LIST OF 5 THINGS – ALL REQUIRED. Answers must relate to the text. You can say: "Show me where it says that."
IF NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.
GROUPED: Gathered from four sentences (1, 6, 7, 8)

KEYS: Windows have a long history. / Before the invention of sheets of glass, different coverings were used / Materials such as animal skins, cloth, paper, and timber were used to cover these windows. / cow horns were sometimes used.

3. RO 1. To keep out rain 2. To keep out wind 3. To keep rooms warmer

NOTE: LIST OF 3 REASONS – ALL REQUIRED. Reasons must relate to the text. You can say: "Show me where it says that."
IF NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.
GROUPED with referent. Gathered from five sentences (2, 3, 4, 5, 6)
REFERENT: 'This' refers to 'an opening'

KEYS: houses / Sometimes / had an opening in the roof / This was covered when it rained. / houses were built with openings in the walls. / different coverings / used to stop the wind blowing through, and to keep rooms warmer when / cold outside.

4. IN NO. They usually did

NOTE: NOT SYNONYMOUS: 'usually' (in the text) AND 'always' (in the question)

KEYS: When people first built houses, there was usually just one room

5. IN NO. Clear glass wasn't made until a thousand years after the Roman windows

NOTE: CLUE: 'later' – implies after.

KEYS: Romans made thick glass windows nearly two thousand years ago. A thousand years later clear glass windows began to be made.

6. VO A hole • a gap • a space

NOTE: CLUES: 'allow light in' ♦ 'covered when it rained' – imply an opening.

KEYS: Sometimes they had an opening in the roof to allow light in. This was covered when it rained.

7. VO People who have lots of money • people who are very wealthy

NOTE: UNACCEPTABLE (not enough): "Lots of money." ("People" must be included in the answer.)
LINK: 'windows...expensive' TO 'only used in... homes of the rich'

KEYS: These windows used to be expensive. They were only used in important buildings, cathedrals, and in the homes of the rich.

8. EV NO. They only let in a soft light

NOTE: IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.
CLUE: 'that was all' – implies nothing else.

KEYS: Materials / were used to cover / windows. / cow horns were sometimes used. / They let in a soft light, but you couldn't see through them.

9. EV NO. They had to be: 1. Soaked in water (until softened) 2. Heated 3. Rolled out (very thinly) 4. Cut into strips 5. Placed in window openings

NOTE: ALL FIVE STEPS REQUIRED. Answers must relate to the text. You can say: "Show me where it says that."
UNACCEPTABLE (not enough): "It was hard work."

IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.

KEYS: Materials / used to cover / windows. / cow horns were sometimes used. They were soaked in water until they softened, then heated, and rolled out very thinly. Then they were cut into strips and placed in the window openings.

10. RA YES. 1. There wouldn't be much light (only soft light)

2. You wouldn't need curtains or blinds (people couldn't look in)

NO. 1. There would not be enough light inside 2. You could not see out the windows

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: "Show me where it says that."
IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.

KEYS: YES & NO. Materials / used to cover / windows. / cow horns were sometimes used. / they were cut into strips and placed in the window openings. They let in a soft light, but you couldn't see through them.

OUTLINE: A descriptive text.

As the wind is continuously changing, the reader is required to make constantly changing mental images.
Oscar is struggling against the wind, but ultimately it is of help to him.

1. LI A page of a newspaper

NOTE: ONLY ACCEPTABLE ANSWER.

INCORRECT: "A newspaper." or "A piece of paper."

KEYS: A page of a newspaper hit him – slapping against his ankles.

2. RO Scraps of paper

NOTE: INCORRECT: "Newspaper."

JOINED with referent. Gathered from three sentences (1, 3, 5)

REFERENTS: 'it' refers to 'The wind' ♦ 'them' refers to 'scraps of paper'

KEYS: wind blew / It lifted scraps of paper / blew them along / Sometimes it found them a new place to lie, waiting for the next gust of wind to come along.

3. RO 1. A page of a newspaper 2. A shopping list (on a piece of paper)

NOTE: BOTH THINGS REQUIRED. Answers must relate to the text. You can say: "Show me where it says that."

UNACCEPTABLE (not enough): "A newspaper." ♦ "A piece of paper."

GROUPED with referent. Gathered from four sentences (6, 7, 9, 11)

REFERENTS: 'him' and 'his' refer to 'Oscar' ♦ 'It' ('It was a shopping list') refers to 'a piece of paper'

KEYS: Oscar leant into the wind. A page of a newspaper hit him / Then a piece of paper hit his chest / It was a shopping list.

4. IN YES. It whistled

NOTE: LINK: 'strong wind blew' TO 'whistling'

KEYS: A strong wind blew through the city streets, whistling around the corners.

5. IN NO. He only imagined it happening

NOTE: The inverted commas around the word 'see' ('He could 'see' it') indicate figurative use.

CLUE: 'imagined' – implies happened in his mind.

KEYS: It was a shopping list. He imagined someone holding it up to read. He could 'see' it being torn from their grasp and blown away.

6. VO A short, strong wind • a rush of wind

NOTE: LINK: 'strong wind' TO 'Sometimes it blew them up high...Sometimes it found them a new place to lie'

KEYS: Sometimes it blew them up high / Sometimes it found them a new place to lie, waiting for the next gust of wind to come along.

7. VO Quickly blown away • swept away

NOTE: LINK: 'torn from their grasp...blown away' TO 'whisked away...too fast to give chase'

KEYS: A strong wind blew / paper swirled past. Then a piece of paper hit his chest / It was a shopping list. He imagined / it being torn from their grasp and blown away. Maybe it had flown up into the air before being whisked away from them, too fast to give chase.

8. EV NO. Didn't see the last item until he was about to toss it back (into the wind)

NOTE: IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.

LINK: 'about to toss it back' TO 'saw the last item on the list'

KEYS: shopping list. / It looked like a list of every-day items. He / about to toss it back into the wind / saw the last item on the list.

9. EV A reminder that it was his mother's birthday • a reminder to get his mother a birthday card

NOTE: While it is unknown what was written, it prompted Oscar to get a birthday card for his mother.

IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark

LINK: 'a message...a reminder' TO 'birthday card'

KEYS: a list / He was about to toss it back / when he saw the last item / It was as if the wind had delivered a message to him – a reminder. / he / headed for the gift store. There he chose a birthday card for his mother.

10. RA YES. He got a reminder to get a birthday card for his mother

NO. 1. Strong winds can be dangerous 2. He could have been injured

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: "Show me where it says that."

IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.

KEYS: YES. Oscar / he saw the last item on the list. It was as if the wind had delivered a message to him – a reminder. / He / headed for the gift store. / chose a birthday card for his mother.

NO. A strong wind blew / whistling around / corners. It pushed into doorways / rushed out / It lifted scraps of paper / gust of wind / Oscar leant into the wind. / paper hit his chest / pushed flat by the wind.

OUTLINE: The Great Wall of China is one of the most visited man-made sites in the world, yet there are many misconceptions about it. This story helps dispel some of the myths about it.

1. LI As a series of hard-packed soil walls

NOTE: ONLY ACCEPTABLE ANSWER.

KEYS: Construction / as a series of hard-packed soil walls

2. RO To deter feared invaders (from attacking the country)

NOTE: JOINED with referent. Gathered from two sentences (1, 4)
REFERENT: 'it' refers to 'the Great Wall'

KEYS: the Great Wall / it was built to deter feared invaders from attacking the country.

3. RO NO. No astronaut has seen the Great Wall from space

NOTE: JOINED with referent. Gathered from three sentences (1, 10, 13)
REFERENTS: 'it' refers to 'the Great Wall' ♦ 'one' refers to an 'astronaut'

KEYS: the Great Wall / Long before / manned space missions, / claimed that / it was the only man-made structure / seen from space. / Astronauts / not one has reported seeing the Great Wall.

4. IN NO. It failed in its original purpose

NOTE: CLUE: 'original purpose' – implies the reason it was made.

KEYS: As impressive as the wall is, it failed in its original purpose.

5. IN NO. 1. They can only just make them out 2. They appear as tiny dark shadows

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: "Show me where it says that."
OPPOSITES: 'easily seen' (in the question) AND 'only just make out' (in the text)

KEYS: They can only just make out the Great Pyramids in Egypt – appearing as tiny dark shadows

6. VO Not factual • not real • not true • made-up

NOTE: OPPOSITES: 'factual' AND 'fanciful'

KEYS: Many stories, both factual and fanciful, / manned space missions, it was claimed / it was the only man-made structure able to be seen from space. / Astronauts / but not one has reported seeing the Great Wall.

7. VO Massive size • great size

NOTE: CLUE: 'massive' – implies great size.

KEYS: about twenty-one thousand kilometres long and on average six metres high and ten metres wide. A massive structure, / it was claimed that because of its immensity, it was the only man-made structure able to be seen from space.

8. EV East to west • west to east

NOTE: The direction 'west' has to be connected with the opposite direction (east)

LINK: 'runs across' TO 'from the coast to the...west'

KEYS: The Great Wall of China / it runs from the coast across to the / mountainous west.

9. EV It blends (almost perfectly) into the surrounding landscape

NOTE: The reason must relate to the text. You can say: "Show me where it says that."
IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.
CLUE: 'blends almost perfectly' – implies hard to see.

KEYS: the Great Wall / A massive structure, / it blends almost perfectly into the surrounding landscape of mountains and rivers. / it was claimed / it was the only man-made structure able to be seen from space. / Astronauts from several countries / but not one has reported seeing the Great Wall.

**10. RA YES. 1. It is one of the New Seven Wonders of the World 2. It's a great tourist attraction
NO. It didn't stop the invaders (from the North)**

NOTE: ONE REASON REQUIRED. The reason must relate to the text. You can say: "Show me where it says that."
IF UNCLEAR/NOT ENOUGH, you can ask: "Can you tell me more?" NO ½ mark.

KEYS: YES. One of the New Seven Wonders of the World, the Great Wall of China / Today it is a great tourist attraction.
NO. the Great Wall / built to deter feared invaders / it failed in its original purpose.

PART FOUR

COPYMASTERS

Recording Sheet Use	p.84
Organisation of Texts	p.85
Recording Sheet Copymasters	pp.86–125
Determiner Quick Guide	p.126
Determiner Recording Sheet Copymaster	p.127
Student Reading Record Copymaster	p.128

NO copies of copies

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PROBE VERSION
(GREY)

STUDENT DETAILS
name, age, assessor & date
important reference information

OPTIONS
circle option
being used

PAGE
in Student
Texts book

SET DETAILS

set number, type, decoding level, title.

PROBE GREY	RECORDING SHEET	NAME	AGE
©Triune Initiatives 2022	This page can be copied from the MANUAL ONLY	ASSESSOR	DATE
SET 20 NON-FICTION	Decoding 14.5 – 15.5	BLONDIN	OPTION USED 1 2 3
STUDENTS MUST NOT READ FROM THIS SHEET			Student Texts 44

TEXT

The text is spaced to allow the assessor to record any behaviours and/or errors when using Option 1. The text is small, justified and without paragraphing. Students MUST NOT read from this page.

Niagara Falls is **comprised of** three huge waterfalls on the Canada-USA border. They are, from largest to smallest, Horseshoe Falls, (which has attracted not only tourists, but people performing daring, dangerous feats), American Falls and Bridal Veil Falls. One such performer was Charles Blondin, a slightly built French tightrope walker and acrobat. He planned to cross over the largest fall, a 'boiling cataract', on an eight-centimetre-wide hemp rope with no safety net. On June 30th, 1859, a carnival atmosphere prevailed. Thousands of thrill-seekers arrived at the Falls. There was much **scepticism**; several spectators declared 'he deserved to be dashed to atoms for his desperate foolhardiness.' Bets were taken on the chances of Blondin falling to his death. The crowd was spellbound. Many couldn't watch what they had come to see, some fainted. When he was a third of the way across, he shocked them by sitting down and hauling up a bottle of wine from a boat anchored far below. After a drink, he ran part of the remaining distance to Canada. There he was given a camera and, while crossing back, took photos of the spectators. His agility and daring as a ropedancer were breathtaking. He carried a table and chair, stopping midway to sit down. The chair fell; Blondin was lucky not to follow. He carried a stove, stopping to cook an omelette. He piggy-backed a man, pushed a wheelbarrow, and walked on stilts. In his lifetime he crossed an estimated three hundred times. He even crossed blindfolded.

ORAL READING ANALYSIS

For Option One only. Allows details of accuracy and behaviours to be recorded. Minimum decoding success (96%) has been calculated for you. The exact percentage can be calculated after the assessment.

ORAL READING ANALYSIS – OPTION 1 ONLY		COMMENT:
SELF-CORRECTIONS:	ACCURACY: /250 (240 = 96%)	
BEHAVIOURS: SPEED high	low	
HESITATION low	high	
OMISSION low	high	
INSERTION low	high	
DEPENDENCE low	high	

WORDS NOT IN COUNT

You can pronounce these words for the students, but do not give an explanation.

COMPREHENSION QUESTIONS Write down student's responses – NOT just a tick or a cross.

- LI 1. How did he get the bottle of wine?
- RO 2. Which one of Niagara's three falls is the smallest?
- RO 3. Which one of Niagara's three falls is referred to as a 'boiling cataract'?
- IN 4. Was Blondin a big man? How do you know that?
- IN 5. Were all his crossings recorded? How do you know that?
- VO 6. '...is comprised of three huge waterfalls...' What do the words **comprised of** mean here?
- VO 7. 'There was much **scepticism**...' What does the word **scepticism** mean?
- EV 8. Where did Blondin start his crossing of the Horseshoe Falls?
- EV 9. Where did Blondin finish his performance?
- RA 10. Was Blondin's act of crossing the Falls on a rope a foolish one? Why do you think that?

QUESTIONS

Questions ordered by comprehension type. Don't change the wording of questions. Record responses in the spaces below the questions. A tick box is next to the question number.

COMPREHENSION ANALYSIS

LI LITERAL	/1	RO REORGANISATION	/2	COMMENT:
IN INFERENCE	/2	VO VOCABULARY	/2	
EV EVALUATION	/2	RA REACTION	/1	
TOTAL	/10	%	minimum pass 70% (7/10)	
NO HALF MARKS		If 70%+ try a set up. If below 70% try a set down.		Non-fiction decision: up <input type="checkbox"/> down <input type="checkbox"/> final <input type="checkbox"/>

COMPREHENSION ANALYSIS

Record total number correct & percentage. Record totals for each question type.

DECISION

A minimum comprehension pass is 70% (With 6 or 8 questions the result is rounded to nearest 10). The reference table gives percentages for Set items with 6 or 8 questions.

- If result is below 70% go down to a lower set – if necessary keep going down until the result is ≥70%.
- If result is 70% or above, go up to a higher set – if necessary keep going up until the result is <70%.
- The independent reading level is the student's **best pass** (70% or more).
- This process applies to both fiction and non-fiction texts.

Bracketing will normally reduce the number of texts required to find a pass level.

Reference Table: Comprehension Question Percentages for 6 & 8 questions (rounded to nearest 10)

6	1/6	20%	2/6	30%	3/6	50%	4/6	70%	5/6	90%	minimum pass 4/6				
8	1/8	10%	2/8	30%	3/8	40%	4/8	50%	5/8	60%	6/8	80%	7/8	90%	minimum pass 6/8

ORGANISATION OF TEXTS

Copymasters are for recording purposes only – not for students to read from.
 Stories in the Student Texts book are appropriately paragraphed, sized and spaced.
 The texts are organised in 20 sets – 2 stories for each set (one fiction & one non-fiction).
 Each set has a reading age/level span of 12 months. Consecutive sets overlap each other by 6 months.
 The number of questions for each text ranges from 6 to 10.

QUESTION TYPES PER TEXT

Sets	Literal (LI)	Reorganisation (RO)	Inference (IN)	Vocabulary (VO)	Evaluation (EV)	Reaction (RA)	Total
1–4	1	1	1	1	1	1	6
5–8	1	2	2	1	1	1	8
9–20	1	2	2	2	2	1	10

READY REFERENCE & PAGE FINDER

Set	Level ¹	Q's ²	Fiction	Non-fiction	Pages		
					Answers	Masters	Student Texts
1.	5.0–6.0	6	Horse Riding	Ducks	42–43	86–87	5–6
2.	5.5–6.5	6	Out the Window	Hair	44–45	88–89	7–8
3.	6.0–7.0	6	Puddles	Trees	46–47	90–91	9–10
4.	6.5–7.5	6	At the River	Books	48–49	92–93	11–12
5.	7.0–8.0	8	Dinner Time	The Moon	50–51	94–95	13–14
6.	7.5–8.5	8	The Pool	Senses	52–53	96–97	15–16
7.	8.0–9.0	8	Old Tom	Giraffes	54–55	98–99	17–18
8.	8.5–9.5	8	Scooters	Corn Flakes	56–57	100–101	19–20
9.	9.0–10.0	10	The Surprise	Windows	58–59	102–103	21–22
10.	9.5–10.5	10	Nettie	Toothbrushes	60–61	104–105	23–24
11.	10.0–11.0	10	Fundraiser	Gulls	62–63	106–107	25–26
12.	10.5–11.5	10	The Detective	Dickens	64–65	108–109	27–28
13.	11.0–12.0	10	The Wind	Playgrounds	66–67	110–111	29–30
14.	11.5–12.5	10	Ted	Easter Island	68–69	112–113	31–32
15.	12.0–13.0	10	The Journey	New Species	70–71	114–115	33–34
16.	12.5–13.5	10	Where There's Smoke	Fleas	72–73	116–117	35–36
17.	13.0–14.0	10	In a Stew	The Great Wall	74–75	118–119	37–38
18.	13.5–14.5	10	Mount Ruggard	Cat's Eyes	76–77	120–121	39–40
19.	14.0–15.0	10	Moon Madness	Give a Dog a Bone	78–79	122–123	41–42
20.	14.5–15.5	10	The Cyclist	Blondin	80–81	124–125	43–44

1. Level – Reading Age span (in years)

2. Q's – Number of Questions

NAME	AGE
ASSESSOR	DATE
OPTION USED	1 2 3

SET 9 NON-FICTION

Decoding 9.0 – 10.0

WINDOWS

STUDENTS **MUST NOT** READ FROM THIS SHEET

Student Texts	22
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Windows have a long history. When people first built houses, there was usually just one room, with no windows at all. Sometimes they had an **opening** in the roof to allow light in. This was covered when it rained. Over time, bigger houses were built with openings in the walls. Before the invention of sheets of glass, different coverings were used to stop the wind blowing through, and to keep rooms warmer when it was cold outside. Materials such as animal skins, cloth, paper, and timber were used to cover these windows. In England, cow horns were sometimes used. They were soaked in water until they softened, then heated, and rolled out very thinly. Then they were cut into strips and placed in the window openings. They let in a soft light, but you couldn't see through them. Romans made thick glass windows nearly two thousand years ago. A thousand years later clear glass windows began to be made. These windows used to be expensive. They were only used in important buildings, cathedrals, and in the homes of **the rich**. Now glass windows are everywhere.

ORAL READING ANALYSIS – OPTION 1 ONLY

<p>SELF-CORRECTIONS: ACCURACY: /185 (178 = 96%)%</p> <p>BEHAVIOURS: SPEED high low</p> <p>HESITATION low high</p> <p>OMISSION low high</p> <p>INSERTION low high</p> <p>DEPENDENCE low high</p>	<p>COMMENT:</p>
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COMPREHENSION QUESTIONS Write down student's responses – NOT just a tick or a cross.

- LI 1. What were houses built with as they got bigger?
- RO 2. What were windows covered with before the invention of sheets of glass?
- RO 3. What were the reasons for covering the openings in the roof and walls of houses?
- IN 4. Did the first houses always have just one room? How do you know that?
- IN 5. Could you see through the glass windows that the Romans made? How do you know that?
- VO 6. 'Sometimes they had an *opening* in the roof...' What does the word **opening** mean here?
- VO 7. '...homes of *the rich*' What do the words **the rich** mean?
- EV 8. Can you see through window coverings made from cow horns? How do you know that?
- EV 9. Was it easy to make window coverings out of cow horn? How do you know that?
- RA 10. Would you like to live in a house with windows made with strips of cow horn? Why do you think that?

COMPREHENSION ANALYSIS

LI LITERAL /1	RO REORGANISATION /2	COMMENT:
IN INFERENCE /2	VO VOCABULARY /2	
EV EVALUATION /2	RA REACTION /1	
TOTAL /10	% minimum pass 70% (7/10)	
NO HALF MARKS	If 70%+ try a set up. If below 70% try a set down.	Non-fiction decision: up <input type="checkbox"/> down <input type="checkbox"/> final <input type="checkbox"/>

NAME	AGE
ASSESSOR	DATE
OPTION USED	1 2 3

SET 13 FICTION Decoding 11.0 – 12.0 **THE WIND**

STUDENTS **MUST NOT** READ FROM THIS SHEET

Student Texts	29
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A strong wind blew through the city streets, whistling around the corners. It pushed into doorways and rushed out again. It lifted scraps of paper from where they lay and blew them along the avenues and down the alleys. Sometimes it blew them up high between the skyscrapers before carrying them away. Sometimes it found them a new place to lie, waiting for the next ***gust of wind*** to come along. Oscar leant into the wind. A page of a newspaper hit him – slapping against his ankles. He kicked it into the gutter as more paper swirled past. Then a piece of paper hit his chest and stayed there, pushed flat by the wind. He picked it off and looked at it. It was a shopping list. He imagined someone holding it up to read. He could ‘see’ it being torn from their grasp and blown away. Maybe it had flown up into the air before being ***whisked away*** from them, too fast to give chase. It looked like a list of every-day items. He was about to toss it back into the wind when he saw the last item on the list. It was as if the wind had delivered a message to him – a reminder. He stopped. Then he turned and headed for the gift store. There he chose a birthday card for his mother.

ORAL READING ANALYSIS – OPTION 1 ONLY

<p>SELF-CORRECTIONS: ACCURACY: /227 (218 = 96%)%</p> <p>BEHAVIOURS: SPEED high low</p> <p>HESITATION low high</p> <p>OMISSION low high</p> <p>INSERTION low high</p> <p>DEPENDENCE low high</p>	<p>COMMENT:</p>
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COMPREHENSION QUESTIONS Write down student’s responses – NOT just a tick or a cross.

- LI 1. What slapped against his ankles?
- RO 2. What was waiting for the next gust to come along?
- RO 3. What things blown by the wind hit Oscar?
- IN 4. Was the wind noisy? How do you know that?
- IN 5. Did he see the shopping list being torn from a person’s grasp? How do you know that?
- VO 6. ‘...the next *gust of wind*...’ What do the words ***gust of wind*** mean?
- VO 7. ‘...before being *whisked away*...’ What do the words ***whisked away*** mean here?
- EV 8. Did he see everything on the shopping list when he first looked at it? How do you know that?
- EV 9. What was the message the wind delivered?
- RA 10. Was it a good idea for Oscar to be walking in the city on this day? Why do you think that?

COMPREHENSION ANALYSIS

<p>LI LITERAL /1 RO REORGANISATION /2</p> <p>IN INFERENCE /2 VO VOCABULARY /2</p> <p>EV EVALUATION /2 RA REACTION /1</p> <p>TOTAL /10 % minimum pass 70% (7/10)</p>	<p>COMMENT:</p>
<p>NO HALF MARKS If 70%+ try a set up. If below 70% try a set down.</p>	<p>Fiction decision: up <input type="checkbox"/> down <input type="checkbox"/> final <input type="checkbox"/></p>

NAME	AGE
ASSESSOR	DATE
OPTION USED	1 2 3

SET 17 NON-FICTION

Decoding 13.0 – 14.0

THE GREAT WALL

STUDENTS MUST NOT READ FROM THIS SHEET

Student Texts	38
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One of the New Seven Wonders of the World, the Great Wall of China is about twenty-one thousand kilometres long and on average six metres high and ten metres wide. A massive structure, it includes a series of gates, shelters, and fortifications. Built on what was once China’s northern border, it runs from the coast across to the dry, mountainous west. Construction began around 2500 years ago as a series of hard-packed soil walls; it was built to deter feared invaders from attacking the country. As building techniques improved, the walls were extended, and eventually joined together. Made of brick, soil, and stone, it blends almost perfectly into the surrounding landscape of mountains and rivers. As impressive as the wall is, it failed in its original purpose. Today it is a great tourist attraction. Many stories, both factual, and *fanciful*, have sprung up about it. Long before there were any manned space missions, it was claimed that because of its *immensity*, it was the only man-made structure able to be seen from space. From the International Space Station, astronauts can identify lights of cities at night, bridges over long stretches of open water and a huge area in Spain covered in plastic greenhouses. They can only just make out the Great Pyramids in Egypt – appearing as tiny dark shadows. Astronauts from several countries, including China, have been on many missions to space, but not one has reported seeing the Great Wall.

ORAL READING ANALYSIS – OPTION 1 ONLY

<p>SELF-CORRECTIONS: ACCURACY: /242 (232 = 96%)%</p> <p>BEHAVIOURS: SPEED high low</p> <p>HESITATION low high</p> <p>OMISSION low high</p> <p>INSERTION low high</p> <p>DEPENDENCE low high</p>	<p>COMMENT:</p>
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COMPREHENSION QUESTIONS Write down student’s responses – NOT just a tick or a cross.

- LI 1. How did construction begin?
- RO 2. Why was the Great Wall built?
- RO 3. Was the claim that the Great Wall could be seen from space correct? How do you know that?
- IN 4. Did the wall succeed in doing what it was designed to do? How do you know that?
- IN 5. Are the Great Pyramids easily seen from space? How do you know that?
- VO 6. Many stories, both factual, and *fanciful*...’ What does the word *fanciful* mean here?
- VO 7. ‘...because of its *immensity*...’ What does the word *immensity* mean here?
- EV 8. In which direction does China’s Great Wall run?
- EV 9. Why can’t the Great Wall be seen from space?
- RA 10. Was building the Great Wall worth all the time and effort? Why do you think that?

COMPREHENSION ANALYSIS

LI LITERAL /1	RO REORGANISATION /2	COMMENT:
IN INFERENCE /2	VO VOCABULARY /2	
EV EVALUATION /2	RA REACTION /1	
TOTAL /10	% minimum pass 70% (7/10)	
NO HALF MARKS	If 70%+ try a set up. If below 70% try a set down.	Non-fiction decision: up <input type="checkbox"/> down <input type="checkbox"/> final <input type="checkbox"/>