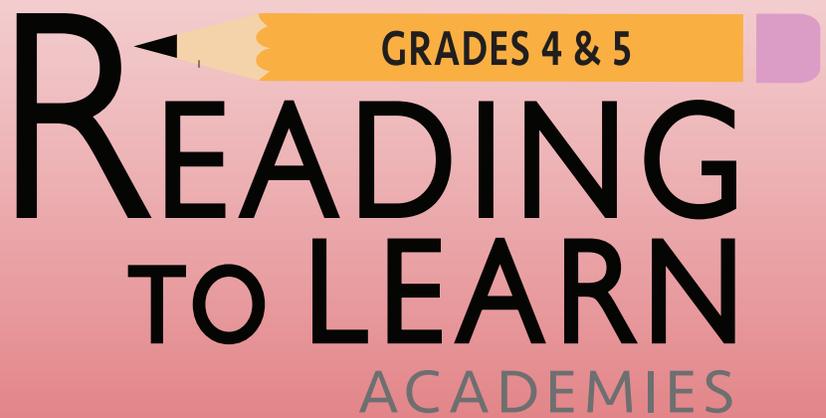




# Participant Guide



**GRADE 5**

# Grade 5

## Reading to Learn Academy



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# Introduction

This section describes the features and activities in the Grade 5 Reading to Learn Academy.

## Presenter Materials

- Presenter Guide, including presenter notes, handouts, and presenter resources (participant activities, example lessons, and references)
- Flash drive with videos and electronic versions of print materials
- Ancillary materials

## Participant Materials

- Participant Guide, including participant notes and handouts (activities, example lessons, blackline masters, and references)
- Participant-provided favorite narrative or expository children's book

## Videos

Videos show teachers providing reading instruction that corresponds with the academy content. Designed to introduce, review, and support the content, the videos are an integral part of the academy. A careful preview is recommended.

## Spanish Materials

Throughout the academy, strategies for English language learners and Spanish translations are provided.

## Glossary

This academy not only provides teachers with specific instructional strategies, but also builds their background knowledge of reading and writing skills and processes. Often, such knowledge building requires developing new vocabulary. Therefore, a glossary is included in this introduction.

## Recommended Reading

Each academy section stems from the findings of multiple research studies summarized in books, Institute of Education Sciences practice guides, and other national publications. A list of resources used throughout the academy is included on the references handout for each section. In addition, a list of recommended reading for each section is included in this introduction.

## Children's Books

Certain activities require participants to use their favorite narrative or expository children's books to develop lessons and activities. Please display these books in a prominent location to give participants an opportunity to browse and identify books they may wish to add to their libraries.

### **Folders**

Provide each participant with a folder to manage the handouts that are printed in only one section of the Participant Guide but then used several times throughout the academy.

### **Room Arrangement Considerations**

Sessions include electronic slide presentations, small-group activities, partner activities, and video segments. Tables of five to six participants are ideal for facilitating small-group interactions (due to interactive activities, theater or classroom-style seating is not recommended). Also, allow for a sufficient number of tables to display participants' books.

### **Helpful Hints**

- Monitor session time and closely follow the presenter notes.
- Follow the Texas Education Agency guidelines regarding the promotion and use of commercial programs, books, and materials.
- Establish guidelines to encourage punctuality (e.g., participants who miss more than 30 minutes of a session do not receive credit).
- Incorporate energizers to create active participation. (See next page.)

# Energizers: Activities to Engage Participants (and Students)

Purpose: To provide additional opportunities to practice or review material and to “wake up” and actively engage students and participants

## Dueling Chart

This is a quick way to energize participants while assessing their concerns or knowledge. Pose a question or topic and have participants stand. Have a participant throw a foam ball or beach ball to another participant as he or she comments and then sits. Scribes, two per sheet of chart paper (set up as a T-chart), record participants’ responses quickly.

## SLANT

This is a behavior management and metacognitive strategy. When given a signal, participants sit up, lean forward, activate their thinking (What did they just learn? What comments, questions, or concerns do they have?), name key information (share aloud), and track the talker.

## Ball Toss

The presenter asks a question then tosses a foam ball to a participant, who answers. This is a fun way to call on people to respond.

## Rapid-Fire Verbal Rehearsal

Participants have a few minutes to memorize important items. Then they practice reciting the items with the whole group and with a partner.

## Popsicle Sticks and Mystery Cups

Participants’ names are written on popsicle sticks. There is a cup within a cup. All sticks are placed in the smaller, inner cup. Once participants have been called on, their sticks are placed in the outer cup. A variation is to place sticks corresponding to participants you want to call on in the larger, outer cup.

## Pinch Papers

On a sheet of paper, participants are directed to write responses (e.g., numbers, *yes* and *no*, letters, words) to questions you want to ask them. Everyone pinches the correct answer in response to a question. Learning looks (looking to another’s paper for support) are allowed. See the Vocabulary section in your academy binder for examples.

## Pocket Participants (or Students)

The presenter (or teacher) has one card for each target participant in his or her pocket. On the card are skills the participant must practice (e.g., letter sounds, new vocabulary words, math facts). Throughout the session, during activities, the presenter works with different participants on these skills.

### **Sticky Board**

Made from a plastic tablecloth sprayed with a temporary adhesive, this “magic” board enables presenters to display work, create movable word walls, model skills, etc. The participants can work at the sticky board in small groups.

### **Choral Responses With Signals**

At a signal from the teacher, participants respond. This reduces the incidence of some participants blurting out answers while others are still thinking.

### **Partners**

Whenever possible, allow participants to work with a partner when learning or practicing new skills. Teach the partners how to provide feedback to each other. Pair partners carefully so that one partner has slightly stronger skills than the other. Change partners regularly.

### **Team Responses**

Place participants on teams and give each participant a number or a letter designation. Pose a question and have team members derive an answer together. Everyone in the team should feel confident answering the question. Then randomly call out a letter or number and have the person from each team who has that letter or number answer the question.

### **Look, Lean, Whisper**

Have participants look at their partners, lean toward them, and whisper the answer.

### **Think, Turn, Talk**

This is helpful to participants who need more thinking time or are insecure about providing answers. Allow participants a few seconds to think silently about a prompt and then have them turn to their partners and talk about it. Presenters can listen in and then call on participants who have the correct answer, focusing on participants who rarely participate.

### **Think-Aloud**

This is a way for presenters to model metacognitive strategies, or to make their thinking visible. A think-aloud is useful, for example, when solving comprehension problems, thinking through operations in mathematics, or making a decision.

### **Cold Calling**

Call on participants whether or not they have their hand raised. This will encourage participants to be ready to respond at any time. However, you must provide feedback in a constructive and positive manner so that all participants are comfortable responding.

### **Overhead Accountability or Document Camera Accountability**

When presenting new materials to participants, have them discuss a question or provide examples with a partner. Roam the room, listening to discussions and writing appropriate

responses from participants. Use a document camera to share the responses as a review, recognizing the contributions of the participants whose responses you highlighted.

### **Whip Around or Pass**

Participants rapidly respond with no intervening comments. When participants have no response, or if another participant has already voiced their response, they say “pass.”

### **Exit Tickets**

Participants complete and turn in a quick accountability activity as they finish an activity or transition to a break.

### **3-2-1 Blastoff!**

Participants write three things they learned, two questions they have, and one thing they will use.

### **Snowball Fight**

Participants write on a sheet of paper one thing they learned and promise to use in their classrooms. Then they ball up the sheets of paper and, standing in a circle, throw them around. Each person retrieves one ball of paper and reads it aloud to the group.

### **Mix It Up**

Participants roam around until they are signaled to stop and pair up with the nearest person, with whom they share their answers to the question prompt.

### **Nonstop Writes**

Participants write for one minute or so about what they have learned, noticed, etc.

## **References**

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# Glossary

The following are definitions of terminology used throughout the academy. Corresponding Spanish terms, when applicable, are provided in italics.

**accuracy** [*exactitud*]

The percentage of words read correctly in a text

**affix** [*afijo*]

A morpheme or meaningful part of a word attached before or after a root or base word to modify its meaning; a category that includes prefixes and suffixes

**affricate** [*consonantes africadas*]

Consonant phoneme articulated as a stop before a fricative, such as /ch/ or /j/

**alliteration** [*aliteración*]

The use of words that begin with the same sound near one another in a phrase or sentence

**alphabetic principle** [*principio alfabético*]

The idea or concept that letters and letter combinations represent phonemes in an alphabetic print system

**antonym** [*antónimo*]

A word that means the opposite of another word

**automaticity** [*automaticidad*]

Fluent performance without conscious attention

**background knowledge** [*conocimientos y experiencia previa*]

Pre-existing knowledge of facts and ideas necessary to make inferences

**base word** [*palabra base*]

A free morpheme, one that can stand on its own, to which affixes can be added

**bilabial** [*bilabial*]

Consonant sound formed with the lips together (e.g., /b/, /m/, /p/)

**blending** [*unir*]

Combining sound structures (e.g., syllables, phonemes) to say or read a word

**center (or workstation) [centro (o estación de trabajo)]**

An instructional grouping arrangement in which students work cooperatively on specific learning activities

**choral reading [lectura a coro (o lectura coral)]**

Activity in which a group of students and possibly the teacher read a text aloud together

**cipher [codificar]**

Ability to map sounds to letters using a letter-sound correspondence system

**clause [cláusula]**

A group of words that contains both a subject and a predicate used to form a part of or a whole sentence

**closed syllable [sílabo cerrada]**

A syllable with a short vowel followed by one or more consonants (e.g., *shop*, *crack*, *fist*)

**co-articulated [coarticuladas/os]**

Spoken together so that separate segments are not easily detected

**cohesive ties [enlaces textuales]**

Specific linguistic devices by which a text hangs together, such as pronoun references, repeated phrases, or substitution of one phrase for another

**connectives [conectivos]**

Words or phrases that signal the logical relations between clauses and sentences (e.g., *before* to indicate a temporal relationship, *because* to indicate a causal relationship)

**consonant [consonante]**

A phoneme that is not a vowel and that is formed with obstruction of the flow of air with the teeth, lips, or tongue

**consonant blend [grupos consonánticos]**

In syllable structure, two or three adjacent consonant graphemes before or after a vowel

**consonant cluster [grupo de sonidos consonánticos]**

Adjacent consonant sounds within a syllable, before or after a vowel sound; oral language equivalent of the term *consonant blend*

**consonant digraph [dígrafos consonánticos]**

Written letter combination that corresponds to one speech sound but is not represented by either letter alone (e.g., *th*, *sh*)

**continuant** [*continuo*]

Speech sound that can be spoken uninterrupted until the speaker runs out of breath (e.g., /f/, /s/, /n/)

**cooperative learning** [*aprendizaje colaborativo*]

Instructional strategy in which students of mixed abilities work together to achieve a goal or engage in an activity

**curriculum-based measure (CBM)** [*evaluación basada en el currículum*]

Standardized, researcher-created assessment that contains multiple probes for sampling curriculum across a year; often used for progress monitoring

**decodable text** [*texto decodificable*]

Text in which a large proportion of words comprise sound-symbol relationships that have already been taught; used to provide practice with specific decoding skills and to form a bridge between learning phonics and applying phonics in independent reading

**decoding** [*decodificar*]

Ability to translate a word from print to speech, usually by using knowledge of sound-symbol correspondences; the act of sounding out a new word

**derivational morpheme** [*morfema derivacional*]

A meaningful part, added to a root or base word, that modifies the word's meaning and often changes its part of speech (e.g., *-ion* added to *decide* to make *decision*, *-ly* added to *quick* to make *quickly*)

**derivational suffix** [*sufijo derivacional*]

A morpheme, added to a root or base word, that often changes the word's part of speech and that modifies its meaning

**diagnostic assessment** [*evaluación diagnóstica*]

A measure used to get in-depth information about the specific skills or concepts that a student has or has not mastered; typically used to identify specific learning gaps with students struggling to meet grade-level expectations on screening measures

**differentiation** [*diferenciación*]

A teaching method in which instructional delivery, activities, and/or materials are matched to students' specific needs and strengths

**digraph** [*dígrafo*]

A two-letter combination that spells one speech sound, such as *sh* in *wash*

**diphthong [diptongo]**

A vowel sound that has a glide and may feel as though it has two parts (e.g., /ow/, /oi/)

**discourse [discurso]**

Linguistic units larger than the single sentence

**doublet**

A double letter that represents one phoneme (e.g., *ff*, *ll*, *ss*, *zz*, *mm*, *bb*)

**dyslexia [dislexia]**

A neurobiological learning disability characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities; difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction; secondary consequences may include problems in reading comprehension and reduced reading experience that can impede growth of vocabulary and background knowledge

**early alphabetic [etapa alfabética temprana]**

A phase of reading development in which the alphabetic principle is first understood

**echo reading [lectura de eco]**

Activity in which an effective reader (often the teacher) reads a short text and then a less effective reader reads the same text

**elaborative inferences [actividad inferencial elaborativa]**

Associations and guesses about a text's contents and development that enrich the mental representation of the text; also called *gap-filling inferences*

**encoding [codificar]**

Ability to translate a word from speech to print; the act of spelling a word

**etymologic [etimología]**

Having to do with a word's history or where it comes from

**explicit instruction [instrucción explícita]**

Structured and direct approach to teaching skills and concepts

**expository text [expositivo]**

Text that reports factual information and the relationships among ideas

**expression [expresión]**

The way a reader varies the voice in volume, pitch, and tone to reflect the meaning of the text

**feedback [retroalimentación]**

Method of informing students about their current understanding, learning, or performance and about ways to improve

**final stable syllable**

A syllable pattern that represents the same set of sounds at the end of words (e.g., *puzzle*, *uncle*, *station*, *feature*)

**five essential components [cinco componentes esenciales]**

Effective reading components identified by the National Reading Panel (2000)—phonemic awareness, phonics, fluency, vocabulary, and comprehension

**floss rule**

A spelling convention that calls for doubling of *f*, *l*, *s*, and *z* after a short vowel in a syllable

**fluency [fluidez]**

The quality or state of being effortlessly smooth and flowing

**fricative [fricativo]**

A speech sound articulated with a hiss or friction of breath, producing a strong air flow (e.g., /z/ as in *zero*)

**frustrational level [nivel de frustración]**

Term used to describe a text in which a student reads less than 90 percent of the words accurately

**glide [semiconsonante]**

A consonant phoneme that glides immediately into a vowel (e.g., /w/, /h/)

**global coherence inferences [actividad inferencial de coherencia global]**

Inferences that make the text cohere; these inferences are required to produce a mental model, or schema, of a text and are determined by the mental model

**grapheme [grafema]**

A letter or letter combination that spells a single phoneme; in English, a grapheme may be one, two, three, or four letters (e.g., *a*, *ai*, *igh*, *eigh*)

**grapheme tile [cuadros con grafemas]**

Instructional material that has one grapheme written or printed on it (either a one-, two-, three-, or four-letter grapheme); used to spell and read words

**graphophonemic knowledge [conocimiento grafofonémico]**

Knowledge of letters and letter combinations and the sounds they represent

**guided practice (“We do”) [práctica guiada (“Todos juntos”)]**

Supported practice in which students work with the teacher and/or other students to master skills and concepts

**hesitation [titubeo]**

The act of pausing for more than three seconds while reading aloud, at which point the teacher provides the word

**heterogeneous group (or mixed-ability group) [grupo heterogéneo (o grupo de habilidades mixtas)]**

A group of students with varying abilities; used for cooperative learning, including centers

**high-frequency word [palabras de uso frecuente]**

A word that appears often in texts (not the same as a sight word or an irregular word)

**homogeneous group (or same-ability group) [grupo homogéneo (o grupo de habilidades similares)]**

A group of students with similar ability; created based on similar strengths or needs

**independent level [nivel independiente]**

Term used to describe a text in which a student reads at least 95 percent of the words accurately

**independent practice (“You do”) [práctica independiente (“Tú solo”)]**

Unsupported practice in which students apply skills and concept knowledge to develop proficiency, maintenance, and automaticity

**inflectional ending [sufijos flexivos]**

A morpheme that combines with base words to indicate tense, number, mood, person, or gender (e.g., *peaches*s, *walki*ng)

**inflectional morpheme [morfemas flexivos]**

A bound morpheme (cannot stand alone as a word) that combines with base words to indicate tense, number, mood, person, or gender (e.g., *grabbe*d, *cat*s, *smarte*r)

**instructional level [nivel de instrucción]**

Term used to describe a text in which a student reads between 90 percent and 95 percent of the words accurately

**intonation [entonación]**

The rise and fall of the voice while reading

**irregular word [palabra irregular]**

A word in which some letters do not represent their most commonly used sounds (not the same as a sight word or high-frequency word; e.g., *of*, *was*, *one*)

**labial [labial]**

A consonant sound articulated with the lips (e.g., the consonants *b*, *f*, *m*, *p*, *v*, *w*; vowels requiring rounded lips, such as *oo* in *moon*), including bilabials and labiodentals

**labiodental [labiodental]**

Consonant sound articulated with the lower lip and upper teeth (e.g., /f/, /v/)

**later alphabetic [etapa alfabética tardía]**

The stage of reading development characterized by full phonemic awareness and reasonable, complete mappings of phonemes to graphemes

**letterbox [área de visualización de palabras]**

Area in the brain that systematically activates when reading letters or words; also called the *visual word form area*

**letter-sound correspondence [correspondencia letra-sonido]**

Relationship between a letter (spelling) and a sound (pronunciation)

**lexicon [diccionario mental]**

The mental dictionary of a speaker; the part of linguistic memory that contains knowledge of words

**linguistic base [base lingüística]**

The part of a transformational grammar that consists of rules and a lexicon and generates the deep structures of a language

**liquid [sonidos líquidos]**

Speech sound in which air is obstructed but not enough to cause friction, such as the /l/ and /r/ sound of American English

**literacy knowledge [conocimiento de la lengua impresa]**

An understanding of the forms and functions of written language

**manner of articulation [modo de articulación]**

How a sound is made, or the production of airflow through the mouth

**minimal pair** [*pares mínimos*]

A pair of words that differ in only one phoneme or sound (e.g., *book* and *look*)

**miscue** [*error*]

A mistake

**mispronunciation** [*pronunciación incorrecta*]

Saying a sound or word incorrectly while reading

**mixed-ability group (or heterogeneous group)** [*grupo de habilidades mixtas (o grupo heterogéneo)*]

A group of students with varying abilities; created for cooperative learning purposes, including workstations (centers)

**modeling (“I do”)** [*demostrar (“Yo primero”)*]

Instructional method in which a teacher demonstrates a skill and describes it while performing the skill (the description is often called a think-aloud)

**morpheme** [*morfema*]

The smallest meaningful grammatical unit of language

**morphology** [*morfología*]

The study of meaningful units of language and how they are combined in word formation

**multisyllabic (or polysyllabic)** [*polisílabo*]

Having more than one syllable

**narrative text** [*texto narrativo*]

Text that tells about sequences of fictional or real events and is often contrasted with expository text

**nasal** [*nasa/*]

Sound spoken with the air stream directed through the nasal cavity (e.g., /m/, /n/)

**nasalization (or vowel nasalization)** [*nasalización*]

When a vowel sound is directed through the nose because it is articulated immediately before a nasal consonant (e.g., *and*, *gang*, *bunk*)

**neurobiological** [*neurobiológico*]

Related to the anatomy, physiology, and pathology of the nervous system

**object [objeto]**

The noun or noun phrase following a verb that depicts action performed on or to something (e.g., The boy threw *the ball*.)

**omission [omisión]**

The act of leaving out a word or words while reading

**onset**

The part of a syllable before the vowel (e.g., *can*, *stop*); some syllables do not have onsets (e.g., *an*)

**opaque orthography [ortografía opaca]**

Writing system in which the relationship between sounds and symbols is irregular, somewhat obscure, or influenced by morpheme structure

**open syllable [sílabo abierta]**

A syllable with a long vowel at the end that is spelled with one vowel letter (e.g., *she*, *open*, *basic*)

**oral reading fluency (ORF) [fluidez de lectura oral]**

Ability to read a text aloud at an appropriate rate, smoothness, and prosody to support comprehension

**orthographic convention [reglas ortográficas]**

A spelling pattern or rule within a print system

**orthographic mapping [mapeo ortográfico]**

The mental process used to store words for immediate, effortless retrieval; the mechanism for sight-word learning; requires good phonemic awareness, letter-sound knowledge, and the alphabetic principle

**orthographic pattern [patrón ortográfico]**

Spelling regularity that follows specific conventions or rules

**orthography [sistema de escritura]**

A writing system

**phoneme [fonema]**

An individual speech sound that combines with others in a language system to make words

**phonemic awareness [*conciencia fonémica*]**

The conscious awareness that words are made up of individual speech sounds (i.e., phonemes) that are represented with letters in an alphabetic orthography; is often demonstrated by an ability to isolate, segment, blend, or manipulate phonemes in words

**phoneme blending [*unión de fonemas*]**

The act of putting single speech sounds together to say a whole word

**phoneme deletion [*supresión de fonemas*]**

The act of leaving out a sound in a word to make a new word

**phoneme discrimination [*discriminación de fonemas*]**

The ability to distinguish words that differ in only one phoneme

**phoneme identification [*identificación de fonemas*]**

The act of showing, by pointing to a picture, object, or symbol, which speech sound is in the beginning, middle, or end of a word

**phoneme manipulation (also referred to as advanced phonemic awareness) [*manipulación fonética*]**

Includes acts like phoneme deletion, substitution, and reversal

**phoneme segmentation [*separación de palabras en fonemas*]**

The act of separating a word into its component speech sounds

**phoneme-grapheme mapping [*mapeo fonémico-gráfico*]**

The act of connecting phonemes with graphemes

**phonetic alphabet [*alfabeto fonético*]**

An alphabet in which each speech sound has its own unique symbol

**phonetics [*fonética*]**

The study of linguistic speech sounds and how they are produced and perceived

**phonics [*fonética y/o método fonético*]**

The study of the relationships between letters and the sounds they represent; also used to describe reading instruction that teaches sound-symbol correspondences

**phonological awareness [*conciencia fonológica*]**

A conscious awareness (metalinguistic) of all levels of the speech sound system, including word boundaries, syllables, onset-rime units, and phonemes (a more encompassing term than *phonemic awareness*)

**phonological processor** [*procesador fonológico*]

A neural network in the frontal and temporal areas of the brain, usually the left cerebral hemisphere, that is specialized for speech-sound perception, memory, retrieval, and pronunciation

**phonology** [*fonología*]

The rule system within a language by which phonemes are sequenced and uttered to make words

**phrase** [*frase*]

A part of a sentence that is potentially larger than one word and that serves a grammatical function as a unit

**phrasing** [*fraseo*]

The way a reader groups words together to represent the meaningful units of language

**place of articulation** [*punto de articulación*]

Where a sound is made, or the position of the lips, teeth, and tongue in the front, middle, or back of the mouth when producing a sound

**polysemous** [*polisémico*]

Having multiple meanings

**polysyllabic (or multisyllabic)** [*polisílabo*]

Having more than one syllable

**pragmatics** [*pragmática*]

The system of rules and conventions for using language and related gestures in social contexts

**prealphabetic** [*etapa pre-alfabética*]

A stage of reading development characterized by a lack of awareness that letters represent speech sounds

**predicate** [*predicado*]

One of two main constituents of a sentence; contains the verb

**predictable text** [*texto predecible*]

Text with repetitive text structures and close picture-text matches to support a student in using syntax and semantics to guess unknown words

**prefix** [*prefijo*]

A morpheme that precedes a root or base word and that affects the meaning of a word

**prepositional phrase** [*frase preposicional*]

Word group in which a noun phrase is introduced by a preposition

**preposition** [*preposición*]

A function word that occurs first in a prepositional phrase

**progress monitoring** [*monitoreo del progreso*]

Method of consistently checking student progress on developing specific skills (e.g., every two weeks); usually uses curriculum-based measures

**progress-monitoring assessment (or curriculum-based measure [CBM])** [*evaluación para el monitoreo del progreso*]

Measure used to check student progress on developing a specific skill across time

**pronoun** [*pronombre*]

A function word that is used as a substitute for a noun or noun phrase

**prosody** [*prosodia*]

How a reader's voice sounds while reading; includes the rhythm, intonation, and stress patterns of speech

**rapid automatic naming (RAN)** [*velocidad de denominación rápida*]

The task of naming a repeating sequence of objects, colors, numbers, or letters under timed conditions

**r-controlled (or vowel-r)**

Pertaining to a vowel immediately followed by the consonant *r*, such that its pronunciation is affected or even dominated by the *r*

**reading by analogy** [*lectura por analogía*]

A strategy for reading a word in which patterns within known words are used to read an unknown word with similar patterns

**reading rate** [*fluidez lectora*]

Speed of reading; usually represented by words correct per minute (WCPM)

**referent** [*referente*]

The entity referred to by a noun phrase

**response opportunity** [*oportunidades para responder*]

Occasion for students to say, write, and/or do something within an instructional lesson or activity

**reversal [inversión]**

The act of changing the order of two or more words while reading

**rime**

The part of a syllable that includes the vowel and what follows it (e.g., *can*, *stamp*)

**root [raíz]**

A morpheme, usually of Latin origin in English, that cannot stand alone and is used to form a family of words with related meanings

**same-ability group (or homogeneous group) [grupo de habilidades similares (o grupo homogéneo)]**

A group of students who have similar strengths or needs; used for small-group instruction

**scaffolding [andamiaje]**

Instructional support provided to allow a student to perform a task that cannot be done successfully otherwise

**schema [esquema mental]**

A mental model or conceptual framework for a specific topic or idea

**schwa**

A nondistinct vowel found in an unstressed syllable in English; the unaccented /ʊ/, which is represented by /ə/

**screening assessment [evaluación diagnóstica]**

Measure used to quickly assess student skills in specific areas at several time points (e.g., beginning, middle, and end of the year); used to identify students performing on grade level and those at risk for learning problems

**segmenting [segmentación]**

Breaking apart the sound structures (e.g., syllables, phonemes) in a word

**semantic map [mapa semántico]**

A graphic organizer used in vocabulary instruction to display connections between words and concepts

**semantics [semántica]**

The study of word and phrase meanings

**sight word** [*palabras leídas a golpe de vista*]

A word that is known as a whole and does not have to be sounded out to be recognized; eventually, almost all words should be sight words for a reader

**small-group instruction** [*instrucción en grupos pequeños*]

Method of grouping students according to specific strengths or needs and providing instruction targeted at those strengths or needs

**spelling by analogy** [*ortografía por analogía*]

A strategy for spelling a word in which patterns within known words are used to spell an unknown word with similar patterns

**stop** [*oclusivo*]

Consonant speech sound that is articulated with a stop of the air stream (e.g., /b/, /t/)

**stress** [*intensidad*]

The emphasis a reader places on particular words (louder tone)

**stressed** [*sílaba con más entonación*]

Accented syllable articulated with greater loudness, duration, or pitch

**structural analysis** [*análisis estructural*]

The study of affixes, base words, and roots

**subject** [*sujeto*]

The grammatical role of a noun or noun phrase that acts as the “who” or “what” of a clause; one of two necessary parts of a sentence

**substitution** [*sustitución*]

Saying another sound or word in place of the written text

**suffix** [*sufijo*]

A morpheme added to the end of a root or base word that modifies the word’s meaning and often changes its part of speech

**syllable** [*sílaba*]

Unit of pronunciation within a word that is organized around a vowel sound

**syllable type** [*tipo de sílaba*]

One of six orthographic patterns in English used to build words—closed, open, vowel-consonant-silent-*e*, *r*-controlled vowel, vowel digraphs and diphthongs, and final stable

**synonym [sinónimo]**

A word that means the same or almost the same thing as another word

**syntax [sintaxis]**

The rule system governing sentence formation

**systematic [sistemático]**

Methodical; carried out using step-by-step procedures

**think-aloud [pensando en voz alta]**

Instructional method for describing what is being done or thought about during teacher modeling within a lesson

**transparent orthography [ortografía transparente]**

A writing system in which there is a direct, consistent relationship between sound and symbol

**trigraph**

A three-letter combination that stands for one speech sound, such as *tch* in *watch*

**unvoiced [sordo]**

A speech sound that's spoken with no vocal vibration; also called *voiceless*

**verbal reasoning [razonamiento verbal]**

The ability to understand, interpret, and evaluate discourse; to incorporate discourse with one's knowledge base and beliefs; to create new understandings; to seek out and solve problems; to communicate; and to monitor one's own comprehension, reasoning, and habits of mind

**vocabulary [vocabulario]**

Knowledge of words and word meanings both orally and in print

**voiced [sonoro]**

A speech sound articulated with vibrating vocal cords

**vowel [vocal]**

An open, voiced phoneme that is the nucleus of every syllable; can be long or short

**vowel-consonant-e (VCe) syllable**

A syllable with a long vowel sound spelled with a vowel-consonant-silent-*e* pattern

**vowel digraph**

A vowel grapheme or spelling that uses two or more letters for a single speech sound

**vowel nasalization (also called nasalization) [*nasalización de un sonido vocal*]**

When a vowel sound is directed through the nose because it is articulated immediately before a nasal consonant

**vowel-r (or r-controlled)**

Pertaining to a vowel immediately followed by the consonant *r*, such that its pronunciation is affected or even dominated by the *r*

**vowel team [*par de vocales*]**

A vowel grapheme or spelling that uses two or more letters for a single speech sound

**whisper phone [*audífono para la lectura*]**

An instructional tool into which one can whisper read to hear one's own voice amplified

**word study [*estudio de palabras*]**

A careful examination or analysis of the relationships among the phonological, orthographic, and morphological aspects of a written or printed character or combination of characters representing a spoken word

**workstation (or center) [*estación de trabajo (o centro de trabajo)*]**

An instructional grouping arrangement in which students work cooperatively on specific learning activities

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# The Reading Rope

U.S. psychologist and literacy expert Dr. Hollis Scarborough originally created a reading-rope metaphor for talks with parents. According to Scarborough, skilled reading is like a rope woven of many strands. At the top are multiple language comprehension strands—background knowledge, vocabulary, grammar, semantics, verbal reasoning, and knowledge about literacy itself (e.g., how a book is organized; the difference between fiction and nonfiction, formal and informal writing, and a letter and an advertisement).

At the bottom of Scarborough’s rope are word recognition strands—phonological awareness (awareness of the sound structure of words), decoding (the idea that letters represent sounds, knowledge of which letters and patterns correspond to particular sounds), and sight recognition (recognition of familiar words). Word recognition and language comprehension twist together to form the two main strands of the rope.

If any strand is weak or not tight enough, the entire rope is weakened—affecting students’ ability to comprehend text.

## Recommended Reading by Section

Here are a few resources for presenters to read in relation to each academy section.

### Overview

Kamil, M. L., Borman, G. D., Dole, J., Kral, C. C., Salinger, T., & Torgesen J. (2008). *Improving adolescent literacy: Effective classroom and intervention practices: A practice guide* (NCEE 2008-4027). Washington, DC: National Center for Education Evaluation and Regional Assistance. Retrieved from <http://ies.ed.gov/ncee/wwc>

Moats, L. C. (2010). *Speech to print: Language essentials for teachers*. Baltimore, MA: Paul H. Brookes.

Vaughn Gross Center for Reading and Language Arts at The University of Texas at Austin & Children's Learning Institute. (2012). *ELAR/SLAR TEKS handbook*. Austin, TX: The University of Texas System & Texas Education Agency.

### English Language Learners

Baker, S., Lesaux, N., Jayanthi, M., Dimino, J., Proctor, C. P., Morris, J., . . . Newman-Gonchar, R. (2014). *Teaching academic content and literacy to English learners in elementary and middle school* (NCEE 2014-4012). Washington, DC: National Center for Education Evaluation and Regional Assistance. Retrieved from [http://ies.ed.gov/ncee/wwc/publications\\_reviews.aspx](http://ies.ed.gov/ncee/wwc/publications_reviews.aspx)

Gersten, R., Baker, S. K., Shanahan, T., Linan-Thompson, S., Collins, P., & Scarcella, R. (2007). *Effective literacy and English language instruction for English learners in the elementary grades: A practice guide* (NCEE 2007-4011). Washington, DC: National Center for Education Evaluation and Regional Assistance. Retrieved from <http://ies.ed.gov/ncee>

### Differentiation and the Features of Effective Instruction

Archer, A., & Hughes, C. (2011). *Explicit instruction: Effective and efficient teaching*. New York, NY: Guilford Press.

Gersten, R., Baker, S. K., Shanahan, T., Linan-Thompson, S., Collins, P., & Scarcella, R. (2007). *Effective literacy and English language instruction for English learners in the elementary grades: A practice guide* (NCEE 2007-4011). Washington, DC: National Center for Education Evaluation and Regional Assistance.

The IRIS Center. (2010). *Differentiated instruction: Maximizing the learning of all students*. Retrieved from [www.iris.peabody.vanderbilt.edu/module/di/](http://www.iris.peabody.vanderbilt.edu/module/di/)

## Word Study and Recognition

- Bear, D. R., Invernizzi, M., Templeton, S., & Johnston, F. (2015). *Words their way: Word study for phonics, vocabulary, and spelling instruction* (5th ed.). Columbus, OH: Pearson.
- Grace, K. E. S. (2007). *Phonics and spelling through phoneme-grapheme mapping*. Longmont, CO: Sopris West.
- Henry, M. K. (2010). *Unlocking literacy: Effective decoding and spelling instruction* (2nd ed.). Baltimore, MD: Paul H. Brookes.

## Fluency

- Hasbrouck, J. E., & Tindal, G. A. (2006). Oral reading fluency norms: A valuable assessment tool for reading teachers. *The Reading Teacher*, 59(7), 636–644.
- Rasinski, T., Blachowicz, C., & Lems, K. (Eds.). (2012). *Fluency instruction: Research-based best practices* (2nd ed.). New York, NY: Guilford Press.

## Vocabulary

- Beck, I., McKeown, M., & Kucan, L. (2013). *Bringing words to life: Robust vocabulary instruction* (2nd ed.). New York, NY: Guilford Press.
- Stahl, S. A., & Nagy, W. E. (2006). *Teaching word meanings*. Mahwah, NJ: Erlbaum.

## Comprehension

- Beck, I. L., & McKeown, M. G. (2006). *Improving comprehension with questioning the author: A fresh and expanded view of a powerful approach*. New York, NY: Scholastic.
- Carlisle, J. R., & Rice, M. S. (2002). *Improving reading comprehension: Research-based principles and practices*. Baltimore, MD: York Press.
- Klingner, J., Vaughn, S., Boardman, A., & Swanson, E. (2012). *Now we get it! Boosting comprehension with Collaborative Strategic Reading*. San Francisco, CA: Jossey-Bass.
- Oakhill, J., Cain, K., & Elbro, C. (2015). *Understanding and teaching reading comprehension: A handbook*. New York, NY: Routledge.

## Writing

- Graham, S., Bollinger, A., Booth Olson, C., D'Aoust, C., MacArthur, C., McCutchen, D., & Olinghouse, N. (2012). *Teaching elementary school students to be effective writers: A practice guide* (NCEE 2012-4058). Washington, DC: National Center for Education Evaluation and Regional Assistance. Retrieved from [www.ies.ed.gov/ncee/wwc/publications\\_reviews.aprx#pubsearch](http://www.ies.ed.gov/ncee/wwc/publications_reviews.aprx#pubsearch)
- Harris, K., Graham, S., Mason, L., & Friedlander, B. (2008). *Powerful writing strategies for all students*. Baltimore, MD: Paul H. Brookes.

### **Using Assessment Data**

Farrall, M. L. (2012). *Reading assessment: Linking language, literacy, and cognition*. Hoboken, NJ: John Wiley & Sons.

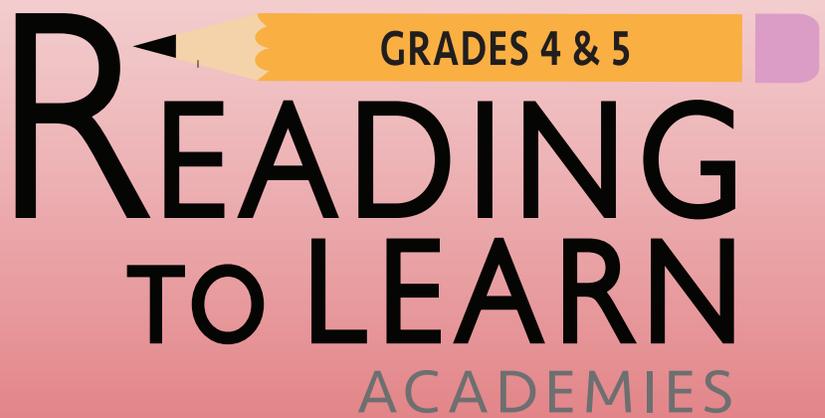
Fisher, D., Frey, N., & Hattie, J. (2016). *Visible learning for literacy: Implementing the practices that work best to accelerate student learning*. Thousand Oaks, CA: Corwin.

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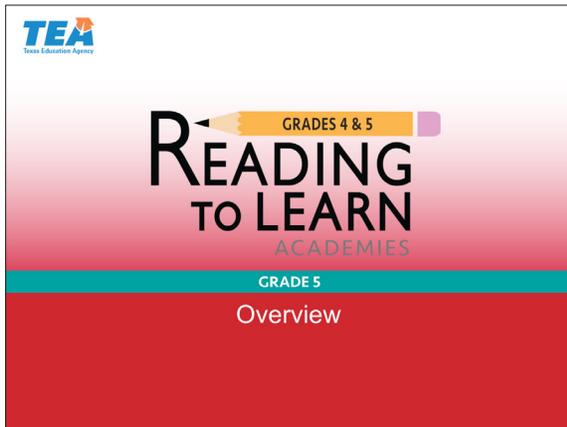
# Overview

Participant Notes



GRADE 5





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### Grade 5 Reading to Learn Academy

- Enhance your knowledge of effective instructional practices
- Examine research-based practices for teaching all students



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### Participant Materials

- Participant notes
- Handouts, which include resources, activities, lesson ideas, and references
- Agenda
- Grade 5 Literacy Block handout
- English Language Learner Scaffolding Planning Guide
- Supply pouch
- *ELPS Academy Linguistic Instructional Alignment Guide*
- Glossary
- Cardstock for name tent



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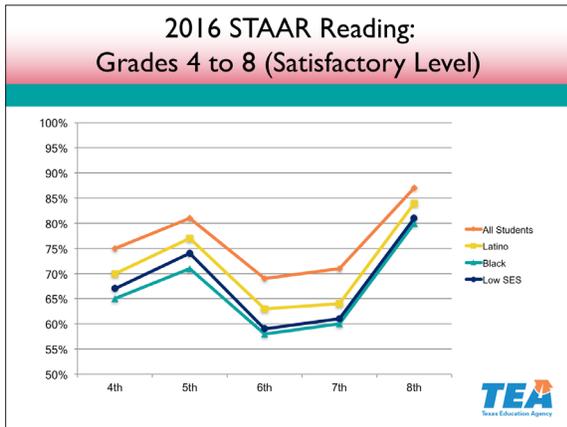
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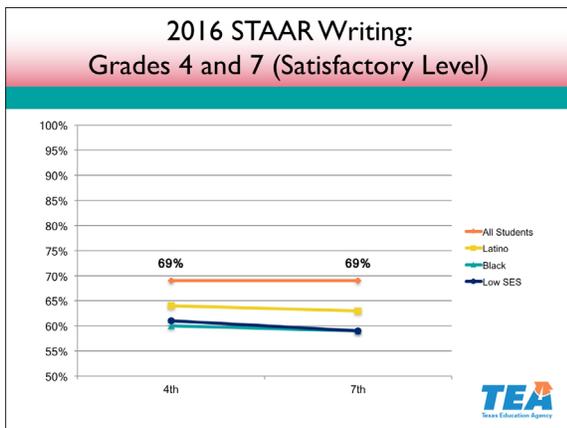
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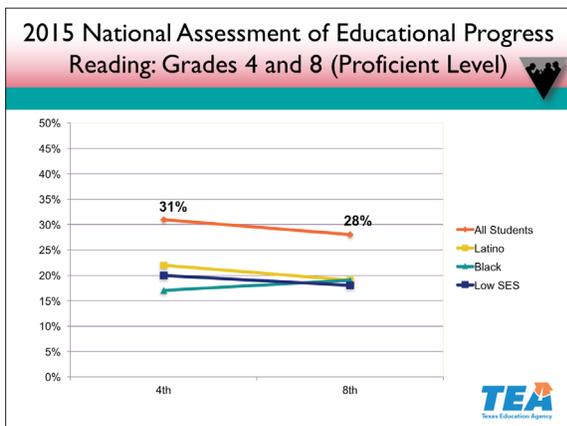
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### Reading to Learn

The diagram illustrates Scarborough's Reading Rope, a model of reading development. It features two main strands on the left: 'LANGUAGE COMPREHENSION' and 'WORD RECOGNITION'. The 'LANGUAGE COMPREHENSION' strand includes sub-categories: BACKGROUND KNOWLEDGE (facts, concepts, etc.), VOCABULARY (breadth, precision, links, etc.), LANGUAGE STRUCTURES (syntax, semantics, etc.), VERBAL REASONING (inference, metaphor, etc.), and LITERACY KNOWLEDGE (genre concepts, genres, etc.). The 'WORD RECOGNITION' strand includes: PHONOLOGICAL AWARENESS (syllables, phonemes, etc.), DECODING (alphabetic principle, spelling-sound correspondences), and SIGHT RECOGNITION (of familiar words). Arrows from these strands converge into a single rope that becomes thicker and more complex as it moves to the right, labeled 'increasingly strategic' and 'increasingly automatic'. This final rope is labeled 'SKILLED READING: Fluent execution and coordination of word recognition and text comprehension'. The diagram is attributed to Scarborough, 2001, and includes the TEA logo.

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### Texas Essential Knowledge and Skills

Organization:

- Strands
- Subcategories
- Student expectations
- Comprehension Skills (Figure 19)

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### Components of Literacy and the TEKS

- Using Handouts 2 and 3, match the threads of the reading rope with the TEKS.
- Write your answers on Handout 4.

### English Language Proficiency Standards

- The ELPS are language development standards that must be implemented as an integral part of instruction in the TEKS.
- Student expectations are grouped under the four domains of language development: listening, speaking, reading, and writing.
- Planning linguistically accommodated instruction that addresses the ELPS allows English language learners to develop English while meeting the TEKS.



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### Components of Literacy and the ELPS

- Using the *ELPS Academy Linguistic Instructional Alignment Guide*, match the threads of the reading rope with the ELPS expectations.
- Write your answers on Handout 4.



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### The Challenge

“Teaching reading really is rocket science.”

— Moats, 1999



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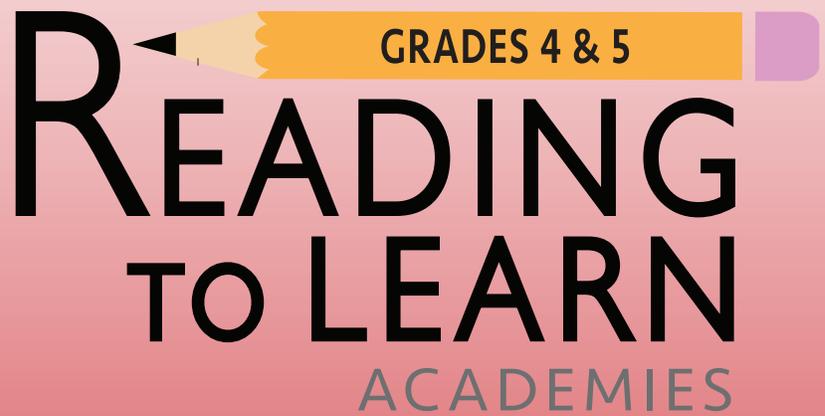
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# Overview

Handouts



GRADE 5



# The Reading Rope

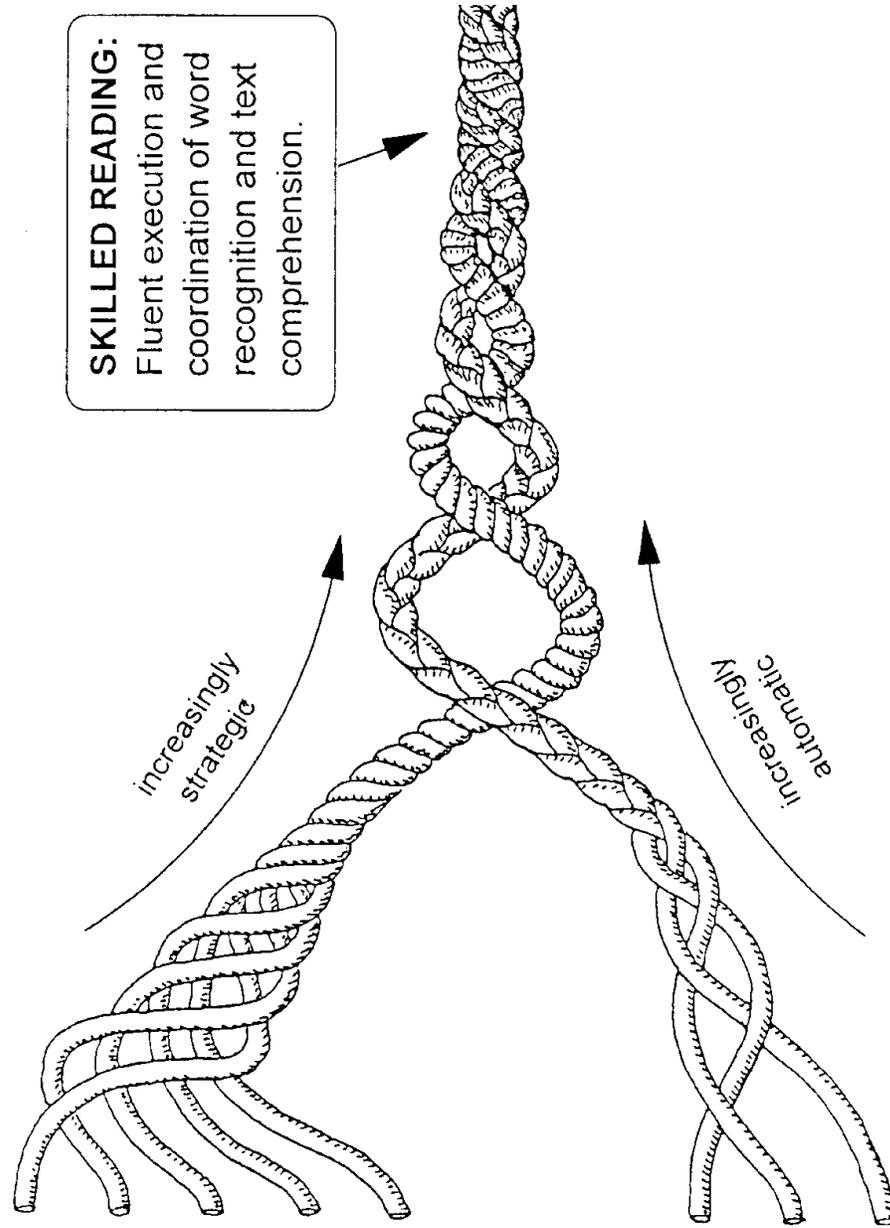
The Many Strands That are Woven Into Skilled Reading

## LANGUAGE COMPREHENSION

- BACKGROUND KNOWLEDGE (facts, concepts, etc.)
- VOCABULARY (breadth, precision, links, etc.)
- LANGUAGE STRUCTURES (syntax, semantics, etc.)
- VERBAL REASONING (inference, metaphor, etc.)
- LITERACY KNOWLEDGE (print concepts, genres, etc.)

## WORD RECOGNITION

- PHONOLOGICAL AWARENESS (syllables, phonemes, etc.)
- DECODING (alphabetic principle, spelling-sound correspondences)
- SIGHT RECOGNITION (of familiar words)



Adapted from Scarborough, 2001.



## Grades 3–6 English Language Arts and Reading TEKS Alignment

Excerpted and adapted from Texas Administrative Code (TAC), Title 19, Part II, Chapter 110, Subchapter A. Elementary

LISTENING, SPEAKING, AND ORAL/Written CONVENTIONS	Grammar and Syntax						
		3	4	5	6	6	6
	Differentiate between active and passive voice and know how to use both						
	Use complete simple and compound sentences with correct subject-verb agreement						6
	Use the complete subject and complete predicate in a sentence						
	Understand and use in reading, writing, and speaking: Transition words (time-order = G3–G4; conclusion = G4; related to text's organization = G6)						
	Understand and use in reading, writing, and speaking: Coordinating conjunctions (G3), correlative conjunctions (G4), subordinating conjunctions (G5–G6)						
	Understand and use in reading, writing, and speaking: Pronouns (possessive = G3; reflexive = G4; indefinite = G5–G6)	3					
	Understand and use in reading, writing, and speaking: Prepositions and prepositional phrases (to convey location, time, direction, or detail)						
	Understand and use in reading, writing, and speaking: Adverbs (time = G3; manner = G3; frequency = G4–G5; intensity = G4–G5; conjunctive = G6)	3					
	Understand and use in reading, writing, and speaking: Adjectives (descriptive, including purpose = G4, origins = G5, predicate = G6; comparative/superlative forms = G4–G6)		4	5	6		
	Understand and use in reading, writing, and speaking: Adjectives (articles/limiting)						
	Understand and use in reading, writing, and speaking: Nouns (singular/plural, common/proper = G3–G4; collective = G5; noncount = G6)						
	Understand and use in reading, writing, and speaking: Verbs (past, present, and future = G3; irregular verbs = G4; active voice = G5–G6; passive voice = G6)	3	4				
Listening and Speaking	Participate in student-led discussions by eliciting and considering suggestions from other group members and by identifying points of agreement and disagreement			5	6		
	Participate in teacher- and student-led discussions by posing and answering questions with appropriate detail and by providing suggestions that build upon the ideas of others	3	4				
	Give organized presentation (with specific point of view = G6) using eye contact, speaking rate, volume, enunciation, natural gestures, and language conventions			5	6		
	Express an opinion supported by accurate information using eye contact, speaking rate, volume, enunciation, and language conventions to communicate ideas effectively		4				
	Speak coherently about topic under discussion using eye contact, speaking rate, volume, enunciation, and language conventions to communicate ideas effectively	3					
	Paraphrase the major ideas and supporting evidence in formal and informal presentations					6	
	Determine both main and supporting ideas in the speaker's message						
	Follow, restate (G5), and give oral instructions that include multiple action steps			5	6		
	Follow, restate, and give oral instructions that involve a series of related sequences of action	3	4				
	Listen to and interpret a speaker's messages (both verbal and nonverbal) and ask questions to clarify the speaker's purpose or perspective			5	6		
	Listen attentively to speakers, ask relevant questions, and make pertinent comments	3	4				

<b>WRITING</b>	<b>Literary (Stories)</b>	Write imaginative stories that include dialogue that develops the story						
		Write imaginative stories that include a specific, believable setting created through the use of sensory details						
		Write imaginative stories that include a clearly defined focus, plot, and point of view			5	6		
		Write imaginative stories that build the plot to a climax and contain details about the characters and setting	3					
	<b>Writing Process</b>	Revise final draft in response to feedback from peers and teacher and publish written work for a specific audience (G4) or appropriate audience (G5–G6)		4	5	6		
		Publish written work for a specific audience	3					
		Edit drafts for grammar, mechanics, and spelling			5	6		
		Edit drafts for grammar, mechanics, and spelling using a teacher-developed rubric	3	4				
		Revise drafts to clarify meaning, enhance style, include simple and compound sentences, and improve transitions by adding, deleting, combining, and rearranging sentences or larger text units after rethinking how well questions of purpose, audience, and genre have been addressed			5	6		
		Revise drafts for coherence, organization, use of simple/compound sentences, and audience	3	4				
		Develop drafts by choosing an appropriate organizational strategy and building on ideas to create a focused, organized, and coherent piece of writing			5	6		
		Develop drafts by categorizing ideas and organizing them into paragraphs	3	4				
		Plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience, determining appropriate topics through a range of strategies, and developing a thesis/controlling idea			5	6		
		Plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience and generating ideas through a range of strategies		4				
		<b>WRITTEN CONVENTIONS</b>	<b>Punctuation</b>	Use correct mechanics, including paragraph indentations (G3), italics and underlining for titles and emphasis (G5), and book titles (G6)	3		5	
				Recognize and use parentheses, brackets, and ellipses				
Recognize and use proper punctuation and spacing for quotations					5	6		
Recognize and use quotation marks								
Recognize and use commas (in series and dates = G3; in compound sentences = G4–G6)				4	5	6		
Recognize and use apostrophes in contractions and possessives	3							
<b>Capitalization</b>	Use capitalization for abbreviations, initials and acronyms, and organizations				5	6		
	Use capitalization for historical events and documents; titles of books, stories, and essays; and languages, races, and nationalities			4				
	Use capitalization for official titles of people, geographical names and places, and historical periods		3					
	<b>Handwriting</b>		Write legibly by selecting cursive or manuscript printing as appropriate		4			
Write legibly in cursive script with spacing between words and sentences		3						

<b>RESEARCH</b>	<b>Plan</b>	Generate a research plan for gathering relevant information about the research question	3	4			
		Brainstorm, consult with others, decide upon a topic, and formulate open-ended questions to address the major research topic			5	6	
		Generate research topics from personal interests or by brainstorming with others, narrow to one topic, and formulate open-ended questions about the research topic	3	4			
<b>WRITING (CONTINUED)</b>	<b>Persuasive</b>	Write persuasive essays for appropriate audiences that establish a position and include sound reasoning, detailed and relevant evidence, and consideration of alternatives			5	6	
		Write persuasive essays for appropriate audiences that establish a position and use supporting details	3	4			
	<b>Expository and Procedural</b>	Produce a multimedia presentation involving text and graphics using available technology					
		Write responses to literary or expository texts and provide evidence from the text to demonstrate understanding		4	5	6	
		Write responses to literary or expository texts that show an understanding of the text	3				
		Write formal (G5) and informal (G5–G6) letters that convey ideas, include important information, demonstrate a sense of closure, and use appropriate conventions			5	6	
		Write letters whose language is tailored to the audience and purpose and that use appropriate conventions	3	4			
		Create multiparagraph essays about a topic that use a variety of sentence structures and transitions to link paragraphs					
		Create multiparagraph essays about a topic that include specific facts, details, and examples in an appropriately organized structure					
		Create multiparagraph essays about a topic that guide and inform the reader's understanding of key ideas and evidence					
		Create multiparagraph essays about a topic that present effective introductions and concluding paragraphs			5	6	
		Create brief compositions that include supporting sentences with simple facts, details, and explanations					
		Create brief compositions that contain a concluding statement					
		Create brief compositions that establish a central idea in a topic sentence	3	4			
		<b>Literary (Poems and Personal Narratives)</b>	Write a personal narrative that has a clearly defined focus and communicates the importance of or reasons for actions and/or consequences				6
			Write a personal narrative that conveys thoughts and feelings about an experience			5	
			Write about important personal experiences	3	4		
			Write poems using graphic elements (e.g., capital letters, line length)				
Write poems using figurative language (e.g., similes, metaphors)							
Write poems using poetic techniques (e.g., alliteration, onomatopoeia)				5	6		
Write poems that convey sensory details using the conventions of poetry (e.g., rhyme, meter, patterns of verse)	3		4				

<b>PHONICS, DECODING, AND SPELLING</b>	<b>Spelling</b>	Spell advanced patterns: Consonant changes (e.g., /t/ to /sh/ in <i>select/selection</i> ); vowel changes (e.g., long to short in <i>crime/criminal</i> ); and silent and sounded consonants (e.g., <i>haste/hasten, sign/signal</i> )			5	
		Spell advanced patterns: Double consonants, plural rules, irregular plurals, ways to spell /sh/, silent letters		4		
		Spell advanced patterns: Complex consonants, double consonants, consonant doubling/dropping final e/changing y to i when adding an ending, abstract vowels				
		Use knowledge of letter sounds, word parts, word segmentation, and syllables to spell				
	<b>Phonics and Decoding</b>	Monitor accuracy of decoding				
		Identify and read contractions				
		Use syllable patterns to decode: Closed, open, final stable, VCe, vowel teams, vowel-r				
		Decode spelling patterns: Using knowledge of common prefixes and suffixes and of derivational affixes				
		Decode spelling patterns: Dropping final e, doubling final consonants, and changing final y to i when adding inflectional endings				
		Decode multisyllabic words in context and isolation by applying common spelling patterns	3			
<b>RESEARCH (CONTINUED)</b>	<b>Organize and Present</b>	Use quotations to support ideas and an appropriate form of documentation to acknowledge sources				
		Present findings in a consistent format			5	6
		Draw conclusions through a brief written explanation and create works-cited page	3	4		
		Develop a topic sentence, summarize findings, and use evidence to support conclusions				
	<b>Synthesize</b>	Compile important information from multiple sources				
		Evaluate the relevance, validity, and reliability of sources for the research				
		Refine the major research question, if necessary, guided by the answers to a secondary set of questions			5	6
	<b>Gather Sources</b>	Improve focus of research as a result of consulting expert sources				
		Differentiate between paraphrasing and plagiarism and identify the importance of citing valid and reliable sources	3	4		
		Identify the source of notes and record bibliographic information concerning those sources according to a standard format			5	6
Identify the author, title, publisher, and publication year of sources		3	4			
Record data using available technology to see the relationships between ideas and convert graphic or visual data into written notes				5	6	
Take simple notes and sort evidence into provided categories or an organizer		3	4			
Differentiate between primary and secondary sources				5	6	
Use skimming or scanning techniques to identify data by looking at text features		3	4			
<b>Gather Sources</b>	Follow a research plan to collect data from a range of print and electronic resources and data from experts			5	6	
	Follow a research plan to collect information from multiple sources of information (e.g., surveys; inspections; interviews; data from experts, texts, online searches)	3	4			

<b>VOCABULARY</b>	<b>Dictionary Use</b>	Use a dictionary, glossary, or thesaurus (print or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words			5	6	
		Use a dictionary or glossary to determine the meanings, syllabication, and pronunciation of unknown words		4			
		Alphabetize a series of words to the third letter and use a dictionary to determine the meanings, syllabication, and pronunciation of unknown words	3				
	<b>Language</b>	Explain the meanings of foreign words and phrases commonly used in written English				6	
		Identify and explain the meanings of common idioms, adages, and other sayings			5		
		Identify the meaning of common idioms		4			
		Identify and apply playful uses of language	3				
	<b>Word Relationships</b>	Complete analogies that describe part to whole or whole to part				6	
		Produce analogies with known antonyms and synonyms			5		
		Complete analogies using knowledge of antonyms and synonyms		4			
		Identify and use antonyms, synonyms, homographs, and homophones	3				
	<b>Context Clues</b>	Use context (e.g., organizational text structures) to determine or clarify the meaning of unfamiliar or multiple-meaning words				6	
		Use the context of the sentence to determine or clarify (G5) the meaning of unfamiliar words or multiple-meaning words		4	5		
		Use context to determine the relevant meaning of unfamiliar words or distinguish among multiple-meaning words and homographs	3				
	<b>Morphology</b>	Determine the meaning of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes		4	5	6	
		Identify the meaning of common prefixes and suffixes and know how they change the meaning of roots	3				
	<b>FLUENCY</b>	<b>Fluency</b>	Adjust fluency when reading aloud grade-level text based on reading purpose and nature of the text				6
			Read aloud grade-level text with fluency (rate, accuracy, expression, appropriate phrasing) and comprehension	3	4		
	<b>PHONICS, DECODING, &amp; SPELLING (CONT.)</b>	<b>Spelling (continued)</b>	Know how to use the spell-check function in word-processing while understanding its limitations				
			Use spelling patterns and rules and print and electronic resources to determine and check correct spellings		4	5	6
Use print and electronic resources to find and check correct spellings			3				
Differentiate between commonly confused terms (e.g., <i>its/it's</i> , <i>affect/effect</i> )					5	6	
Spell single-syllable homophones (G3) and commonly used homophones (G4)				4			
Spell complex contractions (e.g., <i>should've</i> , <i>won't</i> )							
Spell high-frequency words from a commonly used list			3				
Spell words with Greek roots, Latin roots, Greek suffixes, and Latin-derived suffixes					5		
Spell base words and roots with affixes				4			
Spell compound words and words with common syllable patterns	3						

<b>READING COMPREHENSION</b>	<b>Literary Texts: Fiction</b>	Describe different forms of point of view, including first- and third-person				6
		Explain different forms of third-person point of view in stories			5	
		Identify whether the narrator or speaker of a story is first or third person	3	4		
		Recognize dialect and conversational voice and explain how authors use dialect to convey character				6
		Explain characters' roles/functions in various plots, including relationships/conflicts			5	
		Describe characters' interactions, including relationships and changes they undergo	3	4		
		Summarize elements of plot development (e.g., rising action) in various fictional works				6
		Describe incidents that advance the story or novel, explaining how each gives rise to or foreshadows future events			5	
		Sequence and summarize the plot's main events and explain their influence on future events	3	4		
	<b>Literary Texts: Theme/Genre</b>	Compare and contrast the historical and cultural settings of two literary works				6
		Explain the effect of a historical event or movement on the theme of a work of literature			5	
		Analyze the function of stylistic elements in traditional and classical literature from various cultures				6
		Describe the phenomena explained in origin myths from various cultures			5	
		Compare and contrast the adventures or exploits of characters in traditional and classical literature		4		
		Compare and contrast the settings in myths and traditional folktales	3			
		Infer the implicit theme of a fictional work, distinguishing theme from topic				6
		Compare and contrast the themes or moral lessons of several works of fiction from various cultures			5	
		Summarize and explain the lesson or message of a work of fiction as its theme		4		
		Paraphrase themes and supporting details of fables, legends, myths, or stories	3			
<b>Sensory Language</b>	Explain how authors create meaning through stylistic elements and figurative language, emphasizing the use of personification, hyperbole, and refrains				6	
	Evaluate the impact of sensory details, imagery, and figurative language in literary text			5		
	Identify the author's use of similes and metaphors to produce imagery		4			
	Identify language that creates a graphic, visual experience and appeals to the senses					
<b>BEG. READING STRATEGIES</b>	Establish purpose for reading selected texts and monitor comprehension, making corrections and adjustments when that understanding breaks down (e.g., identifying clues, using background knowledge, generating questions, rereading)					
	Ask relevant questions, seek clarification, and locate facts and details about stories and other texts and support answers with evidence from text					
	Use ideas (e.g., illustrations, titles, key words) to make and confirm predictions					
<b>INDEP. READING</b>	Read independently for a sustained period of time and paraphrase (G3–G5) or summarize (G5) what the reading was about, maintaining meaning and logical order	3	4	5		



<b>READING COMPREHENSION (CONTINUED)</b>	<b>Media Literacy</b>	Analyze various digital media venues for levels of formality and informality			5	6
		Compare various written conventions used for digital media	3	4		
		Recognize how various techniques influence viewers' emotions				6
		Identify the point of view of media presentations			5	
		Critique persuasive techniques used in media messages				6
		Consider difference in techniques used in media			5	
		Explain how various design techniques used in media influence the message	3	4		
		Explain messages conveyed in various forms of media				6
		Explain how messages conveyed in various forms of media are presented differently			5	
		Explain the positive and negative impacts of advertisement techniques used in various genres of media to affect consumer behavior		4		
		Understand how communication changes when moving from one media genre to another	3			
		<b>Procedural Texts</b>	Interpret factual (G5–G6), quantitative (G5–G6), or technical (G6) information presented in maps, charts, illustrations, graphs, timelines, tables, and diagrams			5
	Explain factual information presented graphically			4		
	Locate and use specific information in graphic features of text		3			
	Follow multitask instructions to complete a task, solve a problem, or perform procedures					6
	Interpret details from procedural text to complete a task, solve a problem, or perform procedures				5	
	Determine the sequence of activities needed to carry out a procedure			4		
	Follow and explain written multistep directions		3			
	<b>Persuasive</b>	Identify faulty reasoning used in persuasive texts				6
		Recognize exaggerated, contradictory, or misleading statements in text			5	
		Compare and contrast structure and viewpoints of two different authors writing for same purpose, noting the stated claim and supporting evidence				6
		Identify an author's viewpoint or position and explain basic relationships among ideas in the argument			5	
		Explain how an author uses language to present information to influence what the reader thinks or does		4		
	Identify what the author is trying to persuade the reader to think or do	3				

# Comprehension Skills (2009 English Language Arts and Reading TEKS, Figure 19)

Figure: 19 TAC §110.10(b)

19 TAC Chapter 110. Texas Essential Knowledge and Skills for English Language Arts and Reading  
 Subchapter A. Elementary  
 Reading/Comprehension Skills §110.11 - §110.16

Kindergarten (§110.11 English Language Arts and Reading)	First Grade (§110.12 English Language Arts and Reading)	Second Grade (§110.13 English Language Arts and Reading)	Third Grade (§110.14 English Language Arts and Reading)	Fourth Grade (§110.15 English Language Arts and Reading)	Fifth Grade (§110.16 English Language Arts and Reading)
<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) discuss the purposes for reading and listening to various texts (e.g., to become involved in real and imagined events, settings, actions, and to enjoy language);</p> <p>(B) ask and respond to questions about text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon desired outcome to enhance comprehension;</p> <p>(B) ask literal questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon content to enhance comprehension;</p> <p>(B) ask literal questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;</p> <p>(B) ask literal, interpretive, and evaluative questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;</p> <p>(B) ask literal, interpretive, and evaluative questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;</p> <p>(B) ask literal, interpretive, evaluative, and universal questions of text;</p>

Figure: 19 TAC §110.10(b)  
 19 TAC Chapter 110. Texas Essential Knowledge and Skills for English Language Arts and Reading  
 Subchapter A. Elementary  
 Reading/Comprehension Skills §110.11 - §110.16

<b>Kindergarten</b> (§110.11 <i>English Language Arts and Reading</i> )	<b>First Grade</b> (§110.12 <i>English Language Arts and Reading</i> )	<b>Second Grade</b> (§110.13 <i>English Language Arts and Reading</i> )	<b>Third Grade</b> (§110.14 <i>English Language Arts and Reading</i> )	<b>Fourth Grade</b> (§110.15 <i>English Language Arts and Reading</i> )	<b>Fifth Grade</b> (§110.16 <i>English Language Arts and Reading</i> )
<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud);</p> <p>(D) make inferences based on the cover, title, illustrations, and plot;</p> <p>(E) retell or act out important events in stories; and</p> <p>(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) retell or act out important events in stories in logical order; and</p> <p>(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);</p> <p>(D) make inferences about text using textual evidence to support understanding;</p> <p>(E) retell important events in stories in logical order; and</p> <p>(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) summarize information in text, maintaining meaning and logical order; and</p> <p>(F) make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts; and</p> <p>(F) make connections (e.g., thematic links, author analysis) between and across multiple texts of various genres and provide textual evidence.</p>	

# Comprehension Skills (2009 Spanish Language Arts and Reading TEKS, Figure 19)

Figure: 19 TAC §128.10(b)

19 TAC Chapter 128. Texas Essential Knowledge and Skills for Spanish Language Arts and Reading and English as a Second Language Subchapter A. Elementary Reading/Comprehension Skills §128.11 - §128.16

Kindergarten (§128.11 Spanish Language Arts and Reading)	First Grade (§128.12 Spanish Language Arts and Reading)	Second Grade (§128.13 Spanish Language Arts and Reading)	Third Grade (§128.14 Spanish Language Arts and Reading)	Fourth Grade (§128.15 Spanish Language Arts and Reading)	Fifth Grade (§128.16 Spanish Language Arts and Reading)
<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) discuss the purposes for reading and listening to various texts (e.g., to become involved in real and imagined events, settings, actions, and to enjoy language);</p> <p>(B) ask and respond to questions about text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon desired outcome to enhance comprehension;</p> <p>(B) ask literal questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon content to enhance comprehension;</p> <p>(B) ask literal questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;</p> <p>(B) ask literal, interpretive, and evaluative questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;</p> <p>(B) ask literal, interpretive, and evaluative questions of text;</p>	<p>Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:</p> <p>(A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;</p> <p>(B) ask literal, interpretive, evaluative, and universal questions of text;</p>

Figure: 19 TAC §128.10(b)  
 19 TAC Chapter 128. Texas Essential Knowledge and Skills for Spanish Language Arts and Reading and English as a Second Language Subchapter A. Elementary Reading/Comprehension Skills §128.11 - §128.16

<b>Kindergarten</b> (§128.11 Spanish Language Arts and Reading)	<b>First Grade</b> (§128.12 Spanish Language Arts and Reading)	<b>Second Grade</b> (§128.13 Spanish Language Arts and Reading)	<b>Third Grade</b> (§128.14 Spanish Language Arts and Reading)	<b>Fourth Grade</b> (§128.15 Spanish Language Arts and Reading)	<b>Fifth Grade</b> (§128.16 Spanish Language Arts and Reading)
<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud);</p> <p>(D) make inferences based on the cover, title, illustrations, and plot;</p> <p>(E) retell or act out important events in stories; and</p> <p>(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) retell or act out important events in stories in logical order; and</p> <p>(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) retell important events in stories in logical order; and</p> <p>(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) summarize information in text, maintaining meaning and logical order; and</p> <p>(F) make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.</p>	<p>(C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);</p> <p>(D) make inferences about text and use textual evidence to support understanding;</p> <p>(E) summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts; and</p> <p>(F) make connections (e.g., thematic links, author analysis) between and across multiple texts of various genres and provide textual evidence.</p>	

## Aligning the Reading Rope, TEKS, and ELPS

Components of the Reading Rope	English and Spanish Language Arts and Reading TEKS Subcategories	ELPS Language Domain(s)
<b>LANGUAGE COMPREHENSION</b>		
Background knowledge (facts, concepts, etc.)		
Vocabulary (breadth, precision, links, etc.)		
Language structures (syntax, semantics, etc.)		
Verbal reasoning (inferences, metaphors, etc.)		
Literacy knowledge (print concepts, genres, etc.)		
Increasingly strategic		

Components of the Reading Rope	English and Spanish Language Arts and Reading TEKS Subcategories	ELPS Language Domain(s)
<b>WORD RECOGNITION</b>		
Phonological awareness (syllables, phonemes, etc.)		
Decoding (alphabetic principle, spelling-sound correspondences)		
Sight Recognition (of familiar words)		
Increasingly automatic		

Adapted from Scarborough, 2001.

## References

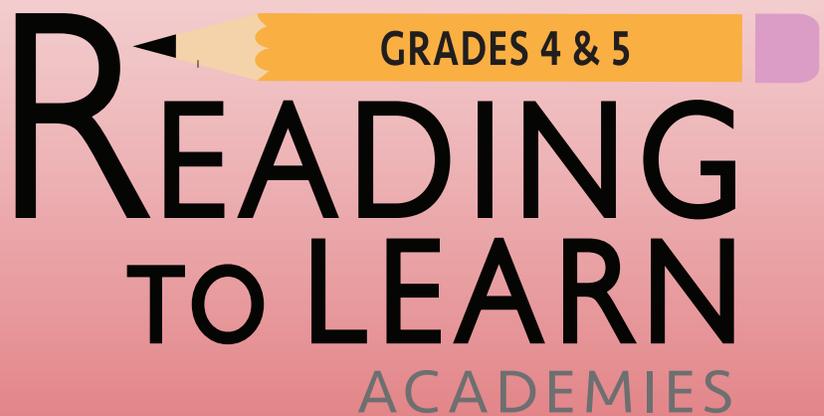
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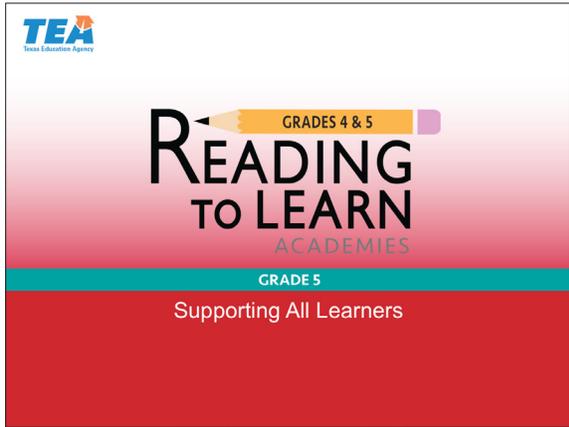
# Supporting All Learners

Participant Notes



GRADE 5





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### Section Objectives

This two-hour section will enhance your knowledge of the following:

- The strengths and needs of students with dyslexia
- Support for English language learners through the stages of language development
- The features of effective instruction to support all learners
- Differentiated instruction for efficient student learning



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### Common Risk Factors

At your table, read aloud the common risk factors associated with dyslexia on page 10 of *The Dyslexia Handbook—Revised 2014*.

- Volunteer one: Read second and third grades.
- Volunteer two: Read fourth through sixth grades.



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### Instruction for Students With Dyslexia

- Each school must provide an identified student an instructional program.
- The essential components of reading must be addressed.
- The intervention must include the following:
  - Multisensory instruction
  - Systematic, cumulative, explicit instruction
  - Synthetic and analytic instruction



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### Highest-Impact Practices

- Provide explicit and systematic instruction.
- Provide more time and practice opportunities.
- Target knowledge and skills that have the highest impact on learning to read.
- Provide instruction in small, same-ability groups.
- Maximize students' engagement and participation.



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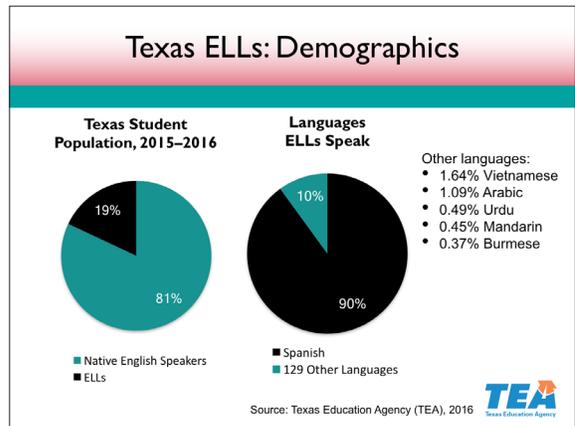


**SUPPORTING ALL LEARNERS**

English Language Learners

### Language Diversity

All students acquire language in the contexts of their homes and communities, which are within a variety of cultural and linguistic settings.



### School Settings for ELLs

**Bilingual classrooms**

- Transitional/early-exit
- Transitional/late-exit
- Two-way dual-language

**English as a second language classrooms**

- Instruction typically in English
- Teacher supports English development throughout the day

**Mainstream classrooms**

Literacy instruction in English




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### Who Are Our ELLs?

“‘Student of limited English proficiency’ means a student whose primary language is other than English and whose English language skills are such that the student has difficulty performing ordinary classwork in English.”

—Texas Education Code §29.052

ELLs are a diverse group who come from many different socioeconomic, cultural, and language backgrounds.




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### Social and Cultural Factors

**Classification as an ELL Does Not Tell the Whole Story**

Early Immigrants	Recent Immigrants	U.S.-Born ELLs
<ul style="list-style-type: none"> <li>• Arrive before age 7</li> <li>• May have had prior schooling</li> <li>• May need up to five years to fully develop academic English</li> </ul>	<ul style="list-style-type: none"> <li>• Arrive at school age</li> <li>• May have had prior schooling</li> <li>• May have literacy skills in their native language</li> </ul>	<ul style="list-style-type: none"> <li>• Born in the United States</li> <li>• May have little literacy in native language</li> <li>• Exposure to English may vary</li> </ul>




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### Different Needs

ELLs have different needs based on the following:

- The extent and type of literacy practices at home
- The development of literacy skills and prior formal schooling in their native language
- The instruction or formal schooling in English they have received

**ELLs have strengths and proficiencies in their native language that may be invisible to teachers.**



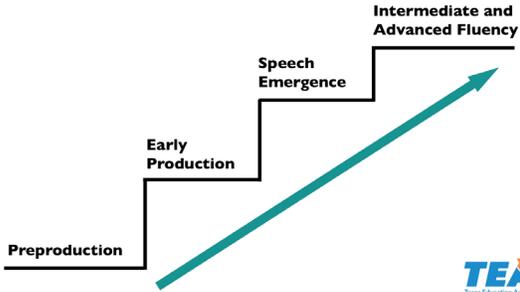
### Second-Language Development

- Second-language development is a gradual and complex process.
- ELLs of all language groups develop their second language similarly.
- ELLs vary in how quickly they become proficient in English.

**The route of acquisition is consistent for ELLs with different native languages, but the rate of progress can vary considerably.**



### Stages of Second-Language Development



Preproduction

Early Production

Speech Emergence

Intermediate and Advanced Fluency



### Development of Second-Language Speech Production

**Simple grammatical structures**

- Plural errors: "many book," "some book"
- Inconsistent verb forms: "I walk home" (past tense) instead of "I walked home"

**Overgeneralizations**

- Misuse of irregular verbs: "goed," "readed"
- Misunderstanding of negation: "I no have paper"

**Closer approximations of second language**

- Input internalized and adjustments made in second language use
- More elaborate sentence structures
- Increase in vocabulary use

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### Developing Academic English

- The social or casual register is used in daily social interactions; the academic register is needed to navigate school successfully.
- Proficiency in academic English is important in predicting the academic success of ELLs.

	At Home	Beginning of School	Later in School
<b>English-Only Speakers</b>	<b>First register:</b> Casual English	<b>Second register:</b> Academic English Refined academic English	
<b>ELLs</b>	<b>First register:</b> Casual native language	<b>Second register:</b> Casual English	<b>Third register:</b> Academic English

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### Reflect on Language Development

- As you watch the video, think about how ELLs learn new English vocabulary and how you can use native language to support English learning.
- After watching, jot down some ideas and discuss with your partner.

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### ELLs and English Literacy

- English literacy development is an important and concurrent element of second-language acquisition.
- Effective literacy instruction for ELLs is
  - academically sound,
  - culturally responsive, and
  - linguistically accommodated.



### Planning Scaffolded Instruction for ELLs

- Examine ELLs' proficiency data.
- Analyze lessons in terms of the following:
  - Required language and reading skills
  - Content and background knowledge needed
  - Instructional activities to be used
- Select and implement appropriate instructional and language scaffolds.



### Remember

- ELLs do twice the cognitive work of native English speakers. ELLs acquire new conceptual knowledge while attending to the sounds, meanings, and structures of a new language.
- Learning a second language—and learning in a second language—is cognitively demanding.
- Consider ELLs' previous skills, knowledge, and specific linguistic and cultural backgrounds to plan and deliver instruction.





**SUPPORTING ALL LEARNERS**

Features of Effective Instruction

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**Features of Effective Instruction**

- Explicit instruction with modeling
- Systematic instruction with scaffolding
- Multiple opportunities to practice and respond
- Immediate and corrective feedback



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**Explicit Instruction With Modeling**

Explicit instruction with modeling is “the practice of deliberately demonstrating and bringing to learners’ conscious awareness those covert and invisible processes, understandings, knowledge, and skills over which they need to get control if they are to become effective readers.”

— Cambourne, 1999, p. 126



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### Explicit Instruction

- Involves modeling and explaining concepts and skills in ways that
  - are **concrete and visible**,
  - include **clear language**, and
  - use **many examples**.
- Consists of overlap and similarity in instructional procedures by having
  - **predictable, clear, and consistent instructions**;
  - **known expectations**; and
  - **familiar routines**.



### Modeling

- Demonstrate the task aloud by following a step-by-step procedure.
- Speak clearly and use language specific to the demonstration of the skill.
- Check for understanding while modeling.



### A Classroom With Explicit Instruction With Modeling

<b>What you should hear:</b>	<b>What you should see:</b>
<ul style="list-style-type: none"><li>• Stated instructional focus</li><li>• Clear instructions</li><li>• Verbal cues</li><li>• Consistent language</li><li>• Student talk</li><li>• Multiple examples</li></ul>	<ul style="list-style-type: none"><li>• Manipulatives</li><li>• Visual aids and cues</li><li>• Appropriate movement</li><li>• Multiple grouping formats</li><li>• Active engagement</li></ul>



### Explicit Instruction With Modeling: Application Activity

Mrs. Ramirez has always taught vocabulary by having students look up words in the dictionary, write the definitions, and memorize what the words mean. This year, Mrs. Ramirez has noticed that her students can find the words in the dictionary and copy the definitions but do not understand the words in the definitions.

Mrs. Ramirez is looking for ways to be more explicit and include more modeling when teaching vocabulary to her class.

What suggestions would you give to her and why?



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### Systematic Instruction With Scaffolding

**Systematic instruction with scaffolding is “the systematic sequencing of prompted content, materials, tasks, and teacher and peer support to optimize learning.”**

— Dickson, Chard, & Simmons, 1993, p. 12



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### Systematic Instruction

- Select appropriate tasks and goals.
- Carefully sequence instruction.
  - Move from easier to more difficult skills.
  - Begin with higher-utility skills.
  - Begin with what students already know.



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### Scaffolding

“The adult carefully monitors when enough instructional input has been provided to permit the child to make progress toward an academic goal, and thus the adult provides support only when the child needs it.”

— Pressley, 2005, pp. 97–98



### Systematic Instruction With Scaffolding: Application Activity

- **Step 1:** Think about your most challenging student.
- **Step 2:** Order the concepts and skills.
- **Step 3:** Choose one concept or skill to scaffold.
- **Step 4:** Provide three scaffolds for your chosen concept or skill.



### Multiple Opportunities to Practice and Respond

**Maximize student engagement and participation.**

- Provide opportunities to practice new skills in a variety of ways.
- Practice related concepts and skills.
- Relate the skills to students’ prior knowledge.
- Actively engage students in their learning.

**Increase students’ opportunities to respond.**

- Provide more prepared items for practice.
- Use choral responses when feasible.
- Use the “think-pair-share” routine.



### Planning Instruction to Include Multiple Opportunities to Practice and Respond

- Practice each new skill multiple times.
- Practice after each step of instruction.
- Use multiple practice formats.
  - Guided practice (whole group, small groups)
  - Independent practice (workstations, individual work)



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### Multiple Opportunities to Practice and Respond: Application Activity

Mrs. Ramirez has always taught vocabulary by having students look up words in the dictionary, write the definitions, and memorize what the words mean. This year, Mrs. Ramirez has noticed that her students can find the words in the dictionary and copy the definitions but do not understand the words in the definitions.

Mrs. Ramirez is looking for ways to provide more opportunities for her students to practice and respond.

What suggestions would you give to her and why?



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### Immediate and Corrective Feedback

**Feedback:** “When a teacher directly imparts his or her evaluation of a child, a child’s strategies and skills, or a child’s achievement (often in relation to goals), and provides information about that evaluation.”

— Askew, 2000



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### Evaluative Feedback

- Evaluative feedback is judgmental.
  - Giving rewards and punishments
  - Expressing approval and disapproval
- Examples of evaluative feedback include the following:
  - Saying, “Great job!” or “Way to go!”
  - Saying, “That’s it” or “No, that is not it.”
  - Giving a thumbs up or a thumbs down



### Formative Feedback

Formative feedback is descriptive.

- Telling students they are right or wrong
- Describing why an answer is correct or incorrect
- Telling students what they have and have not achieved
- Specifying or implying a better way
- Helping students develop ways to improve



### Feedback Delivery

- Varied feedback grouping:
  - Whole group
  - Small groups
  - Partners
  - Individuals
- Varied feedback forms:
  - Verbal
  - Nonverbal
  - Written



### Immediate and Corrective Feedback: Application Activity

Mrs. Ramirez now needs help with immediate and corrective feedback. When asked to use their new vocabulary word, *solar*, in a sentence, one student said, "I have to solar my car to make it work." How should Mrs. Ramirez respond?

Working with your partner, do the following:

- Provide an evaluative response to this literacy error.
- Provide a formative response to this literacy error.
- Discuss which response would be best and why.
- Discuss a scenario when the feedback form you didn't choose would be most useful or helpful for students.



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### Remember

**The Features of Effective Instruction**

- Explicit instruction with modeling
- Systematic instruction with scaffolding
- Multiple opportunities to practice and respond
- Immediate and corrective feedback

Improve student learning

Incorporate instructional best practices

Guide quality delivery of standards-based instruction



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**SUPPORTING ALL LEARNERS**

Differentiated Instruction

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### Differentiated Instruction

“A teacher *proactively* plans varied approaches to what students need to learn, how they will learn it, and/or how they can express what they have learned in order to increase the likelihood that each student will learn as much as he or she can as *efficiently* as possible.”

— Tomlinson, 2003, p. 151



### Three Elements to Differentiate

- **Content:** Knowledge and skills that we want students to learn; curricula (planning)
- **Process:** Activities, strategies, and methods that help students make meaning of content (teaching)
- **Product:** Outcomes of teaching and learning; students' demonstration of new knowledge of content (responses)



### Differentiated Instruction

IS	IS NOT
Adapting curriculum and instruction to meet the needs of all students	Using a "one-size-fits-all" curriculum and instruction model
Providing a variety of ways to explore content and receive information	Making all tasks the same
Providing varied strategies for making meaning of ideas and information	"Getting through" or "covering" the required materials and information
Providing multiple options for demonstrating learning	Giving students extra problems or assignments as they finish their work
Planning specific and adaptive content, processes, and products	Grading students "harder" or "easier" than others



### Steps Toward Differentiating Instruction

- Assess students' strengths and areas of need.
- Consider that students differ in many variables, including the following:
  - Rates of learning
  - Expectations
  - Interests
  - Motivation
  - Literacy skills
  - Other abilities
  - Access to resources
  - Levels of parental support



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### Steps Toward Differentiating Instruction (cont.)

- Plan instruction.
  - Determine what to teach.
  - Examine how to teach it.
- Establish daily instructional routines.
  - Set an instructional focus.
  - Align tasks and objectives with that focus.
- Consider materials.



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### Steps Toward Differentiating Instruction (cont.)

- Manage instruction.
  - Organize the classroom.
  - Monitor and respond to student behavior.
  - Manage time.
- Hold everyone accountable.
  - Monitor and respond to student progress.
  - Examine your implementation of instruction.



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### Strategies for Differentiating Instruction

- Adjust instructional delivery.
- Raise the level of explicitness.
- Alter the features of the task.
- Integrate components of the lesson.
- Change the pacing of instruction.
- Regroup students as needed.



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### Grouping for Differentiation

- Whole group
- Homogeneous small groups
- Heterogeneous small groups
- Partners or pairs
- Individualized or one-on-one



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### Differentiated Instruction for All Students

- Differentiated instruction includes carefully planning the following:
  - Content
  - Processes
  - Products
- The features of effective instruction enhance differentiated instruction.
- Differentiation can improve instruction in all tiers and for all learners.



### Supporting All Learners: Remember

Supporting all learners includes the following:

- Being cognizant of the strengths and needs of all students, including students with dyslexia and English language learners
- Using the features of effective instruction
- Providing differentiated instruction to meet the needs of all students



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# Supporting All Learners

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

**R** READING  
TO LEARN  
ACADEMIES

**GRADE 5**



## Instruction for Students With Dyslexia

“Although dyslexia affects individuals over the life span . . . , reading skills can be increased with the right early intervention and prevention programs.”

—Birsh, 2011

TEC §38.003(b) states, “In accordance with the program approved by the State Board of Education, the board of trustees of each school district shall provide for the treatment of any student determined to have dyslexia or a related disorder.”

[www.statutes.legis.state.tx.us/Docs/ED/htm/ED.38.htm#38.003](http://www.statutes.legis.state.tx.us/Docs/ED/htm/ED.38.htm#38.003)

Effective literacy instruction is essential for all students and is especially critical for students identified with dyslexia. High-quality core classroom reading instruction can give students identified with dyslexia a foundation upon which intervention instruction can have a more significant impact. Specialized instruction for students with dyslexia is discussed in this chapter.

Each school must provide an identified student access at his/her campus to an instructional program that meets the requirements in 19 TAC §74.28(c) and to the services of a teacher trained in dyslexia and related disorders. While the components of instruction for students with dyslexia include good teaching principles for all teachers, the explicitness and intensity of the instruction, fidelity to program descriptors, grouping formats, and training and skill of the teachers are wholly different from core classroom instruction.

### **Specialized Dyslexia Intervention**

For the student who has not benefited from the research-based core reading instruction, the components of instruction will include additional specialized instruction as appropriate for the reading needs of the student with dyslexia. It is important to remember that while intervention is most preventative when provided in kindergarten and first grade, older children with reading disabilities will also benefit from focused and intensive remedial instruction.

Instructional decisions for a student with dyslexia must be made by a committee (§504 or ARD) that is knowledgeable about the instructional components and approaches for students with dyslexia. In accordance with 19 TAC §74.28(c), districts shall purchase or develop a reading program for students with dyslexia and related disorders that incorporates **all** the components of instruction and instructional approaches in the following sections.

### **Critical, Evidence-Based Components of Dyslexia Instruction**

- **Phonological awareness**—“Phonological awareness is the understanding of the internal sound structure of words. A phoneme is the smallest unit of sound in a given language that can be recognized as being distinct from other sounds. An important aspect of phonological awareness is the ability to segment spoken words into their component phonemes” (Birsh, 2011, p. 19).
- **Sound-symbol association**—Sound-symbol association is the knowledge of the various speech sounds in any language to the corresponding letter or letter combinations that represent those speech sounds. The mastery of sound-symbol association (alphabetic principle) is the foundation for the ability to read (decode) and spell (encode) (Birsh, 2011, p. 19). “Explicit phonics refers to

an organized program in which these sound symbol correspondences are taught systematically” (Berninger & Wolf, 2009, p. 53).

- **Syllabication**—“A syllable is a unit of oral or written language with one vowel sound. The six basic types of syllables in the English language include the following: closed, open, vowel-consonant-e, r-controlled, vowel pair (or vowel team), and consonant-le (or final stable syllable). Rules for dividing syllables must be directly taught in relation to the word structure” (Birsh, 2011, p. 19).
- **Orthography**—Orthography is the written spelling patterns and rules in a given language. Students must be taught the regularity and irregularity of the orthographic patterns of a language in an explicit and systematic manner. The instruction should be integrated with phonology and sound-symbol knowledge.
- **Morphology**—“Morphology is the study of how a base word, prefix, root, suffix (morphemes) combine to form words. A morpheme is the smallest unit of meaning in a given language” (Birsh, 2011, p. 19).
- **Syntax**—“Syntax is the sequence and function of words in a sentence in order to convey meaning. This includes grammar and sentence variation and affects choices regarding mechanics of a given language” (Birsh, 2011, p. 19).
- **Reading comprehension**—Reading comprehension is the process of extracting and constructing meaning through the interaction of the reader with the text to be comprehended and the specific purpose for reading. The reader’s skill in reading comprehension depends upon the development of accurate and fluent word recognition, oral language development (especially vocabulary and listening comprehension), background knowledge, use of appropriate strategies to enhance comprehension and repair it if it breaks down, and the reader’s interest in what he or she is reading and motivation to comprehend its meaning (Birsh, 2011, pp. 9 and 368; Snow, 2002).
- **Reading fluency**—“Reading fluency is the ability to read text with sufficient speed and accuracy to support comprehension”(Moats & Dakin, 2008, p. 52). Teachers can help promote fluency with several interventions that have proven successful in helping students with fluency (e.g., repeated readings, word lists, and choral reading of passages) (Henry, 2010, p. 104).

In addition, other areas of language processing skills, such as written expression, which require integration of skills, are often a struggle for students with dyslexia. Moats and Dakin (2008) posit the following:

The ability to compose and transcribe conventional English with accuracy, fluency, and clarity of expression is known as basic writing skills. Writing is dependent on many language skills and processes and is often even more problematic for children than reading. Writing is a language discipline with many component skills that must be directly taught. Because writing demands using different skills at the same time, such as generating language, spelling, handwriting, and using capitalization and punctuation, it puts a significant demand on working memory and attention. Thus, a student may demonstrate mastery of these individual skills, but when asked to integrate them all at once, mastery of an individual skill, such as handwriting, often deteriorates. To write on demand, a student has to have mastered, to the point of being automatic, each skill involved (p. 55).

Both the teacher of dyslexia and the regular classroom teacher should provide multiple opportunities to support intervention and to strengthen these skills; therefore, responsibility for teaching reading and

writing must be shared by classroom teachers, reading specialists, interventionists, and teachers of dyslexia programs.

### Delivery of Dyslexia Instruction

While it is necessary that students are provided instruction in the above content, it is also critical that the way in which the content is delivered be consistent with research-based practices. Principles of effective intervention for students with dyslexia include **all** of the following:

- **Simultaneous, multisensory (VAKT)**—“Multisensory instruction utilizes all learning pathways in the brain (visual, auditory, kinesthetic-tactile) simultaneously in order to enhance memory and learning” (Birsh, 2011, p. 19). “Children are actively engaged in learning language concepts and other information, often by using their hands, arms, mouths, eyes, and whole bodies while learning” (Moats & Dakin, 2008, p. 58).
- **Systematic and cumulative**—“Systematic and cumulative instruction requires the organization of material follow order of the language. The sequence must begin with the easiest concepts and progress methodically to more difficult concepts. Each step must also be based on elements previously learned. Concepts taught must be systematically reviewed to strengthen memory” (Birsh, 2011, p. 19).
- **Explicit instruction**—“Explicit instruction is explained and demonstrated by the teacher one language and print concept at a time, rather than left to discovery through incidental encounters with information. Poor readers do not learn that print represents speech simply from exposure to books or print” (Moats & Dakin, 2008, p. 58). Explicit Instruction is “an approach that involves direct instruction: The teacher demonstrates the task and provides guided practice with immediate corrective feedback before the student attempts the task independently” (Mather & Wendling, 2012, p. 326).
- **Diagnostic teaching to automaticity**—“Diagnostic teaching is knowledge of prescriptive instruction that will meet individual student needs of language and print concepts. The teaching plan is based on continual assessment of the student’s retention and application of skills” (Birsh, 2011, p. 19). “This teacher knowledge is essential for guiding the content and emphasis of instruction for the individual student” (Moats & Dakin, 2008, p. 58). “When a reading skill becomes automatic (direct access without conscious awareness), it is performed quickly in an efficient manner” (Berninger & Wolf, 2009, p. 70).
- **Synthetic instruction**—“Synthetic instruction presents the parts of any alphabetic language (morphemes) to teach how the word parts work together to form a whole (e.g., base word, derivative)” (Birsh, 2011, p. 19).
- **Analytic instruction**—“Analytic instruction presents the whole (e.g., base word, derivative) and teaches how the whole word can be broken into its component parts (e.g., base word, prefix, root, and suffix)” (Birsh, 2011, p. 19).

### Sources for Critical, Evidence-Based Components and Delivery of Dyslexia Instruction

Berninger, V. W., & Wolf, B. (2009). *Teaching students with dyslexia and dysgraphia: Lessons from teaching and science*. Baltimore, MD: Paul H. Brookes Publishing.

Birsh, J. R. (2011). Connecting research and practice. In J. R. Birsh, *Multisensory teaching of basic language skills* (3rd ed., pp.1–24). Baltimore, MD: Paul H. Brookes Publishing.

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## Stages of Second-Language Development

English language learners, like anyone learning a new language, go through different stages of language development.

Understanding these different stages helps teachers select materials and provide instruction that matches students' levels of English proficiency.

Students' literacy knowledge in their native languages also affects their literacy development in English.

Mainstream teachers can collaborate with teachers of English language learners to plan appropriate activities.

### Preproduction

Students may do the following:

- Communicate using their native languages, even with people who do not speak or understand the language
- Remain silent

Suggested instructional practices:

- Use normal pronunciations and speech patterns.
- Actively involve children in classroom activities. Even though they may be silent, they are observing and learning.
- Restate children's responses to ensure understanding. Clarify requests, teach routine classroom vocabulary, and simplify sentence structure. Use gestures.
- In small groups, play interactive games that build vocabulary.
- Use photos and artifacts to stimulate discussion and facilitate comprehension.
- Read aloud books that have a close match between the text and the illustrations.
- If possible, pair children with language buddies to practice skills and concepts.
- Accept nonverbal responses such as drawing, gestures, and hand signals.

### Early Production

Students may do the following:

- Use simple words or phrases related to everyday events
- Use telegraphic speech, in which one- or two-word phrases communicate much longer ideas. For example, "ball" may mean, "Please give me the ball."
- Understand more English than they are able to produce

Suggested instructional practices:

- Actively involve students in classroom activities.
- Allow sufficient wait time when you ask a student to respond.
- Post printed labels and word lists around the classroom.
- Pose *yes/no* and *either/or* questions.
- Use brainstorming and webbing activities to activate background knowledge.
- Focus on the meaning of a student's response, not the pronunciation or syntax.
- Explain new vocabulary words and model their use in sentences.

### **Speech Emergence**

Students may do the following:

- Use new vocabulary
- Communicate using sentences
- Ask simple questions related to classroom activities—for example, “Can I go to the rest room?”
- Understand spoken English with the support of pictures, actions, and objects
- Understand more English than they are able to produce

Suggested instructional practices:

- Actively involve children in classroom activities.
- Focus on meaning, not pronunciation.
- Continue to build English vocabulary by using synonyms, webbing, and semantic mapping.
- Provide opportunities for children to communicate in meaningful ways.
- When formal reading instruction begins in English, use texts with illustrations that connect to the story and to children's background knowledge.
- Plan extension activities by structuring opportunities for children to discuss the content of stories with English-speaking peers.

**Intermediate and Advanced Fluency**

Students may do the following:

- Express thoughts and feelings more effectively
- Ask and respond to higher-level questions (*what if, how, and why*)
- Incorporate new vocabulary into speech
- Speak English using grammar and vocabulary comparable to same-age native speakers

Suggested instructional practices:

- Actively involve students in classroom activities.
- Continue oral language development through structured interactions with English-speaking peers.
- Explain idiomatic and slang expressions.
- Provide many opportunities for students to write in a variety of forms.
- Help students transfer their knowledge of reading in their native language to reading in English.

Adapted from Coyne, Kame'enui, & Carnine, 2010; Gersten et al., 2007; Goldenberg, 2008, 2010; Lake & Pappamihiel, 2003; Peregoy & Boyle, 2001.



## Effective Instruction for English Language Learners

### Academically Sound Instruction

Strategy	Discussion
Set high expectations for English language learners (ELLs).	High expectations lead to rigorous instruction and excellent academic progress.
Use challenging, grade-level-appropriate, and high-quality curricula to build essential skills that undergird deeper learning.	ELLs thrive in an environment where they are challenged but not frustrated.
Promote higher-order thinking through relevant activities.	Ensure that ELLs have opportunities to engage in problem-solving activities, participate in critical analysis and in-depth discussions of concepts, and partake in peer-guided activities with plenty of modeling and support.
Contextualize instruction.	<p>Ensure that new concepts are firmly built on previous knowledge and understandings.</p> <p>Activate or build prior knowledge before learning new content through discussions, anticipatory guides, visuals, and clarification of important points.</p> <p>Help ELLs see how knowledge is interconnected and how concepts across content areas are related.</p>

### Culturally Responsive Instruction

Strategy	Discussion
Ground instruction in ELLs' cultural backgrounds and prior experiences.	<p>Learn as much as possible about your students' cultural backgrounds, experience bases, and ways of learning.</p> <p>A survey in ELLs' native language about their cultural, education, and language backgrounds can help you take advantage of what ELLs bring to the table.</p> <p>Add books and text examples that reflect all cultures represented in the classroom to classroom libraries and displays.</p> <p>Parents, librarians, and community members can recommend books that relate to your ELLs.</p>

Strategy	Discussion
Promote school-community partnerships.	<p>Incorporate the knowledge and expertise of parents and community members into the curriculum.</p> <p>Parents and community leaders can serve as role models and valuable sources of cultural information.</p>
Create a caring and supportive environment.	<p>Ensure that all students are respectful of ELLs' attempts to use their new language.</p> <p>Explain to all your students that learning a new language is no easy feat and model how to listen attentively to ELLs.</p>
Build on ELLs' wealth of knowledge.	<p>Recognize and draw upon students' knowledge, rather than focusing on only what they don't know.</p> <p>A diagnostic assessment in English and the native language can provide valuable information. For example, if ELLs can recognize the role of punctuation in their native language, they can use that knowledge to learn about English punctuation.</p> <p>Find ways to recognize and connect with the experiences of your students.</p>

### Linguistically Accommodated Instruction

Strategy	Discussion
When possible, include instructional opportunities in students' native language and facilitate cross-linguistic transfer.	<p>Preliteracy and literacy skills in the native language provide a strong foundation for English literacy learning.</p> <p>Provide high-quality native language and literacy instruction when possible.</p> <p>The Spanish Language Arts and Reading TEKS help teachers provide effective native-language instruction.</p> <p>Cross-linguistic transfer occurs in sound- and word-based skills such as phonemic awareness, alphabetic understanding, and decoding, as well as in some fluency skills and comprehension skills.</p> <p>Be explicit and specific about how to transfer this knowledge. Show students how decoding looks similar across languages and give specific examples of the differences.</p>

Strategy	Discussion
Facilitate the development of skills at students' current levels of English proficiency.	<p>Recognize that ELLs have different levels of English proficiency and require different levels of support.</p> <p>Students who develop social competence in English, such as asking to get a drink of water correctly or talking to peers in English on the playground, still require opportunities for further language development.</p> <p>In fifth grade, special attention should be placed on the development of academic English through modeling and providing structured classroom opportunities to use English with peers.</p>
Increase accessibility to classroom instruction by using visual aids.	<p>Use carefully selected videos, pictures, drawings, and real-life objects to ensure access to topics of discussion and provide a context for language use.</p> <p>Teach ELLs how to use graphic organizers, charts, tables, and outlines to understand different expository and narrative texts they read across content areas.</p>
Provide meaningful opportunities to use English.	<p>Use different grouping settings effectively. ELLs should sit close to other students from similar cultural and linguistic backgrounds so they can help each other but also enjoy opportunities to practice English with native English speakers.</p> <p>Provide sufficient language modeling and opportunities to have extended discussions in English.</p> <p>Carefully plan instruction and learning so ELLs can participate in discussions of the different texts read across content areas through substantial scaffolding if needed.</p>

Strategy	Discussion
<p>Increase accessibility to classroom instruction by using comprehensible and meaningful language.</p>	<p>Adjust English vocabulary and grammatical structures used to meet children’s levels of English proficiency. Avoid slang and idioms that are difficult to explain in simple, familiar terms. Provide support for understanding idioms by pairing them with illustrations and familiar vocabulary.</p> <p>Help students learn to recognize word boundaries in spoken language. Avoid “fused forms” (e.g., “yaknowwhatimean”), which can be confusing to ELLs.</p> <p>Use specific names instead of pronouns.</p> <p>Repeat key vocabulary in context.</p> <p>Summarize main points.</p> <p>Use “lead statements” to help ELLs know what will happen next—for example, “We will do two things before lunch. First... Second...”</p> <p>Build on words and concepts that transition easily from one language to another. This technique helps ELLs access what they know in their native language and apply it to English.</p> <p>Use nonverbal cues consistently, including gestures, facial expressions, and physical responses, to help students understand and use new English words and concepts.</p> <p>Repeat, rephrase, and extend ELLs’ language to support language learning.</p> <p>When teaching subject matter to ELLs, amplify and enrich the language and content in the lesson by paraphrasing and restating key ideas and concepts, providing multiple examples and perspectives, and providing a variety of class activities.</p>

Adapted from August & Hakuta, 1997; August & Shanahan, 2006; Cummins, 2003; Echevarría et al., 2008; Francis et al., 2006; Gay, 2000, 2002; Gersten et al., 2007; Gibbons, 2002; Goldenberg, 2008, 2010; Jimenez & Rose, 2010; Lake & Pappamihiel, 2003; Linan-Thompson & Vaughn, 2007; Lopez, 2012; Lucas et al., 2008; Peregoy & Boyle, 2005; Villegas & Lucas, 2002; Walqui, 2006

# Planning Scaffolded Instruction for English Language Learners

## Step 1: Examine Proficiency Data

For your English language learners (ELLs), find out previously learned skills and specific needs through assessments or family connections.

Analyze different sources of data, including the following:

- **Literacy benchmark data** that provide information on advanced phonics, fluency, comprehension, and writing
- **Literacy assessment data**, such as the Dynamic Indicators of Basic Early Literacy Skills or its Spanish counterpart, Indicadores dinámicos del éxito en la lectura
- **Language development measurements**, such as the Texas English Language Proficiency Assessment System
- **Other sources of data**, such as curriculum-based assessments and progress monitoring

## Step 2: Analyze Lesson

- Keeping in mind the four language domains, analyze the **language and literacy skills** required to fully participate in the lesson.
  - What key words and concepts in the texts do ELLs need to know?
  - What key academic terms or phrases (function words, instructional terms) do ELLs need to know?
  - What literacy skills will be necessary for the lesson?
- Review the **lesson content and materials** to identify topics, concepts, situations, and background knowledge that might be unfamiliar to ELLs but required to understand the materials.
  - What is the text about?
  - Will some ELLs find this information unfamiliar?
  - Is this a culturally specific topic for a certain group?
- Analyze the **instructional activities** to identify lesson tasks that may need adaptations to meet ELLs' language and instructional needs.
  - What teaching activities will be used?
  - What grouping format will be used?
  - What activities and tasks will ELLs need to complete, and how should they be modified?

## Step 3: Select and Implement Scaffolds

Use the following scaffolds for ELLs (additional scaffolds are included in the ELPS Academy: Linguistic Instructional Alignment Guide):

- **Supplement and modify oral language and written texts.**
  - Avoid idiomatic expressions and complex sentences.
  - Pause often to allow time to process.
  - Repeat or paraphrase key ideas.
  - Use academic English purposefully.
  - Adapt written text to make language accessible—make it shorter and include visuals.
  - Create “cheat sheets” for key vocabulary.
  - Add clarifying notes to texts.
- **Build a linguistic base.**
  - Explicitly model academic language.
  - Highlight key vocabulary.
  - Preteach instructional terms.
  - Provide sentence frames for language use.
- **Contextualize instruction by connecting to or developing prior knowledge.**
- **Use extralinguistic support**—for example, visuals, graphics, and tables.

Adapted from The Meadows Center for Preventing Educational Risk, 2015.

# Observing Explicit Instruction With Modeling

## Phonological Awareness

What You Should Hear	What You Should See
Talking and practicing sounds	Manipulatives—for example, sticky notes; colored paper; or markers, chips, or beans
Immediate and corrective feedback	Movement
Modeling	Picture cards for sounds
Repeating (echoing)	
Positive praise	
All students responding	
Segmenting sounds and words	
Clapping, patting, feet stomping, fingers snapping	
“I do, we do, you do” model	
Proper phoneme production	
Practice	

## Phonics, Decoding, and Word Study

What You Should Hear	What You Should See
Correct pronunciation	Students using mirrors during sound production
Teacher and students building words	Base word in a different color
Students talking to peers	Letter tiles to build words
Students responding	Students practicing with whiteboards
Clapping out sounds	Evidence in other areas of curriculum
Teacher explicitly stating the skill to be learned (over and over)	Students manipulating letters to build words
Manipulation of sounds in words	Word sorts
Students making the sounds as they write them	Students using whiteboards
Teacher modeling sound manipulation	Teacher modeling with sticky notes each phoneme and then connecting it to print
Explicit instructional routines	Explicit modeling of segmenting and blending words
Dictation exercises	

## Vocabulary

What You Should Hear	What You Should See
Words used in context	Semantic webs
Words connected to life experiences	Pictures
Words used in different settings and contexts	Analogies
Read-alouds focusing on vocabulary	Synonyms, antonyms, homographs, and homophones
Students using words and talking about words with each other	Word associations
Teacher-led discussions	Vocabulary extracted from read-alouds
Connections to prior knowledge	Student dictionaries
Referring back to previously learned vocabulary words	Portable word walls (journals, note cards)
Immediate feedback	Graphic organizers
Explicit teaching of vocabulary in current text	Vocabulary notebooks with words, definitions, and pictures
Vocabulary routine	Games with vocabulary words
Student-friendly definitions, examples, and nonexamples	Vocabulary words and definitions written and visible to students
Students providing their own understanding of definitions, examples, and nonexamples	Grouping classification chart Words in sentences matching with pictures Students using vocabulary in their writing

## Fluency

What You Should Hear	What You Should See
Corrective feedback	Multiple grouping formats
Whole-class timed reading and rereading	Students graphing their fluency progress
Timed partner reading	Multiple reading formats and genres
Choral reading	Students tracking their reading
Multiple repetitions of the same text	Students practicing fluency in pairs
Expressive reading	Sight words posted
Modeling	Timers
Choral, partner, and echo reading at the teacher table	Reader's theater
Instructional focus set	Prereading activities
Practice, practice, practice	Familiar text
	A lot of print
	Word walls
	Small groups based on fluency rate
	Teacher monitoring students
	Letter-sound cards, high-frequency word cards, and/or phrase fluency cards

## Comprehension

What You Should Hear	What You Should See
“Think, pair, share” routine	Graphic organizers
“I step back; you jump in” routine	Active participation
Listening comprehension practice	Variety of genres
Students collaborating and sharing ideas	Student pairs creating story maps
Students asking questions	Embedded markers
Before- and during-reading activities	Finding answers in text
Teacher and student think-alouds	Leveled readers
Role-playing	Character maps
Connections to prior knowledge	
Teacher modeling good reading strategies	
Rereading using strategies and skills	
Students applying strategies when reading	



## Systematic Instruction With Scaffolding: Vocabulary Example

STEP 1: Think about your most challenging student.

STEP 2: Order your concepts and skills.

- Place the cards in order at your table.
- Write the concepts or skills in order below.

Simple    More Complex	Order	Concept or Skill
	1	
	2	
	3	
	4	
	5	
	6	
	7	
	8	

STEP 3: Circle a concept or skill to scaffold.

REPEATING THE WORD	PUTTING THE DEFINITION IN YOUR OWN WORDS	ILLUSTRATING THE WORD	ANTONYMS
DEFINING THE WORD	FINDING THE WORD IN TEXT	SYNONYMS	USING THE WORD IN A SENTENCE

STEP 4: Provide three scaffolds for your concept or skill.

1.	2.	3.
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## Levels of Formative Feedback

### Tell students they are right or wrong.

A student points to the word *should* and says /sh/ /ow/ /d/.

Some teachers might say, “No—anyone else?”

Or to provide formative feedback, you could say, “Does this sound right? ‘The present /sh/ /ow/ /d/ be wrapped before we go to the party.’ No, it **should** be wrapped before we go to the party. What’s the word? That’s right; it’s *should*.”

### Describe why an answer is correct or incorrect.

When asked to look in a text for the same spelling of /ow/ as in the word *house*, a student says, “cloud.”

Some teachers might simply say, “yes.”

Or to provide formative feedback, you could say, “Yes, *cloud* has the same sound and spelling as /ow/ in *house*. That spelling is *ou*.” Then you could write *ou* on the board.

### Tell students what they have and have not achieved.

The following are two examples of this type of feedback:

- “We are looking for three words in the text that have the same spelling of /ow/ as in the word *house*. We found two words, *cloud* and *outside*. We just need to find one more.”
- “Class, we have read all of our one-, two-, and three-syllable words. Now we need to read our four-syllable words. Let’s look at what words we need to read as we move forward.”

### Specify or imply a better way.

The following are two examples of this type of feedback:

- “A better way to do this might include...”
- “Please tell me a way that you might complete this task to make it [better, cleaner, more concise, easier to understand, etc.]”

### Help students develop ways to improve.

“We have reviewed how authors select words to inform us about a topic. Now let’s talk about how we can edit the words we used in our writing to provide more information to our readers.”

To provide formative feedback, you could provide prompts such as the following:

- “What would make this better?” (Have students show you what is correct or needs improvement.)
- “Tell me how...”
- “What if you...” (Have students describe the next steps toward their target.)



# Strategies for Differentiating Instruction

## Adjust Instructional Delivery

- Model each task (and parts of each task).
- Use concise, explicit wording.
- Monitor students as they practice.
- Provide feedback and multiple opportunities for practice.
- Review and integrate the components of the lesson.

## Raise the Level of Explicitness

- Ensure that all of the steps of effective instructional delivery are included in the lesson.
- Use clear and consistent language across activities.
- Provide ample opportunities for practice.
- Ensure that students can demonstrate their learning in multiple ways.

## Alter the Features of the Task

- Ensure that there are not too many complex tasks.
- Sequence the tasks from simple to complex.
- Limit the number of tasks as students gain confidence and understanding.

## Use Additional Strategies

- Slow down or speed up the pacing of the task or the delivery of instruction.
- Slow down or speed up students' movement through the core or intervention programs.
- Regroup students in multiple grouping formats.



## Grouping Practices for Effective Differentiated Instruction

The type of grouping you use depends on the purpose of your instruction. Same-ability groups include students with similar knowledge and skills. Mixed-ability groups include students with different levels of knowledge and skills. As you monitor students' progress, change the group types to reflect individual students' progress and changing instructional needs.

Group	Advantages	Instructional Focus or Activities	Group Formation
Whole group	Engages teachers and students in shared learning experiences Includes every student	Read-alouds Shared writing Introduction of new concepts Author's chair Speaking or performances Class discussions Modeling	Students are placed in classes according to school policy.
Small groups (same ability)	Meets individual students' needs Allows teachers to vary membership Maximizes opportunities for students to express what they know and to receive feedback Is beneficial for reading and math instruction	Small-group instruction, targeted to specific students' needs	Students are assigned to a group of three to eight students with similar knowledge and skills. Assignments are based on assessment data.
Small groups (mixed ability)	Allows for self-choice Motivates students Addresses social needs Promotes language interactions for English language learners	Activities that allow students to practice and extend what they are learning in all content areas Center or workstation activities	Groups are formed based on students' abilities or interests. Groups can be cooperative or student-led.

Group	Advantages	Instructional Focus or Activities	Group Formation
Pairs or partners	Meets individual needs Motivates students Addresses social needs	Partner reading Practice activities Center or workstation activities Peer tutoring	Groups are formed based on assessment data.
One on one	Meets individual needs Allows for more intensive instruction Is beneficial for students who have difficulties in reading and mathematics	Instruction targeted to needs of each student	Groups are formed based on assessment data.

Adapted from Fountas & Pinnell, 1996; Reutzel, 1999.

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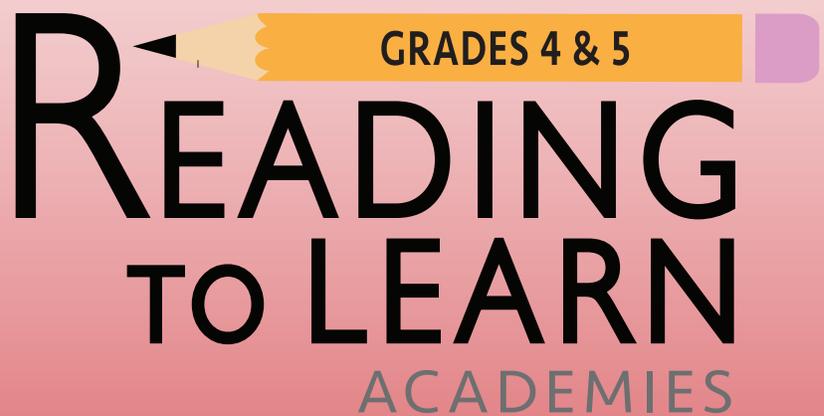
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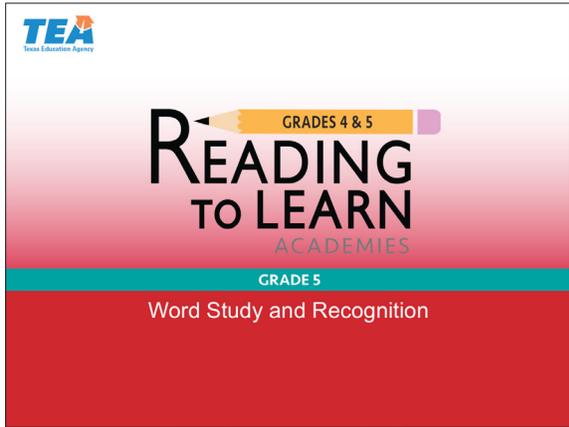
# Word Study and Recognition

Participant Notes



GRADE 5






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### Section Objectives

This section will enhance your knowledge of the following:

- The importance of explicitly teaching decoding and spelling
- Rules and generalizations of the English sound system and spelling patterns
- Effective instructional practices for teaching word study and word recognition
- Activities that provide multiple opportunities for students to practice word study skills




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### Survey of Knowledge: Word Study and Recognition

• Decoding	• Orthography
• Decodable texts	• Affix
• Phoneme	• Grapheme
• Phonology	• Sight word
• Structural analysis	• Encoding
• Morpheme	• Syllable




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**Word Recognition:  
One Piece of the Puzzle**

**“The active processing of sentences and paragraphs cannot occur unless the reader can recognize individual words reliably and efficiently. That is why learning to decode is so important.”**

— Pressley, 1998, as cited in Stanovich, 2000, p. 208



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**Word Study (Spelling):  
Another Piece of the Puzzle**

**“The correlation between spelling and reading comprehension is high because both depend on a common denominator: proficiency with language. The more deeply and thoroughly a student knows a word, the more likely he or she is to recognize it, spell it, define it, and use it appropriately in speech and writing.”**

— Joshi, Treiman, Carreker, & Moats, 2008-2009, p. 9



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**What We Know From Research**

**“Language is a human instinct, but written language is not... Children are wired for sound, but print is an optional accessory that must be painstakingly bolted on. This basic fact about human nature should be the starting point for any discussion of how to teach our children to read and write.”**

— Pinker in McGuiness, 1997, p. ix



**What We Know From Research:  
Orthographic Mapping**

- Students must learn to map sounds to print through the systematic study of orthographic patterns and word parts.
- Such instruction and practice allows students to orthographically map words, which leads to those words becoming sight words.



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**What We Know From Research:  
Explicit and Systematic Instruction**

- Explicit, systematic decoding and spelling instruction is significantly more effective than unsystematic instruction or no word-level instruction.
- Systematic instruction and practice improves all students' word recognition and spelling skills.



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**What We Know From Research:  
Encoding and Decoding**

- Integrating encoding (spelling) instruction with decoding (reading) instruction improves students' reading abilities beyond decoding instruction alone.
- Some research demonstrates a relationship between spelling ability and fluent word reading.
- Effective word-study instruction improves both writing and reading.



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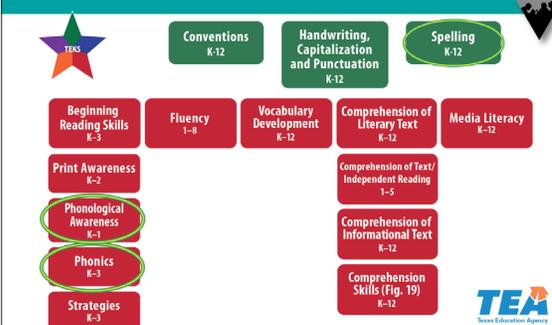
### What We Know From Research: Conclusion

“Despite the widespread assumption that spelling is a mechanical skill that can be learned through incidental instruction or memorization, spelling may from the very beginning be the critical skill for developing word wizards and competent composers who can translate their ideas for others via well-crafted texts and read the text that others generate for its own sake or for use in creating their own texts.”

— Abbott, Berninger, & Fayol, 2010, p. 296



### English Language Arts and Reading TEKS: Oral and Written Conventions and Reading Strands



The diagram shows the following components of the English Language Arts and Reading TEKS:

- Conventions** (K-12)
- Handwriting, Capitalization and Punctuation** (K-12)
- Spelling** (K-12)
- Beginning Reading Skills** (K-3)
- Fluency** (1-8)
- Vocabulary Development** (K-12)
- Comprehension of Literary Text** (K-12)
- Media Literacy** (K-12)
- Print Awareness** (K-2)
- Comprehension of Text/Independent Reading** (1-5)
- Phonological Awareness** (K-3)
- Comprehension of Informational Text** (K-12)
- Phonics** (K-3)
- Comprehension Skills (Fig. 19)** (K-12)
- Strategies** (K-3)



### Word Study and Recognition in Fifth Grade

Review the following skills from fourth grade:

- All types of phoneme-grapheme connections in multisyllabic words
- Advanced orthographic patterns (e.g., doubling consonants, syllable patterns)
- Rules for adding suffixes (e.g., changing *y* to *i*, dropping final *e*)

Provide more extensive instruction and practice with the following:

- Plurals, including irregular ones
- Silent letters, especially in multisyllabic words
- Homophones
- Structural analysis, including base words, prefixes, suffixes, and roots



### Principles of Word Study and Recognition

- Phonemes can be represented by a single letter or combination of letters.
- Some letters can represent more than one sound.
- Different letters can represent the same sound.
- Where a phoneme or grapheme occurs in a word is often important.
- Different word-reading strategies can be used to read unknown words.
- Orthographic patterns and rules help students to determine pronunciation and spelling.
- Structural analysis based on meaningful word parts can help in reading and spelling words.




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### Foundational Knowledge: Phonology

- Knowledge of English phonology, or sound system, is crucial to any literacy teacher.
- Understanding the relationships between our sound and print systems lays the foundation for effective word reading and spelling.
- Many students with reading difficulties, including those with dyslexia, have phonological deficits.
- Gaps in phonological development lead to problems with decoding, orthographic mapping, fluency, and comprehension.
- These gaps also lead to problems with spelling and written composition.




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### Grapheme-Phoneme Knowledge



- Grapheme-phoneme knowledge involves learning the common sounds of letters and letter combinations.
- Common graphemes include the following:
  - Single letters (*t, b, l, f, s, e*)
  - Doublets (*mm, tt, ff, ll, ss, zz*)
  - Consonant digraphs and trigraphs (*th, sh, ch, tch, dge*)
  - Silent-letter combinations (*wr, kn*)
  - Vowel digraphs (*ee, ai, ou, oi, oo*)
- Consonant blends are also common, but each letter represents an individual sound.




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### Phoneme Position Influences Spelling

The spelling of a sound can depend on whether it is in the middle or end of a syllable.  
(*āi* = *ai* in *main* vs. *ay* in *may*)

A sound after a short vowel is often spelled with more than one letter.  
(*ss* in *dress*, *dge* in *edge*, *tch* in *watch*, *ck* in *duck*)

These phoneme-grapheme relationships are often influenced by word origin, meaning, or part of speech.



### Grapheme Position Influences Pronunciation

Graphemes influence the pronunciation of adjacent graphemes.  
(*c* before *a*, *o*, or *u* vs. *c* before *e*, *i*, or *y*)

Graphemes in multisyllabic words represent different sounds from those in single-syllable words.  
(*y* in *daddy* vs. *y* in *fly*)

Graphemes represent voiced or unvoiced sounds depending on whether they are followed by an *e*.  
(*teeth* vs. *teethe*)

These grapheme-phoneme relationships are often influenced by word origin, meaning, or part of speech.



### Building and Sorting Words

**Building Words**

- Engages students in manipulating letters, letter combinations, syllables, or morphemes to build words
- Includes teacher modeling, scaffolding, and guided practice

**Sorting Words**

- Engages students in analyzing words for sounds, orthographic patterns, or morphemes
- Goes beyond memorizing rules to focus on pattern recognition



### Word-Building Example

- Put the following morpheme cards in a pocket chart.
 

re un dis

cover try like place elect appear

ed
- Model how to make various words by pulling down morpheme cards to build words (e.g., *retry*, *dislike*).
- Have students see how many words they can make with the cards.
- To make it more challenging, give students a time limit (e.g., three minutes).




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### Word Sorts

Closed Sorts	Open Sorts
Used to examine a specific sound or orthographic pattern	Allow students to sort words into any categories they notice

Ask students to explain their thinking and discuss the patterns they notice.




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### Word-Sort Activities

- Activity 1:**  
Complete one of the word sorts on page 1 of Handout 5 with a partner.
- Activity 2:**  
On page 2, create a word sort for fifth-grade students and share your sort with a partner.




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### Word and Sentence Dictation

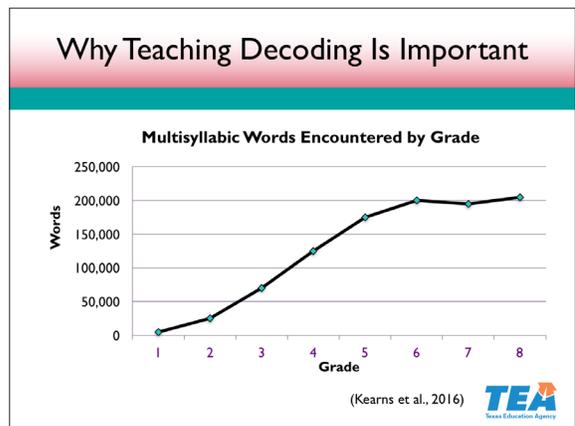
- Provide initial modeling for the following:
  - Sounding out words to match phonemes with graphemes
  - Counting and thinking about words in sentences, syllables in words, etc.
- Provide guided practice with immediate feedback.
- Make sure that students correct misspellings.

**Dictation IS teacher-supported, guided practice.  
Dictation is NOT a spelling test!**



### Word-Reading Strategies

- Decode the sounds in words.
- Recognize and use common spelling patterns, including syllable patterns.
- Use structural analysis.
- Use knowledge of context and syntax to check pronunciation and confirm word meaning.

## Orthographic Conventions and Patterns

### Orthographic conventions

- Rules govern what we can and cannot do when making words in English.
- Word sorts and word-building activities help students analyze words for patterns based on these conventions.
- Teachers need knowledge of conventions to help students see patterns and to explain the English spelling system.

### Orthographic patterns

- Students can learn to read by analogy by using patterns in known words to help read unknown words.
- Students can also apply knowledge of the six syllable types.




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## Reading By Analogy

- As students build their orthographic knowledge, they can use patterns within known words to read unknown words with similar patterns.
- This strategy should be explicitly taught and modeled.
- Show students how to use the strategy by asking themselves the following:
  - What words do I know that look the same?
  - What words do I know that have the same spelling pattern?




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## Analogizing in *Harry Potter*

Harry Potter Word	"Real" Word for Analogizing
apparate	
muggle	
quaffle	
pensieve	
furnunculus	




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### Common Syllable Patterns

- The six syllable types help students read and spell unknown words, including multisyllabic words.
- Teach the syllable types explicitly and systematically using word sorts and word-building activities to teach students to look for patterns.

Closed	Open	Vowel-Consonant-e	Vowel Digraphs and Diphthongs	Vowel-r	Final Stable
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### Using Syllables in *Harry Potter*

Harry Potter Word	Syllables
Hagrid	
riddikulus	
dementor	
Pigwidgeon	



### Morphemic Analysis

Students analyze meaningful word parts to help read and spell unfamiliar words, including the following:

- Compound words
- Base words
- Inflectional suffixes
- Prefixes
- Derivational suffixes
- Roots



### Using Morphemes in *Harry Potter*

Harry Potter Word	Morphemes
merpeople	
quietus	
animagi	
hippogriff	
seeker	




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### Using Context and Syntax

- After sounding out an unfamiliar word, teach students to use context and syntax to check word pronunciation and confirm word meaning.
- After sounding out and reading an unfamiliar word, prompt students to ask the following:
  - “Does that sound right?”
  - “Does that make sense?”




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### Practicing Word-Reading Strategies

- Students need to practice word-reading strategies both in and out of context.
- Students also need to practice these strategies across grouping formats, including the following:
  - Whole group
  - Mixed-ability groups
  - Independent
  - Small groups
- During small-group instruction, model and scaffold word-reading strategies.




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### Explicit, Systematic Instruction in Word Study and Recognition



- **Explicitly teach and model** how to read and spell unfamiliar words.
- Build in **guided and independent practice** with both word-reading and spelling skills.
- **Provide additional practice** for students who need more support in developing these skills.
- Provide students with **immediate feedback** during practice.
- Use specific types of **scaffolding** during reading and writing activities.



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### Consider Diversity: English Language Learners



- Contextualize word study and recognition instruction to promote understanding.
- Teach students how to transfer what they know in their native language to English.
- Teach unique English sounds and letter combinations.



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### Word Study and Recognition Assessments



- Word-reading and decoding assessments include the following:
  - Oral reading accuracy
  - Oral reading fluency
  - Nonsense-word reading
  - Sight-word reading
- Spelling assessments include the following:
  - Spelling inventories
  - Dictation checks
  - Student writing samples



### Taking a Closer Look



- Number off one to five at your tables.
- Using Handout 20, examine page 1 and then:
  - Ones: Examine pages 2–5.
  - Twos: Examine pages 5–9.
  - Threes: Examine pages 9–14.
  - Fours: Examine pages 11–16.
  - Fives: Examine pages 14–19.
- Work with your tablemates to complete Handout 21.




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### Remember

The goal of systematic instruction in word study and recognition is to “enable learners to acquire sufficient knowledge and use of the alphabetic code so that they can make normal progress in learning to read and comprehend written language.”

— National Reading Panel, 2000, p. 299




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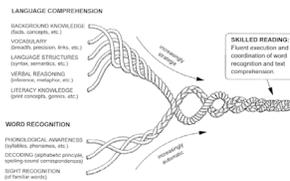
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### The Reading Rope



How do these instructional practices benefit English language learners, struggling students, and gifted students?



Scarborough, 2001




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**My Synthesis and Summary**

Three to four **example activities and lessons** you want to use

Three to four **workstation ideas**

**Word Study and Recognition**

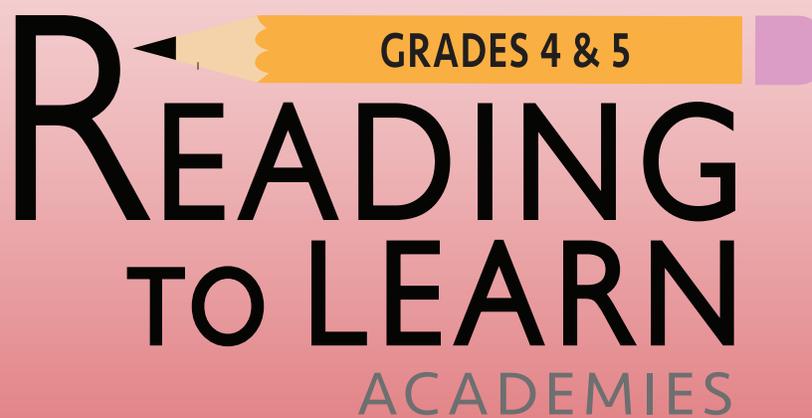
Two to three ideas you want to use with **struggling learners**

At least one scaffold you will provide to **English language learners** who need it



# Word Study and Recognition

Handouts



GRADE 5



## Survey of Knowledge: Word Study and Recognition

Match the key concept to its definition by writing the letter in the correct blank.

1. ____ decoding	A. Study of affixes, base words, and roots
2. ____ decodable text	B. Smallest unit of speech sound
3. ____ phoneme	C. Process of converting printed words into their spoken forms by using knowledge of letter-sound correspondences and word structure
4. ____ phonology	D. Smallest meaningful unit of a language
5. ____ structural analysis	E. Writing system for representing language
6. ____ morpheme	F. Letter or letter combination that spells a phoneme
7. ____ orthography	G. A word part or chunk organized around a vowel sound
8. ____ affix	H. Process of producing written symbols for spoken language; also, spelling by sounding out
9. ____ grapheme	I. A language's sound system and the rules that govern it
10. ____ sight word	J. Controlled text in which most of the words are in an accumulating sequence of letter-sound correspondences that students have learned and are learning
11. ____ encoding	K. Morpheme that comes before or after a root or base word to modify its meaning (e.g., prefix, suffix)
12. ____ syllable	L. Word that is recognized automatically when seen



## Grapheme-Phoneme Knowledge

**A letter combination is a group of consecutive letters that represent sounds in words. The most common combinations are usually taught first.**

For example, the letter combination *ph* appears in a large number of words, but many of these words do not frequently appear in primary texts. On the other hand, *th* appears in many words found in primary texts. Thus, we teach the sound of *th* before we teach the sound of *ph*.

**A consonant doublet represents one sound.**

These doublets almost always follow short vowels. Examples include the *ss* in *less*, *tt* in *hitting*, and *ll* in *doll*.

One set of doublets follows what is called the FLOSS rule. This rule states that at the end of a syllable with a short vowel followed by the /f/, /l/, /s/, or /z/ sound, the *f*, *l*, *s*, or *z* is doubled. Examples include the *ff* in *stuff*, *ll* in *still*, *ss* in *moss*, and *zz* in *buzz*.

**A consonant digraph represents a unique sound unlike the sounds of its individual letters.**

An example of a consonant digraph is the *sh* in the word *shop*.

When you sound out consonant blends and digraphs, just as with single consonants, do not add an extra schwa sound, such as saying /shuh/ instead of /sh/.

Examples of consonant digraphs in Spanish are the *ch* in *chica*, *ll* in *llegar*, and *rr* in *carro*.

**A vowel digraph, or vowel team, is a set of adjacent vowels in the same syllable that represent a single speech sound, including diphthongs (/oi/, /ow/).**

Examples of vowel digraphs are the *ea* in *meat*, *oy* in *boy*, and *ow* in *how*.

As with consonants, the sound made by a vowel digraph may vary. For example, the vowel digraph *ou* makes different sounds in *soup*, *could*, and *shout*.

Examples of vowel digraphs in Spanish are the *ue* in *juego* and *uo* in *cuota*.

**A consonant blend (also called a consonant cluster) represents the combined sounds of two or three consonants.**

For example, the *bl* in *blue*, *spl* in *splat*, *ft* in *left*, and *nt* in *ant* are consonant blends.

Each letter retains its common sound.

**Students learn how to blend the sounds, rather than learning one new sound. Begin with initial blends before moving to final blends and medial blends.**

For many students, blending two consonants is easy, but some students require intensive instruction and more opportunities to blend consonants.

In Spanish, consonant blends are called grupos consonánticos. The *fl* in *flecha*, *bl* in *blusa*, *tr* in *trompeta*, and *gr* in *grillo* are grupos consonánticos.

## Examples of Letter Combinations

Consonant Doublets	Consonant Digraphs	Vowel Digraphs	Consonant Blends
cliff	ship	sail	stop
will	cash	play	scare
fuss	chair	vein	smile
fizz	much	eat	swing
rubbing	thimble	feet	sled
nodded	both	ceiling	blue
beggar	mother	chief	clam
mummy	phone	monkey	flower
tunnel	graph	tie	glue
apple	laugh	road	play
error	whistle	toe	broom
little	chef	blow	cry
		too	drum
		soup	free
		feud	tree
		few	gray
		book	desk
		saw	wasp
		August	act
		head	gold
		cow	wolf
		out	milk
		boil	jump
		toy	string
			scream

## Ejemplos de combinaciones de letras en español

Diagrafías ( <i>ch, ll, rr</i> )	Diptongos y triptongos	Grupos consonánticos
chango	baile	bl—blusa, blanco, bloque
chica	pausa, causa	fl—flor, flaco, flema
chorro	peine	cl—clave, clavo
poncho	deuda	gl—globo, gladiador
callado	soy	pl—playa, pluma, plomo
llegar	diario	cr—crema, cromo, crisis, crudo
lluvia	guapo	br—broma, brusco, brisa, cabra
carro	fiesta	tr—tren, trineo, trompo, traje
correr	fue	gr—gris, gracias, grueso, grosero
ferrocarril	diosa	fr—fresa, frito, frambuesa
	cuota	pr—premio, primo, promesa
	ciudad	dr—dragón, drenaje, cuadro
	cuidado	tl—Tlatelolco, Mazatlán
	caer	
	leer, creer	
	Uruguay, Paraguay	

Adapted from Azurdía, 1998; Carreker, 2005a; Chall & Popp, 1996; Chard & Osborn, 1999; Gunning, 2002.



## Word Study and Recognition Information

### General Information Based on Word Origin

The following table lists the spellings by frequency of use.

General Information Based on Word Origin			
Sound	Spelling(s)	Examples	Information and Rules
Long- and short-vowel sounds	Short, one-syllable words	<i>sky, sun, hen, do, his, are</i>	Anglo-Saxon in origin Simple, common words originate from Old English, which was viewed as the language of the common person, and Middle English, which was a mixture of Old English and French; pronunciations changed over time, but spellings often did not.
Long- and short-vowel sounds	Vowel teams, including vowel digraphs	<i>read, night, key, hawk, toe, bread</i>	Anglo-Saxon in origin Pronunciations changed over time, but spellings often did not.
One sound	Digraphs ( <i>ch, sh, th, wh, ck, ng, gh</i> )	<i>such, with, shall, when, back, sing</i>	Most Anglo-Saxon in origin The digraph <i>ph</i> (to spell the /f/ sound) and <i>ch</i> (to spell the /k/ sound) are Greek in origin.
/oi/, /ou/	<i>oi, oy, ow, ou</i>	<i>toy, soil, cow, loud</i>	Diphthongs are Anglo-Saxon in origin.
	Silent letters	<i>knight, mine, gnat, guess</i>	Anglo-Saxon in origin Many of these letters used to be pronounced. They often do specific jobs. For example, the <i>e</i> in <i>mine</i> marks the <i>i</i> to be long, and the <i>u</i> in <i>guess</i> allows <i>g</i> to be pronounced /g/ when it precedes a vowel ( <i>e, i, or y</i> ) that would otherwise make it a /j/.
	Irregular spellings	<i>was, of, love, one</i>	Anglo-Saxon in origin

General Information Based on Word Origin			
Sound	Spelling(s)	Examples	Information and Rules
/er/, /ar/, /or/	Vowel-r (er, ur, ir, ar, or, ear, oar, our)	<i>card, herd, lord, fur, heard, pour</i>	Anglo-Saxon in origin
	Six syllable types	Open, closed, VCe, Vr, VV, Cle	Anglo-Saxon in origin
	Compound words	<i>doghouse, mailman</i>	Anglo-Saxon in origin
/ū/	ou	<i>soup, coupon</i>	Norman French in origin Many of our words for food, fashion, relationships, and social ideas derive from Norman French.
/s/, /j/	ce, ci, cy, ge, gi, gy	<i>peace, huge, science</i>	Norman French in origin
	Special endings (-ette, -elle, -ique, -ine, -ice)	<i>boutique, baguette, novice, cuisine</i>	Norman French in origin
	Multisyllabic words with roots, prefixes, suffixes	<i>instruction, refer, paternal, reject, designate, aquarium</i>	Latin in origin These are the most predictable spellings and pronunciations; they include many words found in the social sciences, physical sciences, and literature.
/f/	ph	<i>agoraphobia</i>	Greek in origin
/k/	ch	<i>chlorophyll</i>	Greek in origin
/i/	y	<i>gymnasium</i>	Greek in origin
	Words using combining forms	<i>hypnosis, biology, geography, decathlon</i>	Greek in origin These word parts are all considered roots, or combining forms; these terms are used in philosophy, mathematics, science, and medicine.

## Phoneme-Grapheme Connections: Vowel Sounds

The following table lists the vowel sound spellings by frequency of use.

Phoneme-Grapheme Connections: Vowel Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/ă/	<i>a</i>	<i>h<u>a</u>t</i>	Most often spelled just with <i>a</i> in closed syllable
/ā/	<i>a, a_e, ai, ay, eigh, ei, ey, ea</i>	<i>b<u>a</u>by, m<u>a</u>de, m<u>a</u>id, m<u>a</u>y, w<u>eigh</u>, v<u>e</u>in, p<u>r</u>ey, st<u>eak</u></i>	Most often spelled with <i>a</i> at the end of an open syllable (as in <i>baby</i> ) Spelled in the middle of a syllable with <i>a_e</i> or <i>ai</i> Spelled at the end of a syllable with <i>a</i> or <i>ay</i> Spellings <i>eigh</i> , <i>ey</i> , and <i>ea</i> less common
/ĕ/	<i>e, ea</i>	<i>b<u>e</u>d, br<u>e</u>ath</i>	Most often spelled just with <i>e</i> in closed syllable Can be spelled with <i>ea</i> —for example, in the <i>ead</i> family (e.g., <i>bread</i> , <i>head</i> , <i>lead</i> )
/ē/	<i>y, e, ee, ea, ei, ie, ey, e_e</i>	<i>pr<u>e</u>tty, f<u>e</u>ver, m<u>e</u>et, b<u>e</u>ad, r<u>e</u>ceive, p<u>ie</u>ce, k<u>e</u>y, m<u>e</u>te</i>	Most often spelled with <i>y</i> at the end of a multisyllabic word (like in <i>funny</i> ) Also, often spelled with just <i>e</i> at the end of an open syllable (like in <i>me</i> or <i>he</i> ) Spelled in the middle of a syllable with <i>ee</i> or <i>ea</i> Spellings <i>ei</i> , <i>ie</i> , <i>ey</i> , and <i>e_e</i> less common
/ĭ/	<i>i, i_e, y</i>	<i>s<u>i</u>t, g<u>i</u>ve, g<u>y</u>m</i>	Most often spelled just with <i>i</i> in closed syllable Much less often spelled <i>i_e</i> , as in <i>live</i> and <i>give</i> In words of Greek origin, can be spelled <i>y</i>
/ī/	<i>i_e, i, y, igh, ie, y_e</i>	<i>m<u>i</u>ne, h<u>i</u>, f<u>ly</u>, h<u>igh</u>, t<u>ie</u>, b<u>yt</u>e</i>	Most often spelled with <i>i_e</i> in a VCe syllable or just <i>i</i> at the end of an open syllable Less often spelled <i>y</i> at the end of a single-syllable word Spelled in the middle of a syllable either <i>i_e</i> or <i>igh</i> Spellings <i>ie</i> and <i>y_e</i> less common Also found in a few irregular word families, such as the <i>ind</i> family (e.g., <i>find</i> , <i>bind</i> ) and <i>ild</i> family (e.g., <i>wild</i> , <i>child</i> )

Phoneme-Grapheme Connections: Vowel Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/ɔ̃/	<i>o, a, ough</i>	<i>fox, swap, thought</i>	<p>Most often spelled just with <i>o</i> in closed syllable</p> <p>Much less often spelled <i>a</i>, as in <i>swamp</i> or <i>want</i> (often this spelling occurs after <i>w</i> because the /w/ sound affects the sound of <i>a</i>)</p> <p>Very rarely spelled <i>ough</i> (as in <i>bought</i>)</p>
/ō/	<i>o, o_e, oa, ow, oe, ough</i>	<i>potato, hope, soap, bow, oboe, though</i>	<p>Most often spelled with <i>o</i> at the end of an open syllable (like in <i>go</i>)</p> <p>Spelled in the middle of a syllable with <i>o_e</i> or <i>oa</i></p> <p>Spelled at the end of a syllable with <i>ow</i> (or much less often <i>oe</i>, as in <i>toe</i>)</p> <p>Long <i>o</i> also found in a few irregular word families such as the <i>old</i> family (e.g., <i>cold, bold</i>), <i>ost</i> family (e.g., <i>most, host</i>), and <i>ough</i> family (e.g., <i>though, dough</i>)</p>
/ʊ/	<i>u, o</i>	<i>hut, cover</i>	<p>Most often spelled just with <i>u</i> in closed syllable</p> <p>The accented short-<i>u</i> sound; the schwa (/ə/) is the same sound, but it is found in unaccented syllables</p>
/ū/	<i>oo, u, o, u_e, ou, ew, ue, ui</i>	<i>too, truth, who, tube, soup, chew, glue, suit</i>	<p>Very tricky to spell</p> <p>Most often spelled <i>oo</i></p> <p>Spelled just with <i>u</i> at the end of an open syllable</p> <p>Spelled in the middle of a syllable <i>u_e</i> or <i>oo</i></p> <p>Spelled at the end of a syllable <i>ew</i> or <i>ue</i></p> <p>Spelled in a word of French origin <i>ou</i> or <i>ui</i></p>
/aw/	<i>o, al, au, aw</i>	<i>lost, call, pause, flaw</i>	<p>Most often spelled <i>o</i> in a closed syllable</p> <p>Also often spelled <i>al</i> or <i>au</i> in the middle of a syllable (as in <i>walk</i> and <i>haunt</i>), unless the syllable ends with <i>n</i> or <i>l</i> (as in <i>pawn</i> or <i>bawl</i>)</p> <p>Spelled <i>aw</i> at the end of a syllable</p>
/oo/	<i>u, oo, o</i>	<i>put, took, woman</i>	<p>Most often spelled <i>u</i> in a closed syllable</p> <p>Also often spelled <i>oo</i> (e.g., the <i>ook</i> family—<i>book, look</i>, etc.)</p> <p>Much less often spelled <i>o</i></p>

Phoneme-Grapheme Connections: Vowel Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/yū/	<i>u, u_e, ew</i>	<i>u<u>n</u>ite, u<u>s</u>e, f<u>ew</u></i>	<p>Actually two sounds but often taught as one sound</p> <p>Different from just long-<i>u</i> sound by itself (contrast <i>chew</i> with <i>few</i> to hear the difference)</p> <p>Most often spelled with <i>u</i> at the end of an open syllable, as in <i>unicorn</i></p> <p>Also often spelled with <i>u_e</i> in the middle of a syllable</p> <p>Much less often spelled <i>ew</i> at the end of a syllable</p>
/oi/	<i>oi, oy</i>	<i>oi<u>l</u>, bo<u>y</u></i>	<p>Most often spelled <i>oi</i> in the middle of a syllable</p> <p>Also spelled <i>oy</i> at the end of a syllable</p>
/ou/	<i>ou, ow</i>	<i>l<u>ou</u>d, c<u>ow</u></i>	<p>Most often spelled <i>ou</i> in the middle of a syllable (but if it precedes <i>l</i> or <i>n</i>, can be spelled <i>ow</i>, as in <i>fowl</i> or <i>town</i>)</p> <p>Also spelled <i>ow</i> at the end of a syllable</p>
/er/	<i>er, or, ar, ir, ur, ear</i>	<i>je<u>r</u>k, o<u>do</u>r, ce<u>ll</u>ar, bi<u>r</u>d, bu<u>r</u>p, he<u>a</u>rd</i>	<p>Most often spelled <i>er</i></p> <p>Less often spelled <i>or</i> or <i>ar</i></p> <p>Much less often spelled <i>ir, ur, or ear</i></p>
/ar/	<i>ar, are</i>	<i>ca<u>r</u>t, <u>a</u>re</i>	<p>Most often spelled <i>ar</i></p> <p>Much less often spelled <i>are</i></p>
/or/	<i>or, ore</i>	<i>spo<u>r</u>t, co<u>r</u>e</i>	<p>Most often spelled <i>or</i></p> <p>Much less often spelled <i>ore</i></p>
/ə/	<i>o, u, a, i, e, ou</i>	<i>pe<u>r</u>son, ci<u>r</u>cus, a<u>b</u>out, pa<u>n</u>ic, e<u>l</u>ect, fa<u>m</u>ous</i>	<p>Very difficult to spell—helps to know derivations to figure out spelling in multisyllabic words</p> <p>For example, in <i>definition</i>, the first <i>i</i> makes the /ə/ sound, so it's difficult to figure out. If you know that <i>definition</i> derives from the word <i>define</i>, in which the <i>i</i> makes the long-<i>i</i> sound, you can figure out that you should spell the /ə/ with an <i>i</i>.</p> <p>Spellings of /ə/ used fairly evenly across words—about 10 percent to 25 percent for each spelling</p>

## Phoneme-Grapheme Connections: Consonant Sounds

The following table lists the consonant sound spellings by frequency of use.

Phoneme-Grapheme Connections: Consonant Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/b/	<i>b, bb</i>	<i><u>b</u>ig, nib<u>bb</u>le</i>	<p>Almost always spelled just with <i>b</i></p> <p>Can be spelled with a double <i>b</i>, specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>bubble</i> and <i>flabby</i></p>
/k/	<i>c, k, ck, ch, que</i>	<i><u>c</u>ar, <u>k</u>it, <u>s</u>ick, <u>ch</u>emist</i>	<p>Spelled <i>c</i> before <i>a, o, or u</i></p> <p>Spelled <i>k</i> before <i>e, i, or y</i></p> <p>Spelled <i>k</i> at the end of a syllable after a long vowel or vowel team (as in <i>seek, book, or make</i>)</p> <p>Spelled <i>k</i> at the end of a syllable after a consonant (as in <i>sink</i> or <i>walk</i>)</p> <p>Spelled <i>ck</i> at the end of a syllable after a short vowel (as in <i>lock</i> or <i>peck</i>)</p> <p>Spelled <i>ch</i> in words of Greek origin (as in <i>chlorophyll</i>)</p> <p>Spelled <i>que</i> in words of French origin (as in <i>boutique</i>)</p> <p>Sounds /k/ + /w/ and /k/ + /s/ have other spellings (<i>qu</i> and <i>x</i>)</p>
/d/	<i>d, dd, -ed</i>	<i><u>d</u>og, <u>cu</u>ddle, <u>roa</u>red</i>	<p>Almost always spelled just with <i>d</i></p> <p>Can be spelled with a double <i>d</i>, specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>fiddle</i></p> <p>Also spelled with inflectional ending <i>-ed</i> when the base word ends with a voiced sound, as in <i>flowed</i></p>

Phoneme-Grapheme Connections: Consonant Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/f/	f, ph, ff	<i>fat, <u>ph</u>one, muffle, st<u>uff</u></i>	<p>Most often spelled with just <i>f</i></p> <p>Spelled <i>ph</i> in words of Greek origin (as in <i>philosophy</i>)</p> <p>Can be spelled with a double <i>f</i>, specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>baffle</i></p> <p>Also spelled <i>ff</i> in a syllable ending with the /f/ sound—follows the FLOSS rule (as in the word <i>off</i>)</p>
/g/	g, gg	<i>got, b<u>gg</u>y</i>	<p>Most often spelled with just <i>g</i></p> <p>Can be spelled with a double <i>g</i>, specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>goggles</i></p> <p>See /g/ + /z/ for other spelling (<i>x</i>)</p>
/h/	h, wh	<i>hot, <u>wh</u>o</i>	<p>Most often spelled with just <i>h</i></p> <p>Rarely spelled with other spellings, such as <i>wh</i> (as in <i>whose</i>)</p>
/j/	ge, j, dge, d, g(i), g(y)	<i>cage, <u>jet</u>, edge, sold<u>ier</u>, <u>gist</u>, <u>gym</u></i>	<p>Most often spelled <i>ge</i>, especially with a syllable that has a long vowel and ends in /j/ (as in <i>huge</i> and <i>page</i>)</p> <p>Also often spelled <i>j</i> at the beginning of a word</p> <p>Spelled <i>dge</i> at the end of a syllable with a short-vowel sound (as in <i>judge</i> and <i>ridge</i>)</p> <p>Much less often spelled <i>d</i> (usually when it precedes the /y/ sound), <i>gi</i>, or <i>gy</i></p> <p>No English words end with <i>j</i></p>
/l/	l, ll	<i>li<u>d</u>, fa<u>ll</u></i>	<p>Most often spelled with just <i>l</i></p> <p>Also spelled with <i>ll</i> in a syllable ending with the /l/ sound—follows the FLOSS rule (as in <i>will</i>)</p>

Phoneme-Grapheme Connections: Consonant Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/m/	<i>m, mm, mb</i>	<i>hum</i> , <i>clam<u>mm</u></i> , <i>cl<u>imb</u></i>	Most often spelled with just <i>m</i> Can be spelled with a double <i>m</i> , specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>humming</i> Rarely with another spelling, such as <i>mb</i> (as in <i>plumber</i> )
/n/	<i>n, kn, nn</i>	<i><u>no</u></i> , <i><u>knee</u></i> , <i><u>funny</u></i>	Most often spelled with just <i>n</i> In a few Anglo-Saxon words, spelled with <i>kn</i> Can be spelled with a double <i>n</i> , specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>tunnel</i>
/p/	<i>p, pp</i>	<i><u>pot</u></i> , <i><u>topple</u></i>	Almost always spelled just with <i>p</i> Can be spelled with a double <i>p</i> , specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>sappy</i>
/k/ +/w/	<i>qu</i>	<i><u>quick</u></i>	<i>qu</i> represents two sounds, /k/ and /w/ When heard together in a word, most often spelled with <i>qu</i>
/r/	<i>r, wr</i>	<i><u>run</u></i> , <i><u>write</u></i>	Almost always spelled just with <i>r</i> In a few Anglo-Saxon words, spelled with <i>wr</i>
/s/	<i>s, c(e), c(i), c(y), ss</i>	<i><u>seal</u></i> , <i><u>rice</u></i> , <i><u>cite</u></i> , <i><u>cyst</u></i> , <i><u>mess</u></i>	Usually spelled just with <i>s</i> Can be spelled with a <i>c</i> before <i>e</i> , <i>i</i> , or <i>y</i> Also spelled with <i>ss</i> in a syllable ending with the /s/ sound—follows the FLOSS rule (as in <i>pass</i> )
/t/	<i>t, tt, -ed</i>	<i><u>top</u></i> , <i><u>little</u></i> , <i><u>gasp<u>ed</u></u></i>	Almost always spelled just with <i>t</i> Can be spelled with a double <i>t</i> , specifically in a multisyllabic word to keep a vowel short in a closed syllable, as in <i>potty</i> Also spelled with inflectional ending <i>-ed</i> when the base word ends with an unvoiced sound, as in <i>walk<u>ed</u></i>

Phoneme-Grapheme Connections: Consonant Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/v/	v, ve	<u>v</u> ery, ha <u>v</u> e	Almost always spelled just with v At the end of a word ending with the /v/ sound, has a silent e (as in <i>love</i> , <i>leave</i> , etc.) No English words end with v
/w/	w, u	<u>w</u> ork, pen <u>u</u> in, persu <u>a</u> de	Almost always spelled just with w Spelled with u in <i>qu</i> (see /k/ + /w/ above) and after g (as in <i>language</i> ), and s (as in <i>suede</i> )
/k/ + /s/ /g/ + /z/	x	<u>x</u> ercise, <u>x</u> act	x the only consonant that can represent two sounds in a word After an accented syllable, represents the sounds /k/ + /s/ ( <i>box</i> ) Before an accented syllable, represents the sounds /g/ + /z/ ( <i>exist</i> )
/y/	i, y	on <u>i</u> n, <u>y</u> es	/y/ sound almost evenly represented by i (55 percent) and y (44 percent)
/z/	s, z, es, x, zz	wa <u>s</u> , <u>z</u> ero, fl <u>i</u> es, <u>xy</u> lophone, bu <u>zz</u>	Most often spelled with s (especially in Anglo-Saxon words, such as <i>his</i> , <i>is</i> , <i>has</i> ) Spelled with inflectional ending -s when the base word ends with a voiced sound, as in <i>flows</i> Spelled with inflectional ending -es (as in <i>foxes</i> ) Spelled x in words of Greek origin (as in <i>xenophobia</i> ) Also spelled with zz in a syllable ending with the /z/ sound—follows the FLOSS rule (as in the word <i>jazz</i> )
/th/	th	<u>th</u> ank	Unvoiced /th/ always spelled <i>th</i>
/ <u>th</u> /	th	<u>th</u> is	Voiced / <u>th</u> / always spelled <i>th</i>

Phoneme-Grapheme Connections: Consonant Sounds			
Sound	Spelling(s)	Examples	Information and Rules
/sh/	ti, sh, ci, ss, ch	<u>a</u> ction, <u>sh</u> ed, spe <u>ci</u> al, pa <u>ssi</u> on, a <u>ss</u> ure, <u>ch</u> ef	More than half of /sh/ sounds spelled <i>ti</i> , as in the syllable <i>tion</i> 26 percent spelled <i>sh</i> The rest divided across several other spellings— <i>ci</i> , <i>ss</i> , <i>si</i> , <i>sc</i> , <i>s</i> , <i>ch</i> Spelled <i>ch</i> in words of French origin (as in <i>chagrin</i> )
/zh/	si, s, ge, z	vi <u>si</u> on, mea <u>s</u> ure, ga <u>r</u> age, seiz <u>ure</u>	Half of /zh/ sounds spelled <i>si</i> , as in suffix <i>-sion</i> Another third spelled <i>s</i> , as in suffix <i>-sure</i> Spelled <i>ge</i> in words of French origin (as in <i>rouge</i> ) Less often spelled <i>z</i> , as in suffix <i>-zure</i>
/ch/	ch, t, tch	<u>ch</u> air, advent <u>ure</u> , wat <u>ch</u>	More than half of /ch/ sounds spelled <i>ch</i> , including at the end of a syllable following vowel team or consonant (as in <i>each</i> or <i>bench</i> ; exceptions include <i>such</i> and <i>which</i> ) Another third spelled <i>t</i> , as in suffix <i>-ture</i> Spelled <i>tch</i> at the end of syllable following short vowel (as in <i>witch</i> )
/wh/	wh	<u>wh</u> ite	Unvoiced /wh/ always spelled <i>wh</i> Sound almost lost in American English due to most dialects pronouncing this spelling as /w/
/ng/	ng, n	si <u>ng</u> , mon <u>key</u> , Engli <u>sh</u>	Spelled <i>ng</i> at the end of syllable Spelled <i>n</i> when before /k/ or /g/ (as in <i>sink</i> or <i>language</i> )

## Letter Patterns and Morphemes

The following table lists complex orthographic patterns and morphemes (meaning units).

Letter Patterns and Morphemes	
Rule or Topic	Explanation and Examples
No words end with <i>j</i> or <i>v</i> .	If a word ends in /j/, spell it with <i>ge</i> (following long vowel) or <i>dge</i> (following short vowel). If a word ends in /v/, put a silent <i>e</i> after the <i>v</i> (as in <i>dove</i> and <i>live</i> ).
Add extra letters (consonants) after short vowels.	This is why we use spellings such as <i>ck</i> , <i>dge</i> , <i>tch</i> , and <i>x</i> (which stands for two consonant sounds) after short vowels. It's also why we double consonants when adding endings (as in <i>mopping</i> and <i>rubbed</i> ).
The letter <i>e</i> has a lot of jobs.	Used to make short- <i>e</i> sound in closed syllables Used to make long- <i>e</i> sound in open syllables Used to make long- <i>e</i> sound in vowel teams such as <i>ee</i> and <i>ea</i> Used to mark long vowels in VC <i>e</i> words (as in <i>lake</i> and <i>note</i> ) Used to mark the soft- <i>c</i> and soft- <i>g</i> sounds (as in <i>cease</i> and <i>page</i> ) Keeps words from ending in <i>v</i> (as in <i>have</i> and <i>believe</i> ) Keeps words from looking plural (as in <i>horse</i> , <i>house</i> , and <i>please</i> ) Used to mark the voiced / <u>th</u> / in verbs (as in <i>breathe</i> and <i>teethe</i> )
Soft <i>c</i> and soft <i>g</i> follow specific rules.	French in origin <i>c</i> makes /s/ sound when followed by <i>e</i> , <i>i</i> , or <i>y</i> <i>g</i> makes /j/ sound when followed by <i>e</i> , <i>i</i> , or <i>y</i>
The letter <i>u</i> acts as interloper.	We put a silent <i>u</i> after <i>g</i> to keep it from changing to the soft sound /j/ (as in <i>guest</i> and <i>guide</i> ).
Some word families don't follow the rule of closed syllables and short vowels.	Examples: <ul style="list-style-type: none"> <li>• <i>find, bind, kind, rind, hind, mind</i></li> <li>• <i>most, ghost, post, provost</i></li> <li>• <i>wild, mild, child</i></li> <li>• <i>old, cold, sold, told, mold</i></li> </ul>

Letter Patterns and Morphemes	
Rule or Topic	Explanation and Examples
Six syllable types	<p>Closed syllable: Vowel closed off by consonant to make it short (<i>music</i>)</p> <p>VCe: Silent-<i>e</i> makes vowel say long sound (<i>like</i>)</p> <p>Open syllable: Vowel not closed off by a consonant, so it is long (<i>music</i>)</p> <p>Vowel team: Includes those that spell long-vowel sounds (<i>meet</i>), short-vowel sounds (<i>bread</i>), and diphthongs (<i>cow</i>)</p> <p>Vowel-<i>r</i>: Includes those with one vowel (<i>car</i>) or two vowels (<i>heart</i>)</p> <p>Stable final syllable: <i>Cle</i>—final syllable with a consonant followed by <i>le</i>, such as in <i>little</i> (other examples include <i>tion</i> and <i>ture</i>, as in <i>station</i> and <i>adventure</i>)</p>
Syllable division, VC-CV: Two consonants between two vowels	When syllables have two adjacent consonants between them, divide between the consonants. The first syllable is closed (with short-vowel sound), as in <i>mid-dle</i> and <i>tem-per</i> .
Syllable division, V-CV and VC-V: One consonant between two vowels	<p>First try dividing before the consonant, which makes the first syllable open (with a long-vowel sound). This method works 66 percent to 75 percent of the time (e.g., <i>e-ven</i>).</p> <p>If you don't recognize the word, divide after the consonant, which makes the first syllable closed (with a short-vowel sound). This method works 25 percent to 33 percent of the time (e.g., <i>ev-er</i>).</p>
Syllable division: Consonant blends and digraphs	Consonant blends and digraphs stick together. Do not separate them, as in <i>crust-y</i> and <i>moth-er</i> .
Accenting	<p>Accent first word of an Anglo-Saxon compounds (<i><u>cat</u>fish</i>).</p> <p>Accent root word in a Latin-based words (<i>instr<u>uct</u>ion</i>).</p> <p>Accent syllable before <i>tion</i> (<i>prod<u>uc</u>tion</i>).</p> <p>Accent first syllable to make a noun and accent second syllable to make a verb (<i><u>pre</u>sent vs. <u>pre</u>sent</i>).</p>

Letter Patterns and Morphemes	
Rule or Topic	Explanation and Examples
Adding endings: Consonant doubling	<p>When a one-syllable word with one vowel ends with one consonant, double the final consonant before adding a suffix that begins with a vowel (<i>fit, fittest</i>).</p> <p>Do not double if the suffix begins with a consonant (<i>ship, shipment</i>).</p> <p>In multisyllabic words, double the final consonant if the last syllable is accented (<i>repelled</i>). If it is not accented, do not double the consonant (<i>canceling</i>).</p>
Adding endings: Drop silent <i>e</i>	<p>When a base word ends in silent <i>e</i>, drop the <i>e</i> when adding a suffix that begins with a vowel (<i>like, liking</i>).</p> <p>Keep the <i>e</i> before a suffix that begins with a consonant (<i>shame, shameless</i>).</p>
Adding endings: Change <i>y</i> to <i>i</i>	<p>When a base word ends in <i>y</i> preceded by a consonant, change the <i>y</i> to <i>i</i> before a suffix (except <i>-ing</i>; <i>ruby, rubies</i>).</p> <p>If a base word ends in <i>y</i> preceded by a vowel (e.g., <i>ay</i>), just add the suffix (<i>pray, praying</i>).</p> <p>Note that <i>y</i> changes to <i>i</i> even if the suffix begins with a consonant (<i>busy, business</i>).</p>
Inflectional endings	Anglo-Saxon in origin and do not change a word's part of speech (e.g., <i>-s, -es, -ed, -ing, -er, -est</i> )
Three sounds of <i>-ed</i>	<p>Makes the /əd/ sound when base word ends in <i>d</i> or <i>t</i> (<i>beaded</i> or <i>panted</i>)</p> <p>Makes the /d/ sound when base word ends in voiced sound (<i>canned</i>)</p> <p>Makes the /t/ sound when base word ends in unvoiced sound (<i>fixed</i>)</p>
Three sounds of plural ( <i>-s</i> or <i>-es</i> )	<p>Makes the /z/ sound when base word ends in voiced sound (<i>moves</i>)</p> <p>Makes the /s/ sound when base word ends in unvoiced sound (<i>sticks</i>)</p> <p>Add <i>-es</i> and make the /əz/ sound when based word ends with /s/, /z/, /j/, /ch/, /sh/, or /zh/ (<i>kisses, buzzes, edges, witches, hushes, garages</i>)</p>
Derivational prefixes and suffixes	<p>Prefix: Often Latin in origin and changes a word's meaning (<i>benevolent, malevolent</i>)</p> <p>Suffix: Often Latin in origin and can change a word's meaning (<i>hopeful, hopeless</i>) and/or part of speech (<i>nature, natural, naturalize, naturalistic</i>)</p>

## Morphemes

Most Common Prefixes	Most Common Suffixes	Most Common Latin and Greek Roots (found in more than 100,000 multisyllabic words)	
<i>un-</i>	<i>-s</i>	<i>duct</i>	<i>ten</i>
<i>re-</i>	<i>-es</i>	<i>fic</i>	<i>tain</i>
<i>dis-</i>	<i>-ed</i>	<i>fer</i>	<i>tim</i>
<i>in-</i>	<i>-ing</i>	<i>tent</i>	<i>sist</i>
<i>mis-</i>	<i>-er</i>	<i>tend</i>	<i>sta</i>
<i>fore-</i>	<i>-or</i>	<i>tens</i>	<i>stat</i>
<i>de-</i>	<i>-hood</i>	<i>mit</i>	<i>stit</i>
<i>pre-</i>	<i>-ion</i>	<i>miss</i>	<i>pon</i>
<i>a-</i>	<i>-ship</i>	<i>cap</i>	<i>pose</i>
	<i>-y</i>	<i>ceit</i>	<i>pound</i>
	<i>-ible</i>	<i>ceive</i>	<i>plic</i>
	<i>-able</i>	<i>cep</i>	<i>ply</i>
		<i>cept</i>	<i>graph</i>
		<i>cip</i>	<i>ology</i>

Adapted from Ebbers, 2011; Henry, 2010; Moats, 2009; Venezky, 1999.

## Ejemplos de reglas ortográficas para el español

This handout presents a sample of the orthographic rules for the Spanish language.

Reglas básicas para la letra B	
Reglas	Ejemplos
Se escribe <i>b</i> después de <i>m</i>	<i>tambor, septiembre, mambo, cambio</i>
Las sílabas que empiezan con <i>br</i> y <i>bl</i> se escriben con <i>b</i> :	<i>brazo, sobre, blusa, pueblo, sombrero</i>
Se escriben con <i>b</i> los verbos terminados en <i>bir</i> (excepción <i>vivir, hervir, servir</i> y sus compuestos)	<i>escribir, recibir, subir, percibir, prohibir</i>
Se escriben con <i>b</i> las palabras con los siguiente sufijos y prefijos <i>bio, biblio, sub, bilidad, bundo/a, bi, bis, y biz</i>	<b>bio:</b> <i>microbio, biología, biomecánico</i> <b>biblio:</b> <i>biblioteca, bibliografía</i> <b>sub:</b> <i>subterránea, subsistir</i> <b>bilidad:</b> <i>habilidad, amabilidad</i> <b>bundo/a:</b> <i>vagabundo, moribundo</i> <b>bi, bis, biz:</b> <i>bimotor, bisabuelo, bizcocho</i>

Reglas básicas para la letra V	
Reglas	Ejemplos
Se escribe <i>v</i> después de las letras <i>d</i> y <i>n</i>	<i>adviento, envidia, invento</i>
Se escriben con <i>v</i> los adjetivos terminados en <i>-ava, -avo, -eva, -eve, -evo, -iva, -ive, e -ivo</i>	<i>adictivo, octavo, reactiva</i>
Se escriben con <i>v</i> las palabras que empiezan con <i>villa</i> y <i>vice</i> (excepto <i>bíceps</i> y <i>billar</i> )	<i>villano, villancico, vicepresidente</i>
Se escriben con <i>v</i> las palabras que empiezan por <i>eva, eve, evo, y evi</i> (excepto <i>ebanista</i> y <i>ébano</i> )	<i>evento, evacuar, evitar, evolución</i>

Reglas básicas para la letra C	
Reglas	Ejemplos
Se escriben con <i>c</i> las terminaciones <i>-cito</i> , <i>-cita</i> , <i>-cillo</i> , <i>-cilla</i> , <i>-cecillo</i>	<i>pedacito</i> , <i>nohecita</i> , <i>manecilla</i> , <i>pececillo</i> , <i>lucecilla</i>
Palabras que en singular terminan con <i>z</i> , el plural se escribe con <i>c</i>	<i>pez-peces</i> , <i>luz-luces</i> , <i>lápiz-lápices</i>
Se escriben con <i>c</i> los verbos que terminen en <i>-cer</i> , <i>-ceder</i> , <i>-cir</i> , <i>-cendir</i> , <i>-cibir</i> , <i>-cidir</i> (excepto <i>asir</i> y <i>coser</i> )	<i>cocer</i> , <i>conceder</i> , <i>decir</i> , <i>recibir</i>

Reglas básicas para la letra G	
Reglas	Ejemplos
Se escribe con <i>g</i> el prefijo <i>geo</i>	<i>geografía</i> , <i>geometría</i>
Se escriben con <i>g</i> las conjugaciones de los verbos que terminan en <i>ger</i> , <i>gir</i> (excepto <i>tejer</i> y <i>crujir</i> )	<i>recoger</i> – <i>recogí</i> , <i>recogieron</i> , <i>recogerás</i> <i>exagerar</i> , <i>emerger</i> , <i>proteger</i> , <i>dirigir</i>
Se escriben con <i>g</i> el conjunto de letras <i>gen</i> (excepto <i>avejentar</i> , <i>berejena</i> , <i>ajeno</i> )	<i>gente</i> , <i>imagen</i> , <i>gentil</i> , <i>general</i> , <i>agente</i>
Se escriben con <i>g</i> el conjunto de letras <i>gio</i> , <i>gia</i> , <i>gión</i> , <i>gía</i>	<i>regia</i> , <i>plagio</i> , <i>región</i> , <i>morfología</i> , <i>fonología</i> , <i>biología</i>

## Reglas de acentuación en español

Las palabras en español de dos o más sílabas tienen una sílaba que es la que se pronuncia más fuerte o la que tiene una mayor intensidad al decir la palabra. Esta sílaba se llama la **sílaba tónica**. La sílaba tónica puede o no llevar un acento escrito o tilde en una de las vocales de esa sílaba, por ejemplo:

*cárcel* sílaba tónica: *cár*  
*camiseta* sílaba tónica: *se*  
*pantalón* sílaba tónica: *lón*

Para saber cuándo poner acento escrito en una sílaba tónica de una palabra, se tiene que saber en que posición se encuentra la sílaba tónica y aplicar unas simples reglas.

La sílaba tónica puede ser la **última**, la **penúltima**, o la **antepenúltima** sílaba de una palabra. Si la sílaba tónica es la última, la palabra es **aguda**. Si la sílaba tónica es la penúltima, la palabra es **grave**. Si la sílaba tónica es la antepenúltima, la palabra es **esdrújula**.

Palabra	Sílaba tónica es la antepenúltima sílaba	Sílaba tónica es la penúltima sílaba	Sílaba tónica es la última sílaba	Tipo
<i>azul</i>		<i>a</i>	<i>zul</i>	aguda
<i>camión</i>		<i>ca</i>	<i>mión</i>	aguda
<i>maceta</i>	<i>ma</i>	<i>ce</i>	<i>ta</i>	grave
<i>cárcel</i>		<i>cár</i>	<i>cel</i>	grave
<i>cámara</i>	<i>cá</i>	<i>ma</i>	<i>ra</i>	esdrújula
<i>hígado</i>	<i>hí</i>	<i>ga</i>	<i>do</i>	esdrújula

Como se puede ver en los ejemplos, las palabras agudas y graves pueden llevar o no acento escrito. Las palabras esdrújulas siempre llevan acento escrito. Las siguientes reglas nos ayudan a saber cuando una palabra aguda o grave lleva acento escrito.

### Palabras agudas

En una palabra aguda, la sílaba tónica es la última. Una palabra aguda lleva acento escrito si termina en vocal, *n* o *s*.

<i>pa-pel</i>	<i>des-pués</i>
<i>na-riz</i>	<i>co-ra-zón</i>
<i>re-loj</i>	<i>in-te-rés</i>
<i>ca-li-dad</i>	<i>ca-fé</i>

### Palabras graves

En una palabra grave, la sílaba tónica es la penúltima. Una palabra grave lleva acento escrito cuando **no** termina en vocal, *n* o *s*.

<i>a-ma-da</i>	<i>cár-cel</i>
<i>ca-mi-se-ta</i>	<i>lá-piz</i>
<i>com-pu-ta-do-ra</i>	<i>án-gel</i>
<b><i>dul-ce</i></b>	<i>ca-rác-ter</i>

Excepciones: Las palabras que terminan en diptongos *-ía* o *-ío* son palabras graves que llevan acento escrito aún cuando terminan en vocal:

<i>mí-a</i>	<i>mí-o</i>
<i>bio-gra-fí-a</i>	<i>ti-o</i>
<i>li-bre-rí-a</i>	<i>ca-se-rí-o</i>

**Palabras esdrújulas**

En una palabra esdrújula, la sílaba tónica es la antepenúltima. Una palabra esdrújula siempre lleva acento escrito:

<i>México</i>	<i>último</i>	<i>hígado</i>	<i>rápido</i>
<i>cámara</i>	<i>mágico</i>	<i>exámenes</i>	<i>látigo</i>
<i>pétalo</i>	<i>símbolo</i>	<i>tarántula</i>	<i>máscara</i>
<i>círculo</i>	<i>lágrima</i>	<i>sábado</i>	<i>cálido</i>

Reglas de acentuación			
Sílaba tónica	Antepenúltima	Penúltima	Última
Acento escrito cuando...			<b>Aguda</b> La palabra termina en <i>n, s,</i> vocal. <i>camión, José, atún</i>
Acento escrito cuando...		<b>Grave</b> La palabra <b>no</b> termina en <i>n, s,</i> vocal <i>mármol, árbol</i>	
Acento escrito cuando...	<b>Esdrújula</b> Siempre lleva acento escrito <i>exámenes, México, lámpara</i>		

**Pasos para decidir si una palabra lleva acento o no**

1. Dividir la palabra en sílabas.

La palabra es *camioneta*: *ca – mio – ne – ta*

2. Encontrar la sílaba tónica en la palabra: ¿Es la última? ¿La penúltima? ¿La antepenúltima?

La sílaba tónica es la penúltima: *ca – mio – ne – ta*.

3. Decidir qué tipo de palabra es: ¿La palabra es aguda, grave, o esdrújula?

La palabra *camioneta* es grave.

4. Decidir si esta palabra lleva acento escrito o no.

Una palabra grave lleva acento cuando **no** termina en vocal, *n* o *s*. La palabra *camioneta* termina en vocal, entonces esta palabra no lleva acento escrito.

Decidir si una palabra lleva acento o no – ejemplo	
Pasos	Palabra
1. Dividir la palabra en sílabas.	la – pi – ces
2. Encontrar la sílaba tónica en la palabra.	<div style="text-align: center;">(la) pi – ces</div> <div style="display: flex; justify-content: space-around; text-align: center;"> <span>antepenúltima</span> <span>penúltima</span> <span>última</span> </div>
3. Decidir qué tipo de palabra es.	<div style="display: flex; justify-content: space-around; text-align: center;"> <span>esdrújula</span> <span>grave</span> <span>aguda</span> </div>
4. Decidir si esta palabra lleva acento escrito o no.	lápices

Una versión en blanco para usarse en clase:

Decidir si una palabra lleva acento o no	
Pasos	Palabra
1. Dividir la palabra en sílabas.	
2. Encontrar la sílaba tónica en la palabra.	<div style="display: flex; justify-content: space-around; text-align: center;"> <span>antepenúltima</span> <span>penúltima</span> <span>última</span> </div>
3. Decidir qué tipo de palabra es.	<div style="display: flex; justify-content: space-around; text-align: center;"> <span>esdrújula</span> <span>grave</span> <span>aguda</span> </div>
4. Decidir si esta palabra lleva acento escrito o no.	

**Pautas para la instrucción**

Los estudiantes deben saber cómo dividir una palabra en sílabas y cómo identificar la sílaba tónica. Los estudiantes de 3er, 4to, y 5to año deberán practicar mucho la separación de palabras en sílabas y la identificación de la sílaba tónica.

Una vez que estas dos habilidades han sido desarrolladas, los estudiantes deberán aprender y aplicar las reglas de acentuación. Apoye este aprendizaje al hacer un póster con las reglas que los estudiantes puedan ver y utilizar.

## Examples of Word Sorts

Word sorts are activities that provide students opportunities to examine words and categorize them by spelling patterns and/or sounds.

### Closed Sorts

Choose the categories and model the sorting procedure.

Example: Present the three categories, read the three words, and place them in the correct column. Then ask students to sort the remaining words.

spec/spect	stru/struct	sect
inspect	structure	section

Other words: *spectacles, spectator, spectacle, instruction, construct, destruct, insect, intersect, sector.*

You may build in the category without actually giving students a category name and let them discover the orthographic or morphological patterns.

For example, students work on open versus closed syllables. Have students notice the pattern of having a single consonant after an open syllable versus two consonants after a closed syllable by using a word sort. The words to be sorted might include *music, title, little, even, total, puzzle, simple, pattern, final, and pencil.*

### Open Sorts

Students organize sets of words into categories based on what they notice about the words.

Open sorts are most effective after students have had many opportunities with closed sorts and understand the concept of sorting.

Observe the categories individual students create. This information may provide you with valuable information about a student's understanding of the orthography and morphology of the English language.

Word sorts can be designed to focus on a single new concept or can be used for a review with mixed concepts. For example, if students know the prefixes *in-* and *re-*, you can create a sort containing words with those prefixes plus the new suffixes *-ion* and *-able*.

As students begin to understand the complexities of syllables and morphemes, they may be asked to do two-step word sorts. First, they sort by syllables and then for morphemes.

For example, in step one, students sort by syllable.

<u>Open first syllable</u>	<u>Closed first syllable</u>
prehistoric	undone
provide	incredible
preview	contrast
reconnect	unbelievable
protect	compare
remake	incapable

In step two, students sort for meaning.

<u>pre-</u>	<u>re-</u>	<u>pro-</u>	<u>un-</u>	<u>in-</u>	<u>com-</u>
prehistoric	remake	provide	undone	incredible	compare
preview	reconnect	protect	unbelievable	incapable	contrast

Word sorts can be adjusted for students identified with or at risk for dyslexia or other reading difficulties by choosing known words, keeping the sorts focused on a single new category, and providing more modeling.

### Word Hunts

These are helpful extensions to word sorts that allow students to find other words in their reading that contain the same spelling patterns and sounds.

Encourage students to identify exceptions, which may lead to understanding that exceptions may have commonalities.

For example *believe*, *conceive*, and *protective* are exceptions to the VCe pattern but have a common *v* that creates a new common spelling pattern (putting a silent *e* at the end of a word to keep it from ending with a *v*).

Adapted from Bear, Invernizzi, Templeton, & Johnston, 2012; Ganske, 2000.

## Examples of Word Sorts in Spanish

Word sorts are activities that provide students opportunities to examine words and categorize them by spelling patterns and/or sounds.

### Closed Sorts

Choose the categories and model the sorting procedure.

Example: Present the three categories, read the three words, and place them in the correct column. Then ask students to sort the remaining words. In Spanish, students can sort by the different combinations in which the letter g can be present.

<u>gue</u>	<u>gui</u>	<u>ge</u>	<u>gi</u>
guerra	guisante	geranio	gitano
ceguera	guitarra	general	gigante

Other words: *lánguido, guerrero, gente, legislatura.*

You may build the category without actually giving students a category name and let them discover the common spelling patterns or sounds. For example, write 10 words with the suffix *-ción* and let students identify the name for that category: *Palabras con -ción.*

Students can sort by prefixes or suffixes:

<u>-ísimo/a</u>	<u>trans-</u>	<u>bi-</u>	<u>-ito/a</u>
bellísimo	transporte	bimestral	cafecito
carísimo	transbordar	bisilábico	casita
hermosísimo	translúcido	bipolar	pollito

As students begin to recognize specific spelling patterns, they may be asked to do two-step word sorts.

For example, in step one, students sort for initial sound.

<u>g suave /j/</u>	<u>g fuerte /g/</u>
gemelo	golpe
gigante	gusano
gelatina	guerra
girasol	gansa
genio	guisante

In step two, students sort for initial syllable.

<u>gi</u>	<u>ge</u>	<u>gui</u>	<u>gue</u>
gigante	gemelo	guisante	guerra
girasol	genio		
	gelatina		

Adapted from Bear, Invernizzi, Templeton, & Johnston, 2012; Ganske, 2000.

## Sample Word Sorts

Sort these words by the sound that *c* makes.

boycott	science	cyst
custom	graceful	incapable
century	helicopter	cinnamon
scarcity	infancy	scuba

- When does *c* make the /k/ sound?
- When does *c* make the /s/ sound?

Sort the following words by the sound(s) that *-ed* makes.

packed	roared	panted
crooked	handed	walked
hissed	hushed	crawled
bombed	punched	herded
moaned	pasted	grunted

- Why does *-ed* make different sounds at the end of different past-tense verbs?
- There is one exception to the rule. Identify and explain this exception.

# My Word Sort

Orthographic or morphological knowledge to be taught or practiced:

Words to use:

Questions to ask students about categories:

Adapted from Bear, Invernizzi, Templeton, & Johnston, 2012; Moats, 2009b.

## Sample Dictation Routine

### Word Dictation

**Teacher:** Pencils down. Eyes on me. Please draw two lines on your paper. We will write a word on each of these lines. The first word is *student*. What word?

**Students:** *Student*.

**Teacher:** Think about the sounds you hear in the word *student*. Listen as I model the process for you. *Student:* /s/ /t/ /ū/ /d/ /ĕ/ /n/ /t/. There are seven sounds in the word *student*. The first sound is /s/. We have learned that /s/ can be spelled s, ce, or ci. I know that in *student*, the /s/ sound comes at the beginning of the word and has a consonant right after it, so it must be spelled with an s.

*Model writing the “s” on the first line.*

**Teacher:** Write the letter s on the first line of your paper. The next sound is /t/. The letter that makes the /t/ sound is t.

*Model writing the “t” next to the “s.”*

**Teacher:** Write the letter t. The next sound is /ū/. This sound has several spellings. In this word, the sound is heard at the end of the first syllable, which is an open syllable, so it is spelled with the letter u.

*Model writing the “u.”*

**Teacher:** Write the letter u. The next sound is /d/. The letter that makes the /d/ sound is d.

*Model writing the “d.”*

**Teacher:** Write the letter d. The next sound is /ĕ/. The letter that makes the /ĕ/ sound is e.

*Model writing the “e.”*

**Teacher:** Write the letter e. The next sound is /n/. There is more than one spelling for /n/, but I know this sound is most often spelled with the letter n. So the letter that makes the /n/ sound in the word *student* is n.

*Model writing the “n.”*

**Teacher:** Write the letter n. The next sound is /t/. The letter that makes the /t/ sound is t.

*Model writing the “t” as the final letter of the word on the first line.*

**Teacher:** Write the letter t. The second word is *support*. Think about the sounds you hear in the word *support*.

*Provide three to five seconds of think time.*

**Teacher:** Now, write the word *support* on the second line.

*Allow time for students to write the word. Provide scaffolds as needed. Check the spelling of the word by identifying the spelling of each sound. Have students put a dot above each spelling they got correct. Have students circle incorrect spellings and rewrite the entire word.*

## Sentence Dictation

**Teacher:** Listen as I say the first sentence: The student asked for support from the instructor. Repeat the sentence.

**Students:** The student asked for support from the instructor.

**Teacher:** Count the number of words in the sentence. How many are there?

**Students:** Eight words.

**Teacher:** Yes, eight words. Write the first word, *the*. That's an easy one. Think about the next word, *student*.

*Students may think about the syllables or phonemes in the word or may know the word as a whole, depending on their level.*

**Teacher:** Write the word *student* on your paper. Think about the next word: *asked*. How will you spell the /t/ at the end? Remember, *asked* is past tense. The next word is a high-frequency word, *for*. Write *for*. Think about the next word, *support*. The *u* is short, so how many *p*'s will you need? The next word is *from*. Write *from*. The next word is *the*. Write *the*. The last word is *instructor*. Remember, it's Latin-based and has a prefix, root, and suffix.

*Continue this procedure for the remainder of the predetermined sentences.*

*Allow time for students to write the sentences. Check the spelling of each word in the sentences. Have students put a dot above each spelling they got correct. Have students circle incorrect spellings and rewrite the entire word.*

## Guidelines for Teaching Word Study and Spelling

All students benefit from some systematic word study and spelling instruction and practice.

Students who experience difficulty in spelling need intensive instruction and practice tailored to their individual levels of word knowledge.

The following are several guidelines for spelling instruction.

### 1. Review previously taught material.

### 2. Consider students' knowledge and skills; use words that students can read.

Select words and patterns from spelling inventories, the basal reading series, and student writing.

Include words from the content area curriculum.

Determine the number of words to introduce based on students' needs.

Modify spelling lists for students who are identified with or at risk for dyslexia or who have spelling difficulties.

Introduce orthographic patterns and morphemes for spelling after they have been introduced and taught in reading.

### 3. Introduce frequently used and regular word patterns first.

### 4. Limit the number of new words or patterns in one lesson.

Expect that students may need to read words many times before they are able to spell them.

### 5. Provide extended practice for newly learned words or word patterns before other patterns are introduced.

Dictate words or sentences and have students write them.

Provide ample practice for students who are having difficulty with spelling to help them remember orthographic patterns and morphemes.

If handwriting is difficult, encourage students to use keyboards or grapheme tiles to spell words.

Use word banks to provide an excellent review of previously taught words for students to refer to as they write.

Consider using mnemonics that the students develop. Mnemonics may help some students recall words by providing association links, such as "there's an *ear* in *hear*."

**6. Teach students to check and monitor their spelling.**

Ask students to read words after they have spelled them.

Expect students to spell previously taught words correctly.

**7. Provide multiple opportunities for students to make connections between words, their spellings, sounds, meanings, and syntax.**

Use techniques that encourage students to focus on the phonemic elements of words. For example, students can repeat the word and then say the sounds as they write the corresponding letters.

For struggling students, enhance their discrimination and recognition of the positions of individual phonemes in words by

- segmenting the sounds in words as students spell the sounds,
- counting syllables,
- omitting syllables, or
- changing the sounds in words.

Provide opportunities for students to analyze and sort words into categories. These opportunities will help students focus on the spelling and letter patterns in words.

Encourage students to use their decoding skills as they read words during word sorts.

**8. Provide immediate and appropriate feedback to reinforce correct spelling of newly learned spelling patterns.****9. Extend students' knowledge of words by encouraging them to look for more words that follow particular spelling patterns or generalizations.**

After word sorts, extend students' knowledge of words by encouraging students to look for more words that follow particular spelling patterns or generalizations.

Have students work individually, in pairs, or in small groups.

Encourage students to record their words in notebooks or on word bank cards.

Adapted from Bear et al., 2012; Bear & Templeton, 1998; Carreker, 2005b; Moats, 1995; Templeton, 1996; Torgesen & Davis, 1996; Treiman, 1998.

## Decoding By Analogy

As students become more proficient readers, they begin to process letters in larger chunks called spelling patterns. Spelling patterns are letter sequences that frequently occur in a certain position in words.

Spelling patterns are also known as phonograms or rimes. The initial consonant(s) of a one-syllable word is the onset. The spelling pattern that follows is the rime. For example, in the word *street* the onset is *str* and the rime is *eet*.

Students blend initial phonemes with common vowel spelling patterns to read words.

Words that contain the same spelling pattern form word families. Here are a few examples:

- *beet, feet, meet, sheet, greet, sleet, street*
- *bay, day, hay, lay, may, pay, ray, say, way, stay, tray, gray, play, stray, spray*
- *boast, coast, roast, toast*
- *able, cable, fable, gable, sable, table, stable*
- *down, gown, town, frown, drown, clown, brown*

When students decode words by using word families or spelling patterns from the words they know, they are using a strategy called decoding by analogy. Using many examples of one word family enhances students' memory for specific spelling patterns. Research has shown that students can effectively use the decoding by analogy strategy after they know some letter-sound correspondences and can decode regular words.

Students can use the analogy strategy by asking the following questions:

- "What words do I know that look or sound the same?"
- "What words do I know that end (or begin) with the same letters or sounds?"

Adapted from Gaskins, Ehri, Cress, O'Hara, & Donnelly, 1996–1997.



## Six Syllable Types

Syllable Types	Examples	
<p><b>Closed syllables</b> end in at least one consonant; the vowel is short.</p>	<p><i>splen-did</i></p> <p><i>gos-sip</i></p> <p><i>mag-net</i></p>	<p><i>in-deed</i></p> <p><i>rab-bit</i></p> <p><i>mon-ster</i></p>
<p><b>Open syllables</b> end in one vowel; the vowel is usually long.</p>	<p><i>no-tion</i></p> <p><i>se-quel</i></p> <p><i>ba-by</i></p>	<p><i>la-zy</i></p> <p><i>ba-con</i></p> <p><i>i-tem</i></p>
<p><b>Vowel-consonant-<i>e</i> syllables</b> end in one vowel, one consonant, and a final <i>e</i>. The final <i>e</i> is silent, and the vowel is long.</p>	<p><i>dic-tate</i></p> <p><i>stam-pede</i></p> <p><i>lone-ly</i></p>	<p><i>in-vite</i></p> <p><i>pro-file</i></p> <p><i>wish-bone</i></p>
<p><b>Vowel-<i>r</i> syllables (<i>r</i>-controlled vowel syllables)</b> have an <i>r</i> after the vowel; the vowel makes an unexpected sound. Vowels followed by <i>r</i> do not make their common short or long sounds.</p>	<p><i>bom-bard</i></p> <p><i>vir-tue</i></p> <p><i>tur-nip</i></p>	<p><i>per-fect</i></p> <p><i>cor-ner</i></p> <p><i>car-pool</i></p>
<p><b>Vowel digraphs and diphthongs</b> have two adjacent vowels. Vowel pairs are also known as vowel combinations or teams.</p>	<p><i>sail-boat</i></p> <p><i>boy-hood</i></p> <p><i>treat-ment</i></p>	<p><i>six-teen</i></p> <p><i>oat-meal</i></p> <p><i>moon-struck</i></p>
<p><b>Final stable syllables</b> have a consonant followed by <i>le</i> or a nonphonetic but reliable unit, such as <i>tion</i> and <i>ture</i>. Final stable syllables have unexpected but reliable pronunciations.</p>	<p><i>puz-zle</i></p> <p><i>can-dle</i></p> <p><i>sta-tion</i></p>	<p><i>con-trac-tion</i></p> <p><i>ad-ven-ture</i></p> <p><i>fea-ture</i></p>

Adapted from University of Texas Center for Reading and Language Arts, 2003.



## Six Syllable Types: Activities

In the chart below, list the six syllable types and examples of words with each syllable type. The vowel sound(s) within each syllable type are provided.

Syllable Type	Vowel Sound(s)	Examples
	Short	
	Long	
	Long	
	Long, short, and other, including diphthongs (/oi/ and /ow/)	
	/er/, /ar/, /or/	
	Usually schwa	

Use what you just learned about the syllable types to sort these words into open and closed syllables based on their **first** syllable.

paper	bottle	puzzle
funnel	river	maple
temper	even	total
wiggle	title	music



## Teaching the Six Syllable Types

### General Procedures

Begin with closed-syllable words.

Sequentially introduce the other five types of syllables.

### Closed Syllable

Write four or five closed-syllable words on the board (use one-syllable words). Determine with students how many vowels are in each word (one).

Ask students how each word ends (with a consonant).

Read the words. Ask students how the vowels are pronounced (short-vowel sound).

Define *closed syllable*.

Use the cloze procedure: “A closed syllable ends in at least one \_\_\_\_\_. The vowel is \_\_\_\_\_.”

Explain distorted vowel sounds, such as the schwa sound of vowels in unaccented closed syllables before the letters *m*, *n*, or *l*, and the nasal sounds of vowels before /*m*/, /*n*/, or /*ng*/.

### Open Syllable

Write four or five open-syllable words on the board (use one-syllable words). Determine with students how many vowels are in each word (one).

Ask students how each word ends (with a vowel).

Compare words to previously taught closed syllables and discuss differences.

Read the words. Ask students how the vowels are pronounced (long-vowel sound).

Define *open syllable*.

Use the cloze procedure.

### Vowel-Consonant-e

Write four or five vowel-consonant-*e* words on the board. Determine with students how many vowels are in each word (two).

Ask students how each word ends (with an *e*).

Ask what comes between the vowel and the final *e* (one consonant).

Read the words. Ask students what happens to the final *e* (silent).

Ask students how the vowels are pronounced (long sound).

Define *vowel-consonant-e syllable*.

Use the cloze procedure.

### **Vowel-r (r-Controlled) Syllable**

Write four or five one-syllable vowel-r words on the board. Determine with students how many vowels are in each word (one).

Ask students how each word ends (with at least one consonant).

Review the closed syllable.

Read the words and explain that these words do not have a short sound.

Explain that vowels do not make their common long or short sound when they are followed by *r*.

Define *vowel-r syllable*.

Use the cloze procedure.

### **Vowel-Team Syllable (Vowel Digraph/Diphthong)**

Write four or five one-syllable vowel-team words on the board. Determine with students how many vowels are in each word (two).

Ask students how each word ends (with at least one consonant).

Compare vowel-team syllables to closed and open syllables and discuss differences.

Read the words. Explicitly teach each sound.

Define *vowel-team syllable*.

Use the cloze procedure.

### **Final Stable Syllable**

Write four or five two-syllable consonant-*le* words on the board. Ask students what is the same in all the words (all end in a consonant followed by *le*).

Ask students to feel or hear how many syllables are in each word as they say it (two syllables).

Read each word and have students echo or repeat.

Explain that the pronunciations of consonant-*le* syllables are fairly stable.

Define *final stable syllable*.

Use the cloze procedure.

Adapted from Carreker, 2005a.

## Common Prefixes

PREFIX	% of All Prefixed Words	MEANING	EXAMPLES
Un-	26	Not, opposite of	unaware, unbelievable, unsure
Re-	14	Again	redo, replay
Im-, in-, il-, ir-	11	Not	impossible, incapable, illogical, irregular
Dis-	7	Not, opposite of	dishonest, disgraceful, discover
En-, em-	4	Cause to	enable, emblaze
Non-	4	Not	nonstick, nonfiction, nonexistent
In-, im-	3	In, into	inject
Over-	3	Too much	overtime, overeat
Mis-	3	Wrongly	misunderstand, misuse
Sub-	3	Under	subsurface, subway
Pre-	3	Before	prepay, preschool
Inter-	3	Between	international, interact
Fore-	3	Before	forethought
De-	2	Opposite of	decaffeinated, dehydrate
Trans-	2	Across	transatlantic
Super-	1	Above	superhero, supermodel
Semi-	1	Half	semiannual, semicolon
Anti-	1	Against	antiwar, antisocial
Mid-	1	Middle	midyear, midnight
Under-	1	Too little	underweight, underpaid
All others	3		

*Top 20 prefixes from Carroll, J. B., Davies, P., & Richman, B. (1971). The American heritage world frequency book. Boston: Houghton Mifflin; as cited in White, Sowell, & Yanagihara, 1989.*

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## Common Suffixes

SUFFIX	% OF ALL SUFFIXED WORDS	PART OF SPEECH	EXAMPLES
-s, -es	31	Plural of noun	cats, boxes
-ed	20	Past tense of verb	sailed
-ing	14	Progressive tense of verb	jumping, racing
-ly	7	Usually an adverb; sometimes an adjective	slowly, lovely
-er, -or (agent)	4	Noun (agent)	runner, professor
-ion, -tion, -ation, -ition	4	Noun	action, transition, vacation
-able, -ible	2	Adjective	lovable, incredible
-al, -ial	1	Adjective	global, logical, partial
-y	1	Adjective	funny
-ness	1	Abstract noun	kindness
-ity, -ty	1	Noun	activity
-ment	1	Noun	merriment
-ic	1	Adjective	historic
-ous, -eous, -ious	1	Adjective	hideous, spacious
-en	1	Verb	quicken, thicken
-er (comparative)	1	Adjective	bigger
-ive, -ative, -tive	1	Adjective	alternative, pensive
-ful	1	Adjective	wonderful
-less	1	Adjective	effortless
-est	1	Adjective	strongest
All others	7		

*Top 20 suffixes from Carroll, J. B., Davies, P., & Richman, B. (1971). The American heritage world frequency book. Boston: Houghton Mifflin; as cited in White, Sowell, & Yanagihara, 1989.*

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## Common Greek and Latin Roots

ROOT	ORIGIN	MEANING	EXAMPLES
aud	Latin	Hear	auditorium, audition, audience, audible, audiovisual
astro	Greek	Star	astronaut, astronomy, asterisk, asteroid, astrology
bio	Greek	Life	biology, biography, biochemistry
cept	Latin	Take	intercept, accept, reception
dict	Latin	Speak or tell	dictation, dictate, predict, contradict, dictator
duct	Latin	Lead	conduct, induct
geo	Greek	Earth	geography, geology, geometry, geophysics
graph	Greek	Write	autograph, biography, photograph
ject	Latin	Throw	eject, reject, projectile, inject
meter	Greek	Measure	thermometer, barometer, centimeter, diameter
min	Latin	Little or small	miniature, minimum, minimal
mit or mis	Latin	Send	mission, transmit, missile, dismiss, submit
ped	Latin	Foot	pedal, pedestal, pedestrian
phon	Greek	Sound	telephone, symphony, microphone, phonics, phoneme, phonograph
port	Latin	Carry	transport, portable, import, export, porter
rupt	Latin	Break	disrupt, erupt, rupture, interrupt, bankrupt
scrib or script	Latin	Write	scribble, scribe, inscribe, describe, prescribe
spect	Latin	See	inspect, suspect, respect, spectacle, spectator
struct	Latin	Build or form	construct, destruct, instruct, structure
tele	Greek	From afar	telephone, telegraph, teleport
tract	Latin	Pull	traction, tractor, attract, subtract, extract
vers	Latin	Turn	reverse, inverse

*Diamond, L., & Gutlohn, L. (2006). Vocabulary handbook. Berkeley, CA: Consortium on Reading Excellence; Ebbers, S. (2005). Language links to Latin, Greek, and Anglo-Saxon: Increasing spelling, word recognition, fluency, vocabulary, and comprehension through roots and affixes. Presented at The University of Texas, Austin, TX; and Stahl, S., & Kapinus, B. (2001). Word power: What every educator needs to know about teaching vocabulary. Washington, DC: National Education Association.*

Reprinted with permission from Denton, C., Bryan, D., Wexler, J., Reed, D., & Vaughn, S. (2007). *Effective instruction for middle school students with reading difficulties: The reading teacher's sourcebook*. Austin, TX: Vaughn Gross Center for Reading and Language Arts at The University of Texas at Austin.



## Practicing Word Reading During Supported Reading Instruction

Supported reading instruction generally occurs in small groups that are designed to address specific reading needs of students.

### Before Reading

#### **Select the text that the group will read.**

Select the text based on the instructional level of the students and the concepts that have been taught, such as specific orthographic patterns or morphemes.

#### **Introduce the text to prepare students for what they will read.**

Set the purpose for reading, relate the story to students' personal experiences, introduce recurring language and challenging vocabulary, and provide a brief overview of the story.

Have students predict what they think the text will be about.

Review previously taught orthographic patterns, high-frequency words, and/or irregular words by reading words or sentences that contain the concepts.

Introduce any new irregular high-frequency words, concepts, or patterns and have students practice reading words individually and in sentences.

Review word-reading strategies that have been taught and encourage students to use the strategies as they read.

### During Reading

#### **Listen to students as they read.**

Use different methods for reading the text. For example, have all students "whisper-read" at the same time but at each student's own pace.

As students whisper-read (either to themselves or into a whisper phone), ask each student to read aloud a part of the text so you can listen and assess their word-reading skills and strategy use.

Have students read the text more than once. Reading a text more than once enhances fluency and comprehension, especially for students with dyslexia or other reading difficulties.

#### **When students struggle to read words independently, prompt them to apply word-reading strategies.**

#### **Regularly monitor students' progress as they read by noting errors and reading behavior.**

## After Reading

**Discuss texts, help students make connections, and provide prompts to enhance comprehension after everyone finishes reading.**

**Review effective word-reading strategies students used while reading.**

Provide specific feedback that reinforces appropriate reading strategies, such as “You looked for syllables, used them to sound out the word, and then blended them to read that word!”

**Follow up with literacy activities to reinforce concepts.**

For example, have students generate lists of words with specific orthographic patterns or morphemes from the text.

Encourage students to use these words in activities such as word building, sorting, or writing sentences about the text.

**Encourage students to reread the text several times to practice and promote fluency.**

Adapted from Carreker, 2005a; Gunning, 2002.

## Explicit, Systematic Instruction in Word Study and Recognition

HINTS: Strategy for Reading Multisyllabic Words  
(based on morphology)

**H**ighlight the prefix and/or suffix.

**I**dentify the consonant and vowel sounds in the base word.

**N**ame the base word.

**T**ie the parts together fast.

**S**ay the word.

SPLIT: Strategy for Reading Multisyllabic Words  
(based on the six syllable types)

**S**ee the syllable patterns.

**P**lace a line between the syllables.

**L**ook at each syllable.

**I**dentify the syllable sounds.

**T**ry to say the word.

*Knowing both strategies allows readers to be flexible in how they attack longer words. Remind students of this need for flexibility.*

### Two Final Steps

- Try putting the stress on different syllables (remember the tricky schwa).
- Check the context by rereading the sentence to make sure your word makes sense.

## Explicit, Systematic Instruction: Word Study and Recognition Checklist

Teacher: \_\_\_\_\_ Observer: \_\_\_\_\_ Content Area: \_\_\_\_\_ Date: \_\_\_\_\_

Category	Instructional Methods and Strategies (Check All Observed)	Observed Time Amount(s)	Comments
<b>Grouping Formats</b>	<input type="checkbox"/> Whole group <input type="checkbox"/> Teacher-led small groups <input type="checkbox"/> Independent work  <input type="checkbox"/> Mixed-ability small groups (e.g., workstations) <input type="checkbox"/> Partners		
<b>Explicit Instruction Components</b>	<input type="checkbox"/> Objective identified <input type="checkbox"/> Background knowledge activated <input type="checkbox"/> Modeling (e.g., thinking aloud) <input type="checkbox"/> Consistent language <input type="checkbox"/> Scaffolding when needed <input type="checkbox"/> Examples and nonexamples (as appropriate)  <input type="checkbox"/> Instruction paced appropriately <input type="checkbox"/> Guided practice <input type="checkbox"/> Checking for understanding <input type="checkbox"/> Multiple response opportunities <input type="checkbox"/> Extended practice opportunities <input type="checkbox"/> Immediate feedback (corrective when needed)		
<b>Word Study and Recognition Activities and Lessons</b>	<input type="checkbox"/> Advanced phonemic awareness activities <input type="checkbox"/> Word building <input type="checkbox"/> Word sorts <input type="checkbox"/> Word or sentence dictation <input type="checkbox"/> Decoding words  <input type="checkbox"/> Orthographic pattern instruction or practice <input type="checkbox"/> Analogizing (e.g., word family instruction and practice) <input type="checkbox"/> Syllable-level instruction and practice <input type="checkbox"/> Morpheme-level instruction and practice <input type="checkbox"/> Word-reading strategies applied in text reading		
<b>Materials Used</b>	<input type="checkbox"/> Grapheme tiles or cards <input type="checkbox"/> Sound-spelling cards <input type="checkbox"/> Word wall <input type="checkbox"/> Sound wall <input type="checkbox"/> Word list(s)  <input type="checkbox"/> Word cards <input type="checkbox"/> Decodable text <input type="checkbox"/> Instructional-level text <input type="checkbox"/> Other text type: <input type="checkbox"/> Other material:		

# Reading Big Words: Instructional Practices to Promote Multisyllabic Word Reading Fluency

Jessica R. Toste, PhD<sup>1,2</sup>, Kelly J. Williams, EdS<sup>1,2</sup>, and Philip Capin, MA<sup>1,2</sup>

## Abstract

Poorly developed word recognition skills are the most pervasive and debilitating source of reading challenges for students with learning disabilities (LD). With a notable decrease in word reading instruction in the upper elementary grades, struggling readers receive fewer instructional opportunities to develop proficient word reading skills, yet these students face greater amounts of texts with more complex words. Poor decoders, even those who can fluently read monosyllabic words, often have difficulty with multisyllabic words, yet the average number of syllables in words that students read increases steadily throughout their school years. As such, it is necessary to identify instructional practices that will support the continued reading development of students into the upper elementary years. This article discusses the difficulty involved in multisyllabic word reading and describes five research-based instructional practices that promote the multisyllabic word reading fluency of struggling readers, particularly those with LD.

## Keywords

word reading, instruction, multisyllabic words, upper elementary

Proficient readers are simultaneously able to decode letters and sounds in words while making sense of the text that they read. The ability to decode words fluently and the ability to comprehend are mutually important to the process of reading (National Reading Panel, 2000; Pressley & Allington, 2014; Snow, Burns, & Griffin, 1998). For students with disabilities, particularly learning disabilities (LD) in the area of reading, these are often skills that come with much difficulty. Therefore, these students require explicit instruction from their teachers, partnered with continued guided practice.

According to the most recent report by the National Assessment of Educational Progress (2015), only 36% of fourth grade students were performing at or above the proficient level in reading. Deficits in phonological processing that affect decoding skills are the primary challenge for students who struggle with reading in the elementary grades (Blachman, 2013; Leach, Scarborough, & Rescorla, 2003; Shankweiler, 1999; Vellutino, Fletcher, Snowling, & Scanlon, 2004; Yuill & Oakhill, 1991). In the upper elementary grades, the instructional focus shifts from word reading (i.e., teaching students how to read, or decode, individual words) to reading for understanding. With this decrease in word reading instruction, struggling decoders receive fewer

instructional opportunities to develop proficient reading skills, yet these students face greater amounts of texts with more complex words. It is no surprise that research shows struggling readers in upper elementary grades continue to struggle in later grades and become at risk for serious academic challenges (Brasseur-Hock, Hock, Kieffer, Biancarosa, & Deshler, 2011; Francis, Shaywitz, Stuebing, Shaywitz, & Fletcher, 1996; Moats, 1999; Partanen & Siegel, 2014; Vaughn et. al., 2003). As such, it is necessary to identify instructional practices that support the continued reading development of students in the upper elementary years. This article addresses the difficulty involved in multisyllabic word reading and describes five research-based instructional practices to promote the multisyllabic word reading fluency of struggling readers. While struggling readers benefit from this type of instruction, these practices are

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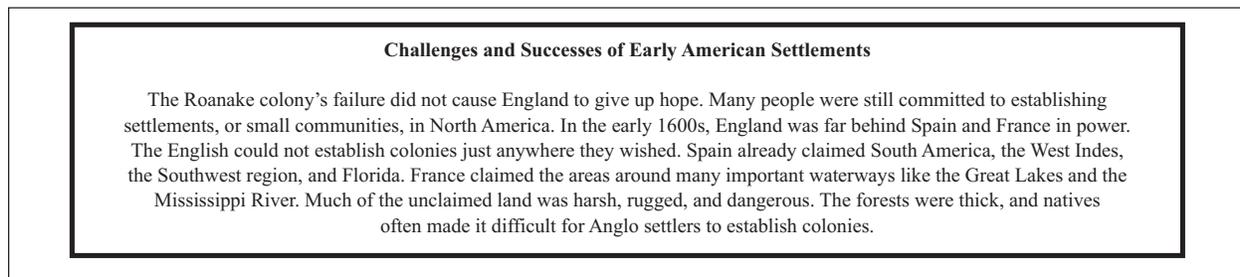
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**Figure 1.** Fifth Grade *Studies Weekly* Passage.  
Source: Reproduced with permission from *Studies Weekly* (2016).

particularly effective for students with LD who have more persistent and severe reading difficulties that require targeted, intensive instruction.

### The Difficulty With Big Words

As students move into upper elementary grades, there is a notable difference in the type of words they are being asked to read (Hiebert, Martin, & Menon, 2005). A student with LD who has learned the necessary skills to decode words such as *cat*, *dog*, *bench*, and *church* is now faced with words such as *competitiveness*, *advertisement*, *transportation*, and *measurement*. Poor decoders, even those who can read monosyllabic words fluently, often have difficulty with reading multisyllabic words (Duncan & Seymour, 2003; Just & Carpenter, 1987; Perfetti, 1986). These words are more complex, and struggling readers often do not have the skills necessary to read these *big words*. For example, Shesfelbine and Calhoun (1991) found that advanced readers utilize morphological knowledge and accurate letter-sound associations to read unfamiliar multisyllabic words, but poor readers focus on letter units and partial syllables. Similarly, others have reported that adept readers see words in morphological parts whereas struggling readers rely on contextual clues and pictures to identify unknown words (Archer, Gleason, & Vachon, 2003; Bhattacharya & Ehri, 2004).

Difficulty with word reading is an issue for older readers as much as for beginning readers, and their chances of success are greatly affected when instruction does not address these skills. Not only does this difficulty affect their reading fluency, but it also interferes with their ability to comprehend text. Decoding instruction often ends after second grade, but the average number of syllables in words that students read increases steadily throughout their school years. The average fourth grader encounters 10,000 new words each year, and most of these words have two or more syllables (Kearns et al., 2015; Nagy & Anderson, 1984). More importantly, often these words carry the meaning of a text (Carnine & Carnine, 2004). Consider the multisyllabic words that might be difficult for struggling readers in Figure 1.

Students often skip over or unsuccessfully decode multisyllabic words such as *colony*, *settlements*, or *unclaimed*. However, without the words *colony* and *settlements*, the meaning of this passage is impossible to decipher. The word *unclaimed* provides an important detail about colonized regions. Even with additional comprehension instruction focused on strategies such as self-monitoring or inferencing, the meaning of the passage would still lack clarity. When students allocate too much attention to decoding these multisyllabic words, they may not attend enough to the meaning of the text (LaBerge & Samuels, 1974; Perfetti, 1985; Stanovich, 1980).

### Multisyllabic Word Reading

Multisyllabic word reading instruction is effective in improving the word reading skills of struggling readers (Bhattacharya & Ehri, 2004; Diliberto, Beattie, Flowers, & Algozzine, 2008; Lenz & Hughes, 1990; Shesfelbine, 1990). Despite promising findings in these studies, recent research reveals new directions for multisyllabic word reading instruction. For example, students' knowledge of phonics-based rules does not necessarily predict their multisyllabic word reading skills, and no relationship appears to exist between knowledge of syllabication rules and successful reading (Kearns, 2015). Additionally, many struggling readers have deficits in phonological memory (Shankweiler, Crain, Brady, & Macaruso, 1992; Wagner & Torgesen, 1987), which may make it difficult for them to simultaneously process morphologically complex words and recall appropriate strategies. Ultimately, successful reading comprehension relies on students' exerting less attention when processing and reading words so they can dedicate more attention to understanding texts. This suggests that less cognitively demanding approaches to teaching multisyllabic word reading might enhance reading comprehension.

One approach for teaching multisyllabic word reading is to focus on the development of automaticity by providing multiple opportunities for students to manipulate and read

words rather than focusing on rule-based instruction. This helps students acquire word representations through repeated exposures to words and word parts within the context of their larger word units (Cunningham & Stanovich, 1991; Perfetti, 1992; Stanovich, 1996). Specifically, instruction moves from part to whole, introducing morphemes

- first in isolation,
- then in words, and
- finally in connected text.

The following instructional practices align with this progression.

### Practices for Multisyllabic Word Reading

In this section, five research-based instructional practices to support students' multisyllabic word reading development are presented. When students with LD receive supplemental reading instruction, many require continued focus on word study. This need not (and should not) be the sole focus of their supplemental instruction, but it is valuable for students to receive explicit, targeted instruction and opportunities for practice. These multisyllabic word reading practices are best used with students who are proficient decoders of most vowel patterns in monosyllabic words. If students are not proficient in monosyllabic word reading, instruction should first target vowel patterns that students do not know. This ensures they have the necessary decoding skills to begin working with more complex words.

Rather than provide rules-based instruction, these five practices focus on promoting automaticity. These practices are supported by previous research and have been recently investigated as part of a reading intervention developed and tested by our team (Toste, Capin, Vaughn, Roberts, & Kearns, 2016; Toste, Capin, Williams, Cho, & Vaughn, 2016). Across two studies, a total of 175 struggling readers in third through fifth grades were randomly assigned to receive a multisyllabic word reading intervention or business-as-usual reading instruction provided by the school. The intervention was delivered in small groups of 3 to 5 students by a trained tutor. Students who received this reading intervention experienced significant growth on word identification, decoding, and spelling compared to those who received standard reading instruction. Each intervention session included five instructional principles.

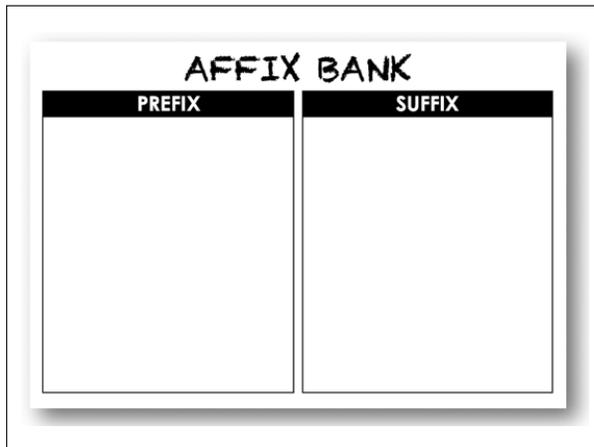
- Affix Learning | 2 to 3 min
- “Peel Off” Reading | 5 to 10 min
- Word-Building Games | 5 to 10 min
- Word Reading Fluency | 5 min
- Connected Text Reading | 10 min

### Affix Learning

The first instructional practice to support multisyllabic word reading is learning affixes. Teachers introduce an activity called Affix Bank in which students are explicitly taught high-frequency prefixes (e.g., *pre-*, *dis-*, *un-*) and suffixes (e.g., *-ing*, *-ly*, *-tive*). White, Sowell, and Yanagihara (1989) published a list of the most commonly used prefixes and suffixes in third to ninth grades. Learning these affixes supports greater efficiency when reading multisyllabic words. During Affix Bank, teachers introduce approximately three new affixes each day using the following instructional sequence:

- **Name it.** Teacher introduces a new affix by reading it aloud, writing it on a white board, and having students chorally read the affix. If an affix corresponds to more than one sound (e.g., *-ed* can be pronounced as /ed/, /d/, or /t/), then the teacher provides additional explicit instruction, and students practice all pronunciations. A more detailed example of this is provided in the next section.
- **Provide sample word.** Teacher provides a sample word that uses the affix and writes it on the whiteboard.
- **Define it.** Teacher provides a student-friendly definition of the affix. Define affixes only if meaning will be of high utility for students or it appears in highly transparent words (i.e., meaning of the word can be inferred from its parts). For example, the prefix *pre-* means before and helps students understand the meaning of common words such as prepay, precaution, or preview.
- **Students generate sample words.** The teacher asks students if they can think of other words that use the target affix.
- **Write it.** Students write each new affix taught on their Affix Bank chart. Organizing affixes by “prefix” and “suffix” creates a resource for students (see Figure 2). It can also be helpful for students to write a sample word on their charts.
- **Review it.** Students regularly review previously learned affixes with their Affix Bank chart or flashcards. This can be done in pairs, or the group can chorally read all of the affixes.

**What might this instruction sound like?** A teacher leading students in Affix Bank might use the following routine: “This is the prefix *de-*.” The teacher writes the affix on the whiteboard. “One word I know that begins with *de-* is defrost.” Teacher writes the word on the board. “This affix means remove. Because we know that this affix means remove, then we know the word *defrost* means to remove frost from something. Can you think of any other words that



**Figure 2.** Student Chart for Logging Affixes Learned.

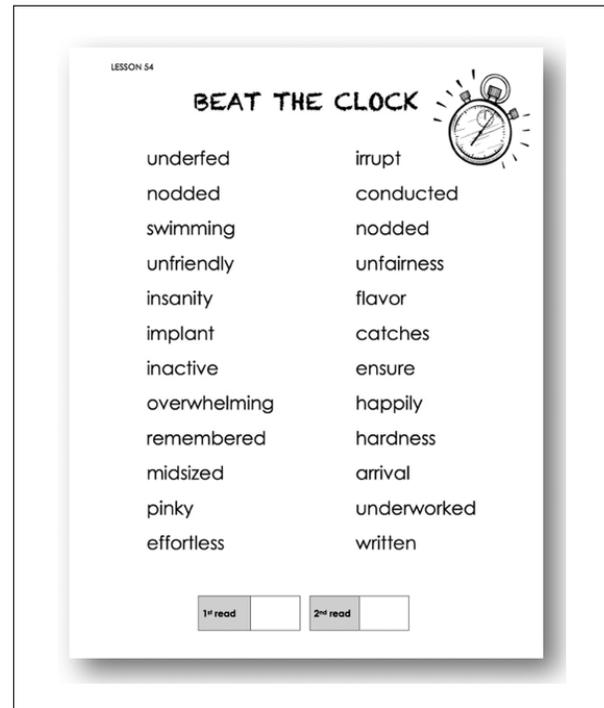
begin with the prefix *de-*?” The teacher encourages students to share their responses. “Now, let’s add *de-* to our Affix Bank.” Students copy *de-* in the prefix column of their chart. “Great! Let’s practice reading aloud all of our prefixes and suffixes.” Teacher uses flashcards for students to chorally read affixes.

### Teaching Affixes That Make More than One Sound

Some affixes correspond to more than one sound. For example, students are taught to say *-ed* as /ed/ like in the words *shouted*, *needed*, or *planted*. However, it can also make the sounds /t/ (e.g., *brushed*, *kicked*, *washed*) or /d/ (e.g., *rained*, *filled*, *hugged*). It is important to explicitly teach these sounds to students. The following script provides a guideline for this instruction: “The suffix *-ed* can make different sounds when we see it at the end of a word. There are three different sounds *-ed* might make. Let’s look at some examples.” To help students understand and recall, the teacher uses a poster or chart that has the three sounds and example words for each. “The first sound that *-ed* can make is /ed/. Look at the word I wrote on the board. This says ‘shout.’ When we add *-ed* to the end, it becomes ‘shouted.’ What sound did *-ed* say in ‘shouted?’” Students repeat the sound. The teacher follows this routine for additional affix sounds. When students are reading words with *-ed*, they are reminded to flex the sounds (e.g., try each sound for *-ed* if they are not sure).

### Peel Off Reading

Another instructional strategy that supports students’ practice and fluency in reading multisyllabic word reading is breaking apart or segmenting words into their parts. This is often called a *peel off* strategy, wherein students are asked to read the smaller words or word parts that they already



**Figure 3.** Sample Word List Used for “Peel Off” Reading.

know or can easily decode. The focus is on accurate and fluent word reading, not the meaning of the words or word parts. Teachers can use an activity called *Beat the Clock* to do this. Students are given a new list with approximately 40 multisyllabic words each day (see Figure 3), and teachers use the following instructional routine:

- **Underline affixes.** The teacher guides students in underlining affixes in each word. Lists vary in difficulty, beginning with only prefixes (e.g., *unclear*; *rewrite*) or only suffixes (e.g., *friendly*, *challenging*), progressing to lists both prefixes and suffixes (e.g., *invalid*, *guilty*), and finally lists where individual words have both prefixes and suffixes (e.g., *unfaithful*, *improbable*).
- **Choral read affixes in isolation.** Students chorally read underlined affixes. The teacher provides corrective feedback as necessary, ensuring all students pronounce affixes accurately.
- **Choral read words.** Next, the teacher and students read whole words aloud together. The teacher continues to provide corrective feedback as necessary.
- **Timed reading of words.** Following the practice, all students are given two opportunities to read the list of words. The teacher times each student while reading the entire list aloud, focusing on reading accurately during the first read. While one student is

**Table 1.** Word-Building Game Descriptions.

Game	Materials	Description
Quick Search	<ul style="list-style-type: none"> <li>• Base word cards</li> <li>• Affix cards</li> </ul>	Students read all affix and base word cards and place them face up on a table. Students take turns choosing one affix and one base word card. They read the parts separately and then read them together to make a word.
Build-a-Word	<ul style="list-style-type: none"> <li>• Base word cards</li> <li>• Affix cards</li> <li>• Small white boards</li> <li>• Dry-erase markers</li> </ul>	The teacher reads a base word card aloud, defines it, and uses it in a sample sentence. Then, the teacher adds an affix card to the base word. Students read the parts and then blend them together to make a real word. Then, students define the word using the affix and word definition.
Word Train	<ul style="list-style-type: none"> <li>• Base word cards</li> <li>• Affix cards</li> <li>• Engine and caboose cards</li> <li>• Pocket chart</li> </ul>	Students read aloud all affix cards and sort them into two piles: prefixes (engines) or suffixes (caboose). Then, they read the base word cards and place each one in the center of the pocket chart. Students choose an affix card, place it before or after the base word card, read the parts, and then read the whole word aloud. Students then move the affix down the pocket chart and read with each base word card.
Elevator Words	<ul style="list-style-type: none"> <li>• Base word cards</li> <li>• Affix cards</li> <li>• Pocket chart</li> </ul>	Students read aloud affix cards and place prefixes on the left side of the pocket chart and suffixes on the right side. Then, students read aloud the first base word card, place it in the top row of the chart, combine the parts, and then read the new word. Then, students move the base word card down the pocket chart to read with each of the affixes.
Spinner Words	<ul style="list-style-type: none"> <li>• Plastic spinners (2)</li> <li>• Dry-erase markers</li> </ul>	The teacher writes the five base words on one spinner and affixes on the second spinner. Students read aloud the affixes and base words and then take turns spinning the spinners. Students combine the parts on the spinners and read each word aloud.

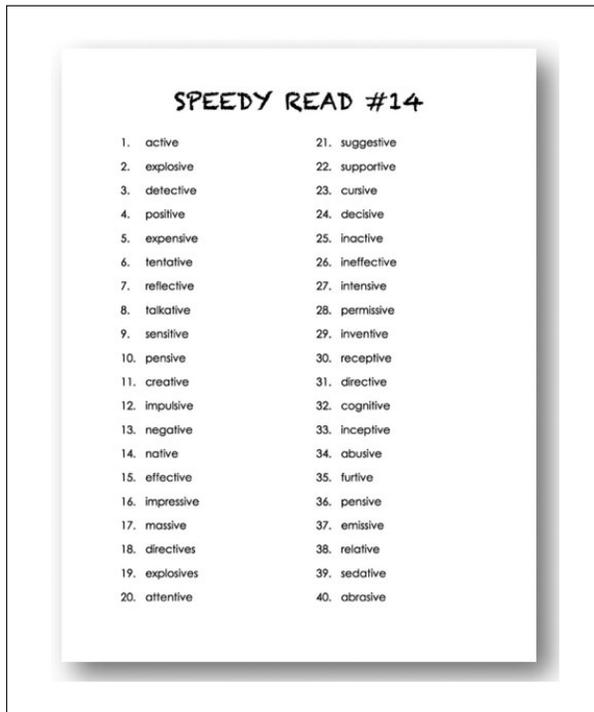
reading, the other students follow along with their fingers on their own lists. The teacher has students record their time in seconds for their first read in the box at the bottom of their Beat the Clock word list. The teacher provides each student the opportunity to read the list independently twice and record his or her times. During the second reading, students focus on maintaining accuracy while trying to beat the clock (i.e., improving on their initial time).

## Word-Building Games

During the instructional practice, students do the opposite of peel off reading; the focus here is on assembling or blending word parts together. To make this practice more engaging, a variety of word-building games that emphasize automaticity of the reading process can be used. Before introducing the game, the teacher first selects a number of base words (e.g., *judge*, *extend*, *thought*, *visible*, *strong*). After introducing base words, students then play a game that provides them with multiple opportunities to practice building and reading big words. Students build both real and pseudo (nonsense) words; this ensures that they are able to work on the skills necessary for quick and accurate decoding of unknown words. Table 1 provides descriptions of five different word-building games: Quick Search, Build-a-Word, Word Train, Elevator Words, and Spinner Words. Although these games differ slightly, they follow a similar instructional format:

- **Choral read base words.** Students are introduced to a set of base words that they will be using to build longer words; teacher holds up an index card with the word and reads it aloud, and students repeat each word.
- **Review affixes (as necessary).** If the students have not completed Affix Bank or a similar activity in this lesson, the teacher reviews all of the affixes previously taught. This can be done in pairs, or the group can chorally read all of the affixes.
- **Attach a prefix and/or suffix to base word.** Students build words by placing a base word beside a prefix and/or suffix. The teacher models this first.
- **Read all word parts.** The students read each word part by pointing and saying (e.g., “un-” / “faith” / “-ful”). Do not discuss the meaning of the affixes. The focus is blending word parts to read accurately and fluently.
- **Say it fluently!** The student blends the word parts together and pronounces the whole word (e.g., “unfaithful”). Students repeat Steps 3 to 5 for continued practice; they can take turns in a small group or work with partners to do this.

*How might you differentiate instruction?* Teachers can use several variations when playing the games, as described in Table 1. To simplify, the teacher may choose to play any of these games using only prefixes or only suffixes. Limiting the game to only prefixes or suffixes makes the task easier



**Figure 4.** Sample Word List Used for Word Reading Fluency Practice.

for students as they do not have to identify the type of affix used in the word. To make it more challenging, students create words using both prefixes and suffixes. In this case, students blend words that have at least three syllables. Finally, a teacher could ask students to build only real words. The teacher could also have students write all of the real words they build on the board or in their notebooks.

## Word Reading Fluency

Researchers have shown that an excellent predictor of student reading fluency is the amount of time students spend reading. For struggling readers, this reading practice should be targeted, for example, words with the same patterns (e.g., phonograms) or multisyllabic words. Student practice should also include immediate, corrective feedback from the teacher. For example, if students do not know the medial sound in the word *boil*, the teacher might provide a correction by noting which sound was incorrect: “This vowel team says /oi/. What sound? So this word is *boil*. What word?” If the student reads a word incorrectly or pauses for more than 2 s, the teacher provides the word and asks the student to repeat the word: “This word is *colony*. What word?” The teacher may also choose to wait until the end of a timed reading to provide corrections, so as not to interfere with the students’ pacing.

One effective instructional practice focused on word reading fluency is the use of timed reading of targeted word lists, which supports students in their reading accuracy and rate. Teachers can implement an activity called Speedy Read, which is simple but highly structured:

- **Teacher-led choral reading.** Students are first given a word list that has similar phonetic patterns and asked to chorally read the list aloud with the teacher. An example of a Speedy Read word list can be found in Figure 4.
- **Timed reading.** Then, each student is given an opportunity to read for 30 seconds while the teacher tracks the accuracy of responses. The teacher provides corrective feedback by having students reread incorrectly pronounced words. After reading, students record the number of words read on a chart to help monitor their progress.
- **Listen and follow.** While a student is completing his or her 30-second timed reading, the other students in the group follow along with the list. For students who have more difficulty with this task, the teacher can provide additional supports by having them read after a peer who has provided a model of fluent reading.

*What might this instruction sound like?* “It’s time for Speedy Read.” Distribute copies of today’s word list to students. “Let’s do our choral read first. As we read each word, I want you to follow along with your finger. Let’s go!” Read the words chorally as a group.

“Now it’s your turn to read the words independently. Let’s see how many words you can each read in 30 seconds! \_\_\_\_\_ will go first. Is everyone pointing? Great. Ready? Go.” Start the timer. After 30 seconds have elapsed, say, “OK, good work! On your Speedy Read chart, write how many words you read correctly in 30 seconds.”

## Connected Text Reading

The final instructional practice, while not directly targeting multisyllabic words, moves students’ fluency practice from the word level to the text level. It is important for students to practice their reading with connected text (e.g., sentences and passages). Teachers should be purposeful in selecting text for them to read. For students with LD, who are struggling with reading, gradual integration of multisyllabic words supports skill development. Rather than begin reading long passages immediately, prepare sentences that target multisyllabic word reading skills that students have been practicing. For example, students can read:

- maze sentences that require them to select the correct affix for the base word, checking that it makes sense;

**Table 2.** Sample Sentence Reading Tasks.

Sentence Type	Examples
Maze sentences	The teacher <u>guided OR guiding</u> the students through the reading lesson. When he saw Kathy's <u>expressed OR expression</u> , he knew that she was upset.
Cloze sentences	In the United States, we <u>import OR report</u> most of our bananas from Central and South America. Wednesday is in the middle of the week. We say that it is <u>week</u> . Mr. Mort had the children sit on the rug in a <u>circle</u> to listen to the story.
Whole sentences	My little brother knocked down my Lego building when he got mad at me. I had to <u>construct</u> it. Carter's substitute teacher would not let him display his artwork on the board. The pain in my ankle would not subside. Finally, it went away when I applied ice to it. I was an inactive member of the soccer team because I was injured.

- cloze sentences that require them to insert the missing affix to complete the word; or
- whole sentences with the same multisyllabic words.

Table 2 provides examples of these sentence reading tasks.

Passage reading focuses on expository text that includes many multisyllabic words. Teachers can use the following routine. Following this format increases the students' opportunities to practice reading text aloud repeatedly while also providing corrective feedback.

- **Key words.** The teacher introduces and defines key words. These are words that are central to the meaning of the story; introducing them supports students' fluency and comprehension.
- **Repeated reading practice.** The teacher leads students in a repeated text reading. Students read the text aloud at least two times using various oral reading practices: choral read, whisper read, or echo read.
- **Note useful words.** The teacher calls students' attention to irregular words or multisyllabic words. Noting multisyllabic words helps students make the connection from word-level and text-level practices.
- **Check for understanding.** When students have completed their reading of the passage, the teacher asks comprehension questions to check for understanding. Depending on the focus of the overall lessons with each group of students, the teacher might choose to ask more in-depth, higher order questions.

## Summary

The set of routines described in this article provides teachers with a series of research-based instructional practices that promote multisyllabic word reading fluency. These practices can be easily integrated into small-group instruction and intervention, either in the general education classroom or

resource room setting. They can easily be incorporated into reading goals for students' individualized education programs. Some sample individualized education program goals might be the following:

- Given a list of the 20 most common prefixes and suffixes, the student will read aloud each prefix or suffix accurately within 25 seconds.
- Given a list of 20 two- and three-syllable words, the student will read the words automatically (within 1 second) with 95% accuracy.

All five practices are appropriate within daily intervention programs for students with LD; however, teachers may choose to use any combination of these practices based on the needs of their students. One of the fourth graders who participated in an intervention development study (Toste et al., 2016) noted,

A good reader focuses on the words, looking at them and chunking them. You have to know a lot of big words because you're gonna see a lot of big words when you read. It can be a very important thing. If you don't know what they say, then you miss them and you won't know what the story means.

Students understand the challenges that come along with being unable to read words accurately and fluently. Increased skill in decoding multisyllabic words promotes students' continued development as proficient readers, as well as supporting their achievement into the upper elementary grades and beyond.

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## English and Spanish Sounds

English consonant sounds present in Spanish	<i>/n/, /p/, /k/, /f/, /y/, /b/, /g/, /s/, /ch/, /t/, /m/, /w/, /l/, /h/</i>
English consonant blends present in Spanish	<i>pl, pr, bl, br, tr, dr, cl, cr, gl, gr, fl, fr</i>
English consonant sounds that are difficult for English language learners	<i>/d/ (can be pronounced as /th/), /j/, /r/, /v/, /z/, /sh/, /zh/, /th/</i>
English consonant blends not present in Spanish	<i>st, sp, sk, sc, sm, sl, sn, sw, tw, qu, scr, spr, str, squ</i>
English vowel sounds not present in Spanish	<i>man, pen, tip, up</i> r-controlled vowels schwa sound <i>caught, could, use</i>
Challenging final English sounds	<i>rd, st, ng, sk, ng, z, oil, mp, dg</i>

Adapted from Helman, 2004.



## Monitoring Students' Progress: Word Study and Recognition

### Questions to ask when listening to a student read aloud

Can the student read some words in context that he or she missed in isolation?

Does the student miss words in context that he or she read correctly in isolation?

Does the student sound out the word, sound by sound?

Does the student try to read the word in chunks (e.g., /bl/ /äk/, /fäb/ /yū/ /lūs/)?

In Spanish, does the student read the word in syllables (e.g., /bo/ /ta/)?

Does the student guess the word without trying to sound it out?

Does the student rely on picture cues?

Does the student use context after decoding an unfamiliar word to check that it makes sense?

Does the student self-correct some errors?

Does the student read slowly with frequent hesitations and repetitions?

As the year progresses, are more and more words becoming sight words for the student? Does the student automatically recognize many multisyllabic words in addition to single-syllable words?

### Questions to ask as you analyze spelling errors

Does the student confuse voiced and unvoiced consonant sounds (e.g., /p/ vs. /b/)?

Does the student confuse consonants produced similarly (e.g., /m/ vs. /b/, /f/ vs. /th/)?

Does the student confuse stop sounds with continuant sounds (e.g., /ch/ vs. /sh/)?

Does the student misspell initial blends or final blends in words?

Does the student lose nasal sounds (e.g., /m/, /n/, /ng/)?

Does the student confuse short-vowel sounds, long-vowel sounds, or both?

Does the student confuse vowel teams (e.g., *ee* vs. *ea*)?

Does the student break orthographic conventions (e.g., *-ck* for /k/ after a short vowel)?

How does the student's multisyllabic-word spelling compare to his or her single-syllable spelling?

Does the student use knowledge of morphemes (e.g., prefixes, roots) to spell multisyllabic words correctly?



# MULTISYLLABIC WORD READING

## LESSON 13

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### OBJECTIVE

Students will read and spell multisyllabic words.

### MATERIALS

- Lesson 13 word cards\*
- Syllable cards\*
- Syllable squares worksheet\*
- Syllable squares template\*
- Syllable squares tokens\*
- Syllable football game board\*
- Syllable football token\*
- Spinner with syllable type sections\*\*
- Syllable type word spelling worksheet\*
- Beginning with... tokens\*
- Decodable text, such as a kids' magazine or newspaper
- Board and markers or chalk for teacher
- Personal whiteboards and dry-erase markers for students
- Notebook paper

## TIPS

- Refer to the Appendix for a list of multisyllabic words.
- Make sure that students already have mastered previously learned syllable types.
- Use words that contain only learned syllable types.
- The letter *y*, at the end of a multisyllabic word, usually is pronounced /ē/.
- Correct students' pronunciation of syllables and word parts:
  - If a student stresses the wrong syllable—for example, stressing the first syllable in *prohibit*—use the correct pronunciation when saying something similar to the following: “The word is pronounced *prohibit*. Say *prohibit*.”
  - If a student mispronounces the schwa sound /uh/ in an unaccented syllable—for example, pronouncing *wagon* as /wag/ /on/—use the correct pronunciation when saying something similar to the following: “The word is pronounced *wagon*. Say *wagon*.”
  - If a student applies the word reading strategy correctly but does not say a recognizable word—for example, saying /prūd/ /ent/, instead of /prū/ /dent/—guide the student to try dividing the word differently. For example, say something similar to the following: “How would you say the word if the first syllable was an open syllable?”
- Scaffold instruction by starting with less complex words that follow a similar pattern. For example, have students read or spell words with two closed syllables, then words with a closed syllable and a VCe syllable, then words with a closed syllable and an open syllable, and so on.
- Provide direct feedback to students.

## DAILY REVIEW

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### AFFIXES

On the board, write the words *pleading*, *unlock*, *renew*, *handful*, and *distrustful*. Review affixes by having students read the words and identify the base words and affixes.

**Teacher:** Raise your hand to tell me what an affix is and give me an example...Francisco?

**Francisco:** It's something that is added to the end of a word or the beginning of a word. The word *nonstop* has *non* added to *stop*.

**Teacher:** Thank you, Francisco. That was a good explanation. Does the meaning of *stop* change when the prefix *non* is added to it?

**Francisco:** Yes. *Nonstop* means that something doesn't stop.

*[Point to pleading.]*

**Teacher:** Tanya, please read the word and tell me the base word and the affix.

**Tanya:** *Pleading*: The base word is *plead*. The suffix is *ing*.

**Teacher:** Nice job. So, is a suffix added to the beginning or end of a word?

**Students:** A suffix is at the end of a word.

**Teacher:** Eric, read the next word, please. Then say the base word and the affix.

**Eric:** *Unlock*: Base word is *lock*; the prefix is *un*.

**Teacher:** Excellent. Let's read the rest of the words. Say the whole word. Then say the base word and the affix.

## OPENING

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**Teacher:** Let's learn some more about multisyllabic words. You've already learned how to read two kinds of multisyllabic words: compound words and words with affixes. This lesson will teach you a strategy to use with all multisyllabic words.

Many words in textbooks and novels have more than one syllable. These words can look long and difficult to read, but the strategy will help you break down words into small parts that are easy to read. Then, you can put the small parts together again to read the whole word. In this way, you will increase the number of words you can read.

## MODEL AND TEACH: ACTIVITY 1

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### HEARING SYLLABLES

Say 10 to 12 multisyllable and single-syllable words. Demonstrate how to “hear” the number of syllables by clapping each syllable. Tell students that each syllable has one vowel sound. Explain that a syllable can be a word (as in a compound word), an affix, or a part of a word.

**Teacher:** A syllable is a part, or chunk, of a word. A syllable has one vowel sound. You can hear the syllables in words. Listen as I demonstrate.

*[Clap each syllable as you say it.]*

**Teacher:** *Pic-nic*: *Picnic* has two syllables, *pic-nic*.

I’ll say other words. Repeat and clap after me: *un-like-ly*.

*[Students clap as they repeat.]*

**Students:** *un-like-ly*

**Teacher:** How many syllables in *unlikely*?

**Students:** Three syllables.

**Teacher:** In *unlikely*, the affixes *un* and *ly* are each a syllable.

The next word is *shrug*.

*[Students clap as they repeat.]*

**Students:** *Shrug*: one syllable.

**Teacher:** *Footprint*: How many parts, Amanda?

*[Amanda claps as she repeats.]*

**Amanda:** *Foot-print*: two parts.

**Teacher:** Great! *Footprint* is a compound word. Each small word in *footprint* is a syllable.

The next word is *remember*. How many parts, Eric?

*[Eric claps as he repeats.]*

**Eric:** *Re-mem-ber*: three parts.

Say more words and identify the number of syllables as necessary.

### TIPS

- Because this activity does not involve decoding, include words that are familiar or interesting to your students, even if the words contain syllable types students have not yet learned. For instance, include students' names, the school name or mascot, or geographic locations (e.g., *encyclopedia*, *pepperoni*, *transcontinental*).
- Use this activity to introduce syllables. If students can "clap" the syllables in a variety of words with ease, move to the next activity on reading multisyllabic words.

## MODEL AND TEACH: ACTIVITY 2

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### MULTISYLLABIC WORD READING STRATEGY

#### DECODING

Write *napkin* and *department* on the board. Model and teach the strategy for reading multisyllabic words:

1. Find the vowels in the word.
2. Look for syllables or word parts you know.
3. Pronounce each syllable or word part, based on syllable types and sounds you know.
4. Combine the syllables or word parts to form the word.

**Teacher:** When you see a long word, there are steps you can follow to read it. Look at this word.

*[Point to napkin.]*

**Teacher:** First, I find the vowels in the word. I will underline each vowel.

*[Underline a and i.]*

**Teacher:** Because there are two vowels separated by consonants, there will probably be two syllables.

Second, I look for syllables or word parts I know. There's the word **nap** at the beginning, so I will underline it.

*[Underline **nap**.]*

**Teacher:** I see a closed syllable at the end of the word. I'll underline that, too.

*[Underline **kin**.]*

**Teacher:** Next, I say each syllable, based on its syllable type and the sounds I know.

The first syllable is **nap** because it is a closed syllable and has a short vowel sound. Because the second syllable...

*[Point to **kin**.]*

**Teacher:** ...is a closed syllable, it has a short vowel: /kin/.

Last, I combine the syllables to form the word.

*[Point to each syllable as you say it, and then slide your finger under the whole word as you say it.]*

**Teacher:** *nap-kin, napkin*

Let's read the next word.

*[Point to **department**.]*

**Teacher:** First, find the vowels. There are three vowels: **e**, **a**, and **e**.

*[Underline the vowels.]*

**Teacher:** Next, look for syllables or word parts you know.

*[Underline each word part as you think aloud.]*

**Teacher:** It has **de** at the beginning. That's a prefix we learned. I see a word I know, **part**, in the middle. It looks like there's a closed syllable at the end.

Next, say each syllable. You say the syllables as I point to each one.

*[Point to the syllables as students say them.]*

**Students:** /dē/ /part/ /ment/

**Teacher:** Last, combine the syllables to form the word.

**Students:** *de-part-ment, department*

### ADAPTATION

Ask students to identify syllable types in words—for example:

- What is the *r*-controlled syllable in *department*? (*part*)
- What is the closed syllable in *department*? (*ment*)
- What is the open syllable in *department*? (*de*)

## MODEL AND TEACH: ACTIVITY 3

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### SPELLING MULTISYLLABIC WORDS

#### ENCODING

Model how to spell multisyllabic words by using the following steps:

1. Say the word.
2. Say the syllables that form it.
3. Spell and write each syllable.
4. Check your spelling by reading the word you wrote.

**Teacher:** When spelling a multisyllabic word, first you say the word. For now, we'll say it aloud, but later, you may read the word silently. Then, you identify the syllables and spell and write the syllables together as a whole word. I'll model the steps, using the word *insist*.

I say the word: *insist*.

I say each syllable: *in-sist*.

I spell each syllable and write them together as a whole word.

*[Write as you say the letters.]*

**Teacher:** /in/, *i-n*; /sist/, *s-i-s-t*.

I read the word: *insist*.

Let's follow the same steps to spell another multisyllabic word. The word is *rotate*. Repeat the word, please.

**Students:** *rotate*

**Teacher:** I say each syllable: *ro-tate*. Please repeat.

**Students:** *ro-tate*

**Teacher:** To spell each syllable, I use what I've learned about syllable types. /rō/ ends in a long vowel sound, so it is an open syllable.

*[Write each syllable as you say the letters.]*

**Teacher:** I write *r-o*. /tāt/ has a long vowel sound followed with a consonant, so it's a VCe syllable. It's spelled *t-a-t-e*.

The last thing I do is check the word by reading it. Repeat after me.

*[Point to each syllable as you say it.]*

**Teacher:** *ro-tate, rotate*

**Students:** *ro-tate, rotate*

**Teacher:** Let's spell another word. I'll remind you of the steps to follow. The word is *volcano*. Repeat the word.

**Students:** *volcano*

**Teacher:** Say each syllable.

**Students:** *vol-ca-no*

**Teacher:** Use what you've learned about syllable types to spell each syllable. Say and spell each syllable and write the letters as you say them.

**Students:** /vol/, *v-o-l*; /cā/, *c-a*; /nō/, *n-o*

**Teacher:** Read the word to check your spelling. Point to each syllable as you say it, and then say the whole word.

**Students:** *vol-ca-no, volcano*

**Teacher:** Excellent job! Let's practice spelling more multisyllabic words.

Continue dictating words for students to spell.

## GUIDED PRACTICE: ACTIVITY 1

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### COMBINING SYLLABLES

#### DECODING

Compile syllable cards that combine to form real words. Show the cards that form a word. Have students read each syllable and then combine the syllables to form the word. Question students to reinforce and monitor their knowledge of syllable types.

**Teacher:** Each card I show you has a syllable on it. When the syllables are combined, they form a word. Figure out how to say each syllable by its syllable type. Say each syllable as I point to it. When I slide my finger under both syllables, combine them to say the whole word. I'll show you an example.

*[Display **lim** and **bo**. Point to **lim**.]*

**Teacher:** A consonant closes in the vowel. That means it's a closed syllable, which has a short vowel sound: /lim/.

*[Point to **bo**.]*

**Teacher:** This syllable has one vowel that is open. The vowel is long in an open syllable: /bō/.

*[Slide your finger under both syllables.]*

**Teacher:** *Limbo.*

Now, it is your turn.

*[Display **rep** and **tile**. Point to **rep**.]*

**Students:** /rep/

*[Point to **tile**.]*

**Students:** /tīl/

*[Slide your finger under both syllables.]*

**Students:** *reptile*

**Teacher:** Excellent. Tanya, which syllable has a long vowel sound, and what is the vowel sound?

**Tanya:** /tīl/: It says /ī/.

**Teacher:** Next word.

*[Display **dol** and **phin**. Point to **dol**.]*

**Students:** /dol/

*[Point to **phin**.]*

**Students:** /fīn/

*[Slide your finger under both syllables.]*

**Students:** *dolphin*

**Teacher:** Good job combining syllables! How many vowels in *dolphin*, Amanda, and which ones?

**Amanda:** Two: *o* and *i*.

## ADAPTATIONS

- Instead of using syllable cards, write syllables on the board.
- Display syllable cards for a word in random order and have students rearrange the cards to form the word (*ber cu cum* becomes *cucumber*). Have students then read the word.
- Display syllable cards that form a nonsense word. Have students read each syllable and then combine syllables to read the nonsense word.

## GUIDED PRACTICE: ACTIVITY 2

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### SYLLABLE SQUARES

#### DECODING

Before doing this activity, review how to locate a square, based on its grid coordinate.

Distribute the syllable squares worksheet, which has a 36-square grid with columns labeled A to F and rows labeled 1 to 6. A different word is in each square, including a variety of multisyllable words and a few single-syllable words. Place tokens with the grid coordinates (A1, A2, etc.) on them in a bag or box. Have a student pick a token from the bag. Write on the board the word from the square at that coordinate. Have students use the word reading strategy to underline the word's vowels and syllables on their worksheet. Have a student tell you how to mark the word's vowels and syllables on the board. Have students say the syllables and then say the whole word.

**Teacher:** You have a grid with 36 squares and a word in each square. I have a bag with 36 tokens, each with a grid coordinate for a square. You'll take turns picking a token to determine the word that we will read. Use the word reading strategy to underline the word's vowels and word parts on your worksheet. I'll then write the word on the board, and you'll tell me how to underline its parts. Then we'll read the word.

I'll go first to demonstrate. I picked D2. Everyone, point to square D2.

*[As students find the square, write the word **classic** on the board.]*

**Teacher:** What is the first step in the word reading strategy, Amanda?

**Amanda:** You find the vowels: *a* and *i*.

**Teacher:** I'm going to underline each vowel.

*[Underline a and i.]*

**Teacher:** What is the next step, Eric?

**Eric:** Look for word parts you know. I see *class*.

**Teacher:** Excellent! I'll underline *class*.

*[Underline class.]*

**Teacher:** Do you see other word parts?

**Eric:** There's a closed syllable at the end: *ic*.

**Teacher:** Nicely done! You are really using what you know about syllable types

*[Underline ic.]*

**Teacher:** What's the next step, Tanya?

**Tanya:** Say the syllables.

*[Point to class.]*

**Teacher:** Say the first syllable, everyone.

**Students:** /klas/

*[Point to ic.]*

**Teacher:** Say the next syllable.

**Students:** /ik/

**Teacher:** Francisco, what's the final step?

**Francisco:** Say the word.

**Teacher:** Let's combine the syllables to say the word

*[Slide your finger under the word.]*

**Students:** *classic*

**Teacher:** Beautiful job. Amanda, your turn to pick a token.

**Amanda:** Square A5.

**Teacher:** Everyone point to A5.

*[The word is entertain.]*

**Teacher:** What is the first step?

**Students:** Find the vowels.

**Teacher:** Correct. Everyone, please underline the vowels. What did you underline, Francisco?

**Francisco:** I underlined *e, e, a, i*.

**Teacher:** What is the next step?

**Francisco:** Look for word parts or syllables that you know.

**Teacher:** Mark the word in the square to show where the syllables or word parts are.

*[Students underline the word parts.]*

**Teacher:** Amanda, please tell me the word parts you found.

**Amanda:** I see the word *enter*.

**Teacher:** Great job! Tanya, do you see other word parts or syllables?

**Tanya:** The last part of the word looks like a syllable with a letter combination: /tān/.

**Teacher:** Yes, that's right. Let's read the word parts together.

*[Point to each word part.]*

**Students:** *enter, tain*

**Teacher:** Now, combine the parts to read the word.

*[Slide your finger under the whole word.]*

**Students:** *entertain*

Continue applying the strategy to read words. Ask questions so students have an opportunity to demonstrate their understanding of syllable types and multisyllabic words.

### TIP

Put the worksheet in a transparent page protector and use a dry-erase marker, so students can easily self-correct.

### ADAPTATION

Choose a student to mark the word on the board.

## GUIDED PRACTICE: ACTIVITY 3

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### SYLLABLE FOOTBALL

#### DECODING

Gather word cards that include of a variety of learned syllable types and multisyllabic words.

Divide students into two teams. Show the game board as you explain how to play:

1. Choose the team that goes first (Team A).
2. Position the ball on the 50-yard line.
3. Have a student on Team A pick the top card from the stack, read the word, and identify the number of syllables in the word. (Make sure that all members of each team take turns reading words.)
4. If the student correctly reads the word and identifies the number of syllables, move the ball 10 “yards” per syllable toward the opposing team’s (Team B) end zone.
5. If the student is incorrect, use questioning to guide him or her toward the correct answer, but do not move the ball. It is then the other team’s turn.
6. Team B then picks a word, reads it, identifies the number of syllables, and, if correct, moves the ball toward Team A’s end zone.
7. A team earns 1 point by crossing the opposing team’s goal line and scoring a touchdown.
8. After a touchdown is scored, play resumes at the 50-yard line.

Assign students to teams and determine which team goes first.

**Teacher:** In this football game, teams score points by correctly reading and identifying the number of syllables in words. The ball starts in the middle of the field on the 50-yard line. A student on Team A picks a card from the pile, reads the word, and says how many syllables the word has. If the student is correct, he or she moves the ball toward Team B's end zone. The ball moves 10 yards for each syllable in the word. Then, a student on Team B picks a card, reads the word, and counts the syllables. If the student is correct, he or she moves the ball toward Team A's end zone. The teams will take turns reading words.

Tanya, you're the first reader on Team A. Pick a card, read it, and say how many syllables it has.

**Tanya:** *Dis-re-spect*: three syllables.

**Teacher:** You did a good job saying the syllables. Be sure to combine the syllables to form the whole word.

**Tanya:** *disrespect*

**Teacher:** Excellent! You read the word correctly and you said there are three syllables, so you get to move the ball 30 yards toward Team B's end zone. While she is doing that, who can tell me whether there is an open syllable in *disrespect*?

**Francisco:** It's the middle syllable: *re*.

**Teacher:** That's correct. Francisco, your turn to read a word for Team B.

*[The word is flake.]*

**Francisco:** *flakey*

**Teacher:** Look at the pattern at the end of the word.

*[Point to the letters as you say them.]*

**Teacher:** There's a vowel, *a*, a consonant, *k*, and an *e*. That's a VC*e* pattern.

**Francisco:** Oh, yeah, the *e* doesn't say anything.

**Teacher:** So what's the word?

**Francisco:** *flake*

**Teacher:** That's right.

*[Team B's game piece does not move.]*

**Teacher:** Now, it's Team A's turn.

Continue playing the game. Consider setting a time limit or a winning number of points.

## GUIDED PRACTICE: ACTIVITY 4

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### SYLLABLE TYPE WORD SPELLING ENCODING

Distribute the worksheet, which has categories for each learned syllable type (closed syllable, open syllable, *r*-controlled, letter combination, *VCe*). Write the names of the syllable types on different sections of a spinner. Have a student spin. Dictate a word that contains that syllable type; the word may also contain other known syllable types. Have students write the word in the corresponding column and circle the corresponding syllable.

**Teacher:** We're going to spell multisyllabic words and reinforce what we have learned about syllable types. We'll take turns with the spinner, which is labeled with the syllable types that we've learned. I'll dictate a word that contains the syllable type the spinner lands on. The word might also contain other syllable types, so listen carefully. You'll write the word in the worksheet category that matches where the spinner landed. After you write the word, circle the syllable that matches the syllable type.

I'll review each of the steps as you spell the first word. Amanda, please spin.

*[Amanda spins "letter combinations."]*

**Teacher:** The word is *retreat*. Repeat the word.

**Students:** *retreat*

**Teacher:** Say each syllable.

**Students:** *re-treat*

**Teacher:** Point to the category where you will write the word.

*[Students point to the letter combination column.]*

**Teacher:** Use what you've learned about syllable types to spell each syllable aloud and on paper.

*[Students answer and write.]*

**Teacher:** Could you spell it for us, Francisco?

**Francisco:** /rē/, r-e; /trēt/, t-r-e-a-t

**Teacher:** Now, everyone read the word to check your spelling. Point to each syllable as you say it and then say the whole word.

**Students:** re-treat, retreat

**Teacher:** Now, circle the letter combination syllable.

*[Students circle treat.]*

**Teacher:** Good job! Eric, explain why you circled *treat*.

**Eric:** The *e* and *a* go together. They make one sound.

**Teacher:** That's right. They are a combination of letters that make the vowel sound in the syllable. Amanda, look at the other syllable, *re*. Is it an open syllable or closed syllable? Be sure you can explain your answer.

**Amanda:** It's an open syllable because the *e* makes a long sound.

Continue spinning and dictating words.

### TIP

Prepare several words for each syllable type, as it can be difficult to think of them on the spot.

### ADAPTATIONS

- Include a "free choice" category on the spinner. When landed on, the student gets to choose any syllable type.
- At the end of the activity, read all the words, category by category.

**INDEPENDENT PRACTICE: ACTIVITY 1** 

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**SYLLABLE GRAB****DECODING**

Place 15 to 20 initial syllable cards in one bag and 15–20 final syllable cards in another bag. Have each student take 3 to 5 cards from each bag and form as many real and nonsense words as possible in 1 minute. After the 1 minute, have students read their words to a partner. Return the cards to the bags and repeat the activity.

**ADAPTATIONS**

- Instead of returning the cards to the bag, have students trade cards with one another.
- Include a bag with middle syllable cards, so students form and read three-syllable words.

**INDEPENDENT PRACTICE: ACTIVITY 2** 

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**SYLLABLE SEEKER****DECODING**

Distribute copies of a decodable, high-interest text. Have students read the text and underline multisyllabic words. With a partner or the group, have students take turns reading the sentences that contain the multisyllabic words.

**INDEPENDENT PRACTICE: ACTIVITY 3** 

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**BEGINNING WITH...****ENCODING**

Place 26 tokens, each with a letter on it, in a bag. Have a student pick a token from the bag. Dictate a word that begins with that letter (or dictate a word that begins with *ex* if a student draws the *x* token). Have all students write the word on a whiteboard.

**TIPS**

- Prepare a list of words beginning with each letter of the alphabet.
- Carry over this activity day to day until all letters of the alphabet are used.

**ADAPTATIONS**

- Write the alphabet on the board and erase each letter as it is used.
- Give students a worksheet with an alphabet grid. Have students write each word in the square that corresponds to the initial letter.

**MONITOR LEARNING** 

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Note areas of difficulty and provide extra practice. Provide review of syllable types as necessary.

**GENERALIZATION** 

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Read a content area text with the students. Ask students to notice how many multisyllabic words there are and how the strategy helps students to read many more words and to understand what they read.

**LESSON 13 WORD CARDS**

Atlantic	consist	decay
activate	bronco	debate

First of 6 pages

**SYLLABLE CARDS**

con flict	ba sin	de clare
--------------	-----------	-------------

First of 14 pages:  
Two- and three-syllable words included

**SYLLABLE SQUARES**

	A	B	C	D	E	F
1	pretend	decay	punish	basic	unfold	launch
2	stride	loudly	missed	classic	complete	farmland
3	stampede	object	lumber	least	divide	gardener
4	relocate	withdraw	orbit	forest	unlawful	educate
5	entertain	follow	event	clearing	repay	started
6	profit	grant	messy	destroy	form	enlist

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**SYLLABLE SQUARES**

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

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### SYLLABLE SQUARES TOKENS

To make these tokens for Syllable Squares, cut on the dashed lines. Draw the tokens from a bag to play the game.

A1	B1	C1	D1	E1	F1
A2	B2	C2	D2	E2	F2
A3	B3	C3	D3	E3	F3
A4	B4	C4	D4	E4	F4
A5	B5	C5	D5	E5	F5
A6	B6	C6	D6	E6	F6

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### SYLLABLE FOOTBALL

<b>TEAM A</b>	
10	10
20	20
30	30
40	40
50	50
40	40
30	30
20	20
10	10
<b>TEAM B</b>	

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First of 4 pages:  
3 rearrangements of the same list included

### SYLLABLE FOOTBALL TOKEN



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### SPINNER INSTRUCTIONS

SYLLABLE TYPE WORD SPELLING

**MATERIALS**

- Paper plate
- Brass brad
- Material for spinner pointer (e.g., coffee can lid, plastic drinking straw)
- Two spacers (e.g., washers, grommets, or eyelets from a hardware store)
- Scissors

**PREPARATION**

- Divide and label the paper plate with each of the syllable types (e.g., letter combinations, VCe).
- Cut an arrow out of the material for the pointer.
- With scissors, make a small hole in the center of the paper plate.
- Punch a small hole in the arrow.

**ASSEMBLY**

- Place a washer over the hole in the paper plate.
- Place the pointer over the washer.
- Place another washer over the pointer.
- Line up the holes in the paper plate, washers, and pointers.
- Secure everything with the brass brad, pushing it through the spinner from top to bottom.
- Open the brad tabs on the underside of the paper plate to hold assembly in place.
- Check whether the pointer spins freely and adjust as necessary.

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## SYLLABLE TYPE WORD SPELLING

**closed syllable**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**r-controlled syllable**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**Vc syllable**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**letter combination syllable**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

**open syllable**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

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## BEGINNING WITH... TOKENS

Cut along the dashed lines. Draw the tokens from a bag to play the game.

A	B	C	D	E	F
G	H	I	J	K	L
M	N	O	P	Q	R
S	T	U	V	W	X
Y	Z				

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## Taking a Closer Look

**Skill: Multisyllabic word reading**

Examine the lesson and complete the chart. Specifically state how the lesson addresses each element.

<b>Explicit, Systematic Instruction</b>
<b>Modeling</b>
<b>Scaffolded Practice</b>
<b>Progress Monitoring</b>



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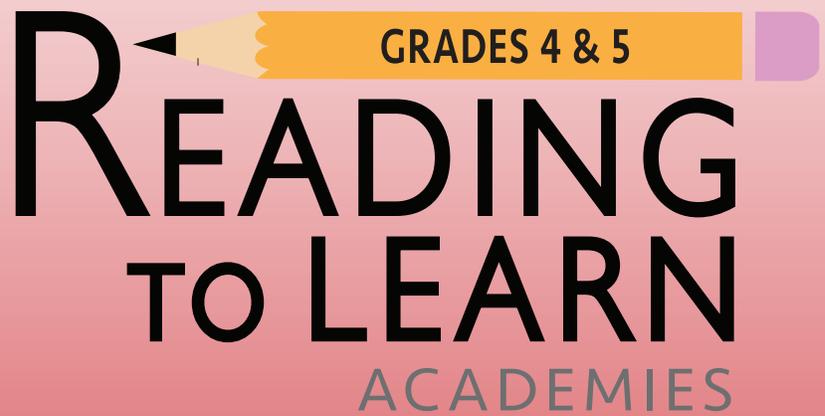
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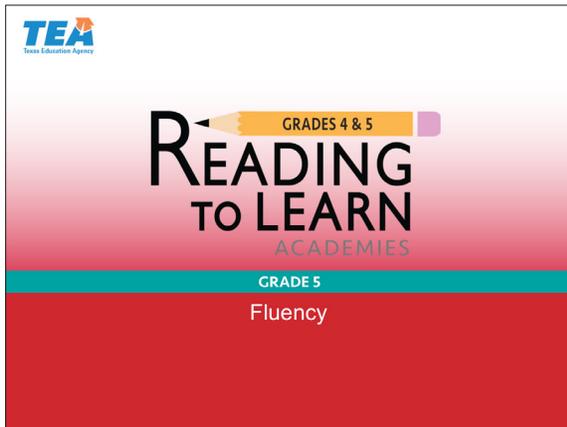
# Fluency

Participant Notes



GRADE 5





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### Section Objectives

This section will enhance your knowledge of the following:

- The components of fluency and the factors that affect fluency
- How to assess and monitor a student's oral reading fluency
- Effective instructional practices for teaching fluency



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### Reading Fluency Defined

**Reading fluency is “reasonably accurate reading at an appropriate rate with suitable prosody that leads to accurate and deep comprehension and motivation to read.”**

— Hasbrouck & Glaser, 2012



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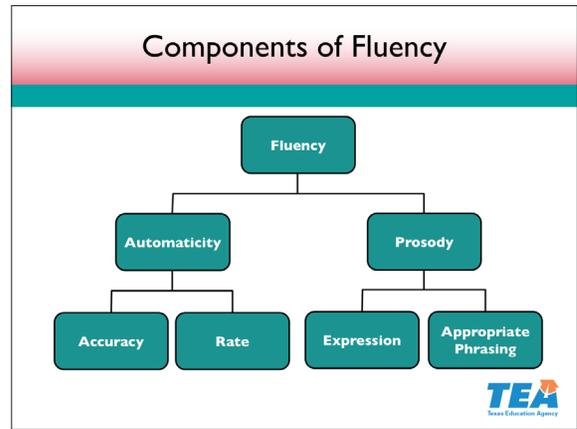
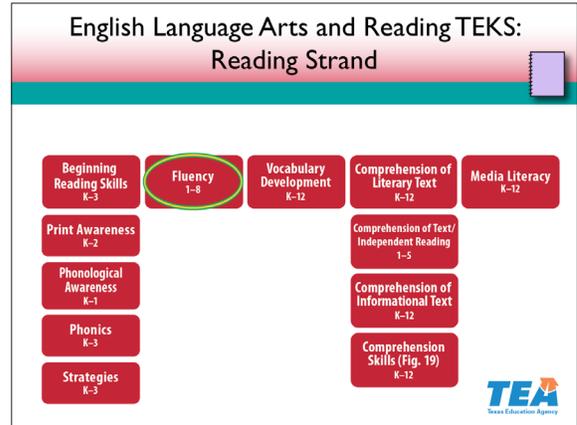
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### Accuracy, Rate, and Prosody

Fluency Component	Description	Prerequisite
<b>Accuracy</b>	Ability to recognize or decode words correctly	<ul style="list-style-type: none"> <li>Understanding of the alphabetic principle</li> <li>Ability to blend sounds and syllables into words</li> <li>Knowledge of high-frequency words</li> </ul>
<b>Rate</b>	The speed at which one accurately reads connected text	Ability to read words with automaticity
<b>Prosody</b>	Reading orally with expression, including proper intonation, pausing, and phrasing	Understanding of meaningful phrasing and syntax

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### How Fluency Connects to Comprehension

- **Accuracy:** If words are not read correctly, the reader may misinterpret the author's intended meaning.
- **Rate:** Slow, laborious reading makes it difficult for the reader to construct an ongoing interpretation of the text.
- **Prosody:** Poor prosody can lead to confusion if words are inappropriately grouped or if inappropriate expression is used.



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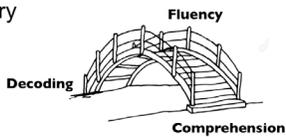
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### Factors That Affect Fluency

- Reading comprehension
- Words recognized automatically
- Automaticity and accuracy of decoding
- Metacognition and purpose for reading
- Motivation and engagement
- Vocabulary



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### Why Teach Fluency?

When students must put more effort into recognizing words, they have less attention to devote to comprehension.

**“At its heart, fluency instruction is focused on ensuring that word reading becomes automatic so that readers have sufficient cognitive resources to understand what they read.”**

— Honig et al., 2008, p. 321



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### Fluency Assessment

- Listen to students read aloud and collect information about their accuracy, rate, and prosody.
- Use the information collected to make instructional decisions about how to help students improve reading fluency with the overall goal of improving reading achievement.



### Measuring Students' Reading Accuracy

- To determine a student's reading accuracy for a specific text, use the following formula:
 
$$\frac{\text{number of words read correctly}}{\text{total number of words read}} = \text{percent accuracy}$$
- Use the percent accuracy to determine whether the text is at the student's independent level, instructional level, or frustration level.

**Activity**

In September, a fifth-grade student reads 112 words correctly out of 122 total words read. What are the percent accuracy and reading level?

\_\_\_ ÷ \_\_\_ = .\_\_\_ = \_\_\_ percent (\_\_\_\_\_ level)



### Measuring Students' Reading Rate

In a one-minute reading, subtract the errors from the total words read to determine the number of words read correctly per minute (WCPM).

**Example**

If a student reads 112 words and makes eight errors in one minute, the student reads 104 WCPM.

**112 words – 8 errors = 104 WCPM**



### Oral Reading Fluency Norms

- Compare your students' fluency scores to those of fifth-graders at the beginning, middle, and end of the year.
- Determine each student's fluency progress.
- Reflect on the type and intensity of fluency instruction needed to improve fluency outcomes.

**There is significant evidence that supports all students reading at or near the 50th percentile to increase motivation, comprehension, and achievement.**

(Hasbrouck, 2006)




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### Setting Oral Reading Fluency Goals

- Baseline fluency scores can be used to determine students' fluency goals.
- The recommended weekly improvement for fifth-grade students is 0.5 to 0.8 WCPM.




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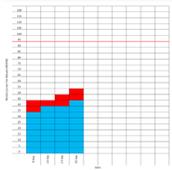
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### Monitoring Fluency Progress

One way to monitor students' fluency progress is to have students do the following:

- Individually read unpracticed text (cold read) to you and graph the WCPM
- Practice rereading the same text several times
- Individually read the same text again to you
- Graph the WCPM in a different color



Find customized fluency graphs at [www.fluentreader.org](http://www.fluentreader.org)




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### Marking Fluency Errors

- Mark with a slash (/) substitutions, mispronunciations, omissions, hesitations greater than three seconds (when providing the student with the correct word), and reversals.
- Note that in some measures, mispronunciations of proper nouns are not counted as errors.
- Do not mark insertions, repetitions, and self-corrections.



### Measuring Students' Prosody

- Listen to a student orally read an independent-level text.
- Compare the characteristics of the student's prosody to a prosody rating scale, or rubric.
- Determine instruction in one or more areas of prosody—stress, phrasing, intonation, expression, or pausing.



### Features of Effective Instruction and Reading Fluency

- **Explicit instruction with modeling**  
Modeling of fluent and nonfluent reading
- **Systematic instruction with scaffolding**  
Consistent routines and highly structured scaffolds that are reduced over time
- **Multiple opportunities for students to practice and respond**  
Carefully orchestrated oral reading practice
- **Immediate and corrective feedback**  
Monitoring of oral reading accuracy, rate, and prosody and adaptations of instruction as needed



### Effective Fluency Instructional Practices

Teacher Support	Practice
<b>Structured</b>	<b>Modeled reading</b> Choral reading, teacher-led reading, echo reading, audio-recorded reading
<b>Scaffolded</b>	<b>Phrase-cued reading</b> <b>Repeated reading</b>
<b>Facilitated</b>	<b>Partner reading</b> <b>Reading performances</b> Readers theater, radio reading, TV performances <b>Student-recorded reading</b> <b>Whisper reading</b>



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### Structured Fluency Instruction

- Demonstrate examples and nonexamples of fluent reading.
- Have students listen to recordings of different levels of fluent reading.
- Review fluency keywords and definitions.
- Help students chunk words into manageable phrases or statements.



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### Structured Fluency Instruction: Modeling Fluent Reading

- Choral reading:** Students read aloud with you.
- Teacher-led reading:** Students follow along as you read. Adjust your volume to highlight difficult parts of the text.
- Echo reading:** Students read after you have read a section of the text.
- Audio-recorded reading:** Students listen to, follow along, and read recorded texts at their independent level.



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### Scaffolded Fluency Instruction

- Remind students of the goals during fluency instruction.
- Provide immediate feedback.
- Ask follow-up fluency questions.
- Scaffold self-regulation of fluency components.
- Implement teacher-supported reading activities in small groups.



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### Scaffolded Fluency Instruction: Phrased-Cued Text

**One of the chief characteristics / of the disfluent reader / is staccato, / word-by-word / oral reading. // Decoding tends to be so difficult for these readers / that they stumble / over nearly every word. // They do not easily grasp / the meaning of phrases / because they don't process text / in phrasal units. //**

— Rasinski, 2003, p. 140



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### Scaffolded Fluency Instruction: Repeated Reading

- Has been shown to improve reading fluency
- Should be practiced with previously read text
- Can be implemented after most fluency instructional activities
- Works best when students are told that the goal is to improve fluency



### Facilitated Fluency Instruction



- Provide explicit reminders of fluency goals.
- Continue to review fluency components and keywords.
- Integrate the keywords into your feedback.
- Have students engage in activities such as reading performances, audio-recordings of their own reading, whisper phones, and partner reading.



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### Facilitated Fluency Instruction: Partner Reading—The Basics



- An advanced reader is paired with a less advanced reader.
- Partners practice rereading text at the independent or instructional level of the less advanced reader.
- Each pair reads and receives feedback from each other or the teacher.



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### Partner Reading: A Teacher’s Step-by-Step Outline



1. Prepare student folders, including two copies of the text and two graphs for students to use when recording their WCPM.
2. Have students move to their partner reading locations.
3. Distribute the folders.



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**Partner Reading:  
A Teacher's Step-by-Step Outline (cont.)**

4. Time students for one minute while they complete each of the following reads.

- **Unrehearsed, or "cold," read:** The less advanced reader reads first while the advanced reader provides error-correction support, then the advanced reader reads, and then both readers graph their WCPM.
- **Practice read:** The advanced reader reads first, the less advanced reader practices the passage next, and then both students discuss differences in fluency from the cold read to the practice read.
- **Final read:** The less advanced reader reads first; the advanced reader follows; and then both readers graph their WCPM, compare it to the cold read, and discuss goals.



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**Partner Reading:  
A Teacher's Step-by-Step Outline (cont.)**

5. Collect the folders.

6. Confer with student pairs about their fluency achievements and goal setting for their next partner reading.



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**Partner Reading Resources**

- Handout 11: Repeated-Reading Record
- Handout 12: Partner Reading With Error Correction
- Handout 13: Partner Reading With Retell
- Handout 14: Partner Reading With Comprehension Check
- Handout 15: Instructional Feedback



### Fluency in the Classroom



- Examine the instructional checklist for fluency.
- Note that the third row contains the fluency activities and lessons that we have discussed.
- Use the checklist to examine grouping formats, explicit instruction elements, activities and lessons, and materials in a fluency lesson.
- After the video, work with your tablemates to compare notes.



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### More Ways to Support Students' Fluency

- Identify and teach challenging words before students read a text.
- Remind students that the purpose for reading is to understand the meaning of the text.
- If students begin to guess how to read challenging words instead of using the strategies they have been taught, temporarily reduce fluency practice and increase activities to support word-reading accuracy.



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### Elements Related to Fluency

- Regular, irregular, and multisyllabic word-reading automaticity
- Sight-word development
- Literary and informational text reading
- Handwriting fluency
- Writing fluency



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### English Language Learners

- English oral language development and comprehension are critical factors in ELLs' development of reading fluency.
- Strong English skills can help ELLs with their reading fluency.
- Ensure that all texts used for fluency instruction are accessible to ELLs.
- Provide an overview of the story and explain unknown words and topics before ELLs read texts.




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### Students With Special Needs

Use assessment to determine at which level of intervention to begin.

- Letter-sound correspondence
- Single-syllable word decoding
- Two-syllable or compound word decoding
- Fluency with phrases
- Fluency with decodable text
- Fluency with a variety of instructional-level text




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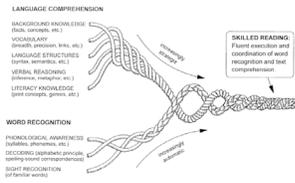
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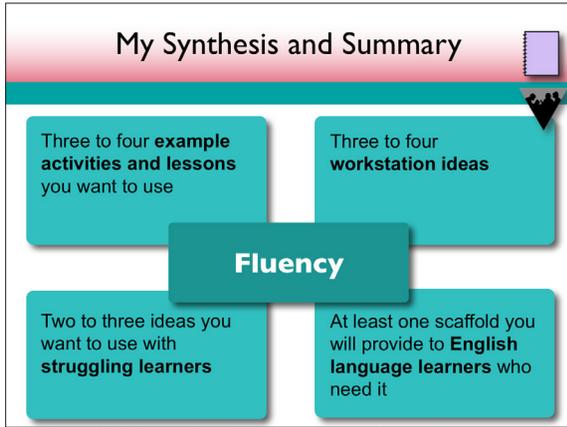
### The Reading Rope

How could you use these instructional practices to improve the fluency of English language learners, struggling students, and gifted students?



Scarborough, 2001





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# Fluency

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

# READING TO LEARN ACADEMIES

GRADE 5



## Measuring Reading Accuracy and Reading Fluency Levels

### 1. Calculate the percent accuracy.

Divide the number of words read correctly by the total number of words read to calculate the percent accuracy level.

number of words read correctly ÷ total words read = percent accuracy

Example: If a student reads 48 words correctly out of 50 total words read, the percent accuracy is 96 percent.

$$48 \div 50 = .96 = 96 \text{ percent}$$

### 2. Determine the reading level of the text.

A 96 percent accuracy means that the text is at the student's independent reading level. See below.

Reading Level	Description	Accuracy Level*	Setting
Independent level	This text is relatively easy for the student to read accurately without support.  No more than approximately one in 20 words is difficult for the student.	95 percent to 100 percent	The student reads independently with little or no instructional support.
Instructional level	This text is challenging but manageable for the student to read accurately with support.  No more than approximately one in 10 words is difficult for the student.	90 percent to 94 percent	The teacher provides small-group instruction to allow for modeling, scaffolding, and feedback to support all components of fluency (accuracy, rate, prosody).
Frustration level	This text is difficult for the student to read accurately.  More than one in 10 words are difficult for the student.	Less than 90 percent	The teacher models reading the text and facilitates discussion about the text.

\*Reading accuracy levels vary from text to text.

Adapted from Gunning, 2006.



## Oral Reading Fluency Norms

One way to determine whether a student may be struggling with reading grade-level materials is to compare the student's average score for words read correctly per minute (WCPM) to the following norms for the student's grade level at the closest time period: fall, winter, or spring. These norms were developed in a large-scale, multiyear study. It is recommended that a score falling within 10 words above or below the 50th percentile should be interpreted as being within the normal, expected, and appropriate range.

Grade	Percentile	WCPM Fall	WCPM Winter	WCPM Spring
1	90th	(Not reported in study)	81	111
	75th		47	82
	<b>50th</b>		<b>23</b>	<b>53</b>
	25th		12	28
	10th		6	15
2	90th	106	125	142
	75th	79	100	117
	<b>50th</b>	<b>51</b>	<b>72</b>	<b>89</b>
	25th	25	42	61
	10th	11	18	31
3	90th	128	146	162
	75th	99	120	137
	<b>50th</b>	<b>71</b>	<b>92</b>	<b>107</b>
	25th	44	62	78
	10th	21	36	48
4	90th	145	166	180
	75th	119	139	152
	<b>50th</b>	<b>94</b>	<b>112</b>	<b>123</b>
	25th	68	87	98
	10th	45	61	72
5	90th	166	182	194
	75th	139	156	168
	<b>50th</b>	<b>110</b>	<b>127</b>	<b>139</b>
	25th	85	99	109
	10th	61	74	83

Adapted from Hasbrouck & Tindal, 2006.



## Setting Fluency Goals

You can use oral reading fluency assessment scores to set short-term goals for students. Short-term goals help students see weekly progress. The following is an example of this process.

### Step 1: Calculate Total Improvement Needed

**At the beginning of the school year, a fifth-grade student's fluency score is 115 words correct per minute (WCPM). Calculate the total improvement needed to meet the end-of-year benchmark of 139 WCPM.**

$$139 \text{ WCPM} - 115 \text{ WCPM} = 24 \text{ WCPM}$$

This student needs a minimum improvement of 24 WCPM to meet the benchmark.

### Step 2: Determine Weekly or Biweekly Improvement Goal

**This assessment was administered in September. Determine the number of weeks remaining in the semester and/or school year.**

There are 30 weeks of instruction remaining in the school year.

**Determine a weekly (or biweekly) improvement goal for the student to meet the end-of-year benchmark.**

$$24 \text{ WCPM} \div 30 \text{ weeks} = 0.8 \text{ (1) WCPM gain per week}$$

**The following findings from a research study (Fuchs, Fuchs, Hamlett, Walz, & Germann, 1993) can help teachers establish appropriate goals for weekly fluency improvement.**

Grade	Recommended Weekly WCPM Gain
1	2 to 3
2	1.5 to 2
3	1 to 1.5
4	0.85 to 1.1
5	0.5 to 0.8

**If appropriate, compare the student's scores to oral reading fluency norms to help determine the intensity and type of instruction needed to help the student meet benchmarks.**

After two weeks of fluency instruction, the same fifth-grade student has gained seven WCPM. He has surpassed the weekly goal of 0.8 (1) WCPM. His fluency rate is now 122 WCPM. Based on the oral reading fluency norms in Handout 2, this student is in the bottom half of the fifth grade. Although improving, the student continues to need intervention to meet the benchmark.

**If not already established, set a midyear benchmark to monitor the student's progress toward the end-of-year benchmark.**

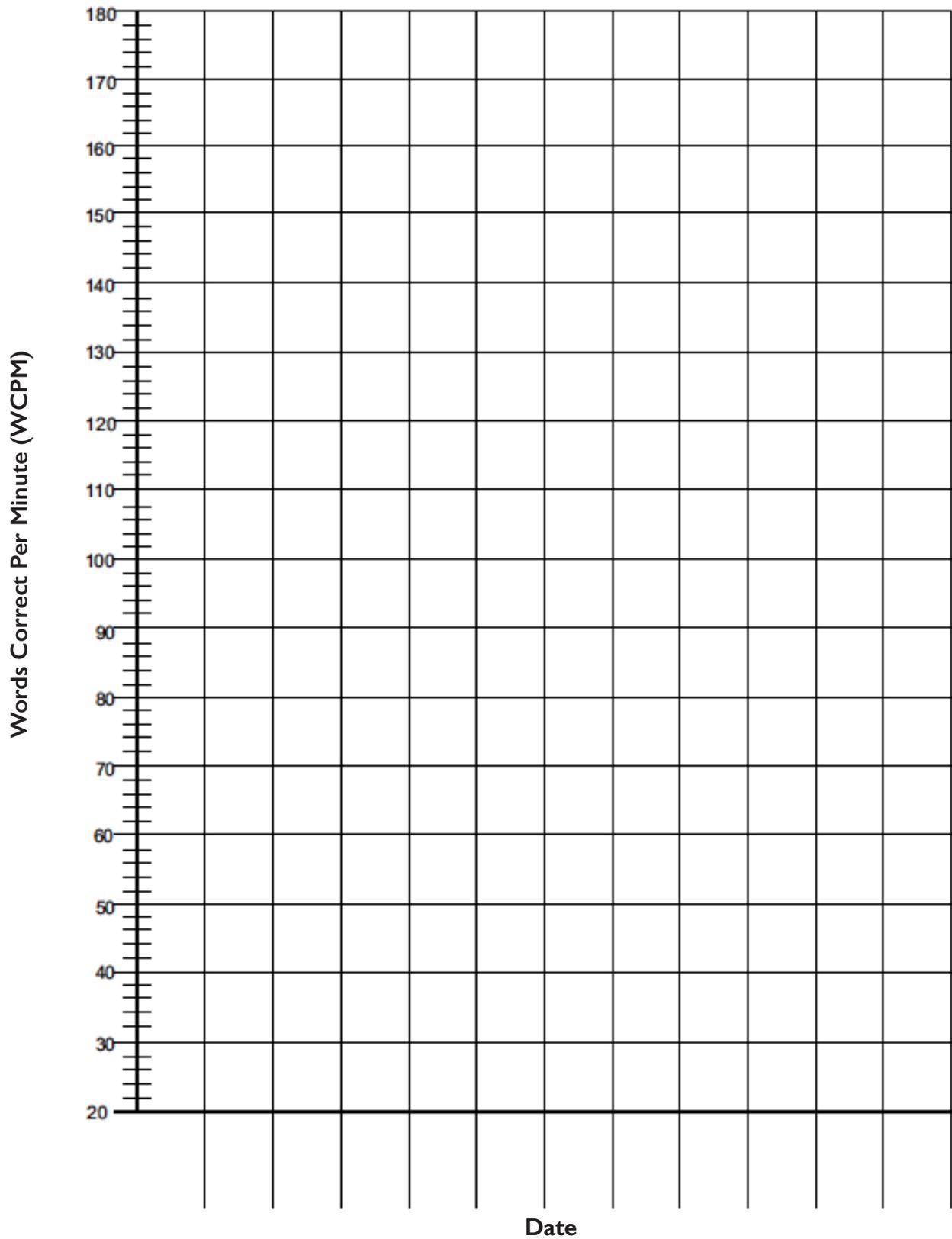
15 weeks remaining until midyear  $\times$  0.8 WCPM gain per week = 12 WCPM

115 WCPM + 12 WCPM = 127 WCPM

This fifth-grade student's midyear fluency goal would be approximately 127 WCPM.

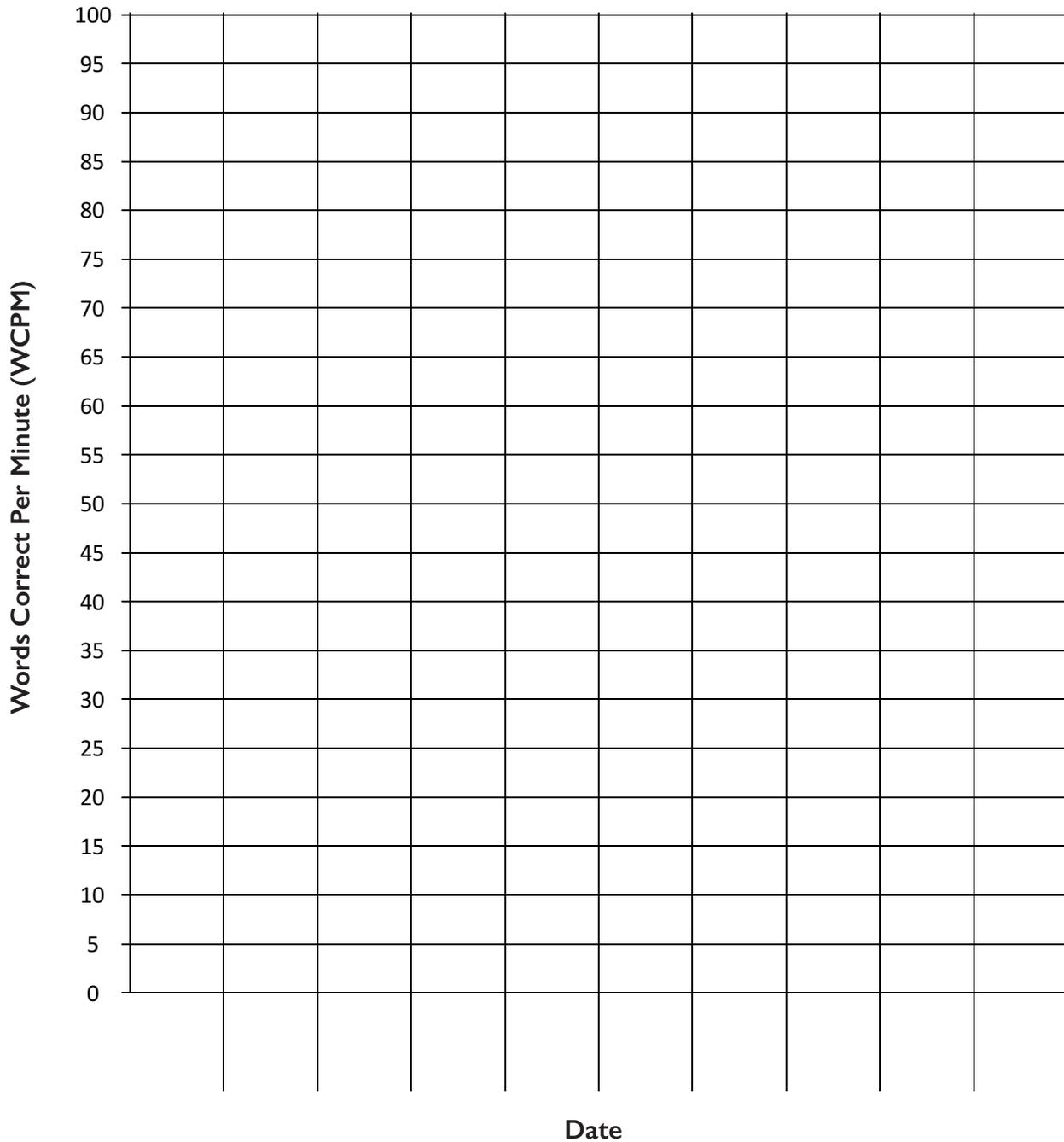
# Fluency Monitoring Over Time

Name \_\_\_\_\_



# Fluency Monitoring Over Time

Name \_\_\_\_\_



## Monitoring Reading Fluency

### Materials

- Two copies of text (one for recording errors and one for the student to read)
- Optional: Stopwatch and tape recorder

### Procedure

“When I say to begin, start reading at the top of the page. Read across the page.”

*Demonstrate by pointing.*

“Try to read each word. If you come to a word you don’t know, I will tell it to you. Do your best reading.

“Are there any questions?”

*Answer any questions.*

“Begin.”

*Start timing when the student begins reading aloud. If students “speed read,” stop and remind them to do their best reading, not their fastest reading.*

*Follow along on your copy. Put a slash (/) through words to reflect the following errors:*

- *Substitutions*
- *Mispronunciations*
- *Omissions*
- *Hesitations of more than three seconds (say the word for the student)*
- *Reversals*

*Do not count the following as errors:*

- *Insertions*
- *Repetitions*
- *Self-corrections*

*Stop timing at the end of one minute.*

*Mark the last word read. You may allow the student to finish reading to the end of the passage.*

Adapted from Bos & Vaughn, 2002; Hasbrouck, & Tindal, 1992; Reutzel & Cooter, 1999.

## Monitoreando la fluidez lectora

### Materiales

- Dos copias de un texto (una para señalar los errores y otra para que el estudiante lea).
- Opcional: Cronómetro y grabadora

### Procedimiento

“Cuando yo diga *empieza*, comienza a leer en voz alta al principio del texto.

“Lee de izquierda a la derecha.”

*Demuestre con el dedo la dirección de la lectura.*

“Trata de leer cada palabra. Si no puedes leer una palabra, yo te la diré. Lee lo mejor que puedas.

“¿Tienes alguna pregunta?”

*Responde a alguna pregunta.*

“Empieza.”

*Empiece a contar el tiempo cuando el estudiante comience a leer en voz alta. Si el estudiante empieza a leer con mucha velocidad, deténgalo y diga, “Recuerda, lee lo mejor que puedas. No leas lo más rápido que puedas.”*

*Siga la lectura en su copia. Escriba una barra diagonal (/) sobre las palabras que sean leídas incorrectamente:*

- *Substituciones*
- *Pronunciaciones incorrectas*
- *Omisiones*
- *Palabras que no sean leídas en 3 segundos o menos. Cuando el estudiante se tarde en leer una palabra más de 3 segundos, diga la palabra al estudiante y márkela como error.*
- *Cambio de orden de las letras*

*No cuente como errores:*

- *Palabras extras añadidas a la lectura*
- *Repeticiones*
- *Autocorrecciones*

*Detenga el cronómetro al final de un minuto.*

*Marque la última palabra leída por el estudiante. Usted puede permitir que el estudiante acabe de leer el pasaje.*

Adapted from Bos & Vaughn, 2002; Hasbrouck, & Tindal, 1992; Reutzel & Cooter, 1999.

## Marking Fluency Errors Practice

In the table below, read each text excerpt and how the student read the text. Identify the kind of error the student made in the Kind of Error column (see the list below of types of student errors). Then decide whether the error is counted against the student. Write “yes” or “no” in the final column.

- Mispronunciation (mispronouncing a word)
- Substitution (saying a different word)
- Insertion (adding a word)
- Repetition (repeating a word or phrase)
- Reversal (reversing the order of the words)
- Hesitation (hesitating or struggling with a word for more than three seconds; provide the word for the student)
- Self-correction (self-correcting error within three seconds)
- Omission (leaving a word out)

Text	Student Reads	Kind of Error	Is Error Counted?
She saw the cat.	She saw a scary cat.		
I see the worm.	I see the word.		
He went to town.	He went to tent...town. (changed within three seconds)		
I see a bird.	I see the birb.		
He had a beach ball.	He had a beach ball, a beach ball.		
I was walking in a park.	I walking was in a park.		
I like his kindness.	I like his... (three-second pause)		
She went to school.	She went school.		



# Measuring Prosody

## Materials

- Two copies of text (one for recording observations and one for the student to read)  
Select a text at the student's independent level that has approximately 200 words and a variety of dialogue, emotion, punctuation, and sentence structure.
- Prosody Assessment Summary Form (page 2 of this handout)

## Procedure

1. Say: "I will listen to you read aloud. While you read, I will take some notes. The title of this text is \_\_\_\_\_. Please read the passage as if you are reading to someone who has never heard it before. If you come to a word you do not know, try to figure it out. Do your best reading. Any questions?"
2. As you listen, gauge the student's prosody. Consider the following elements:
  - **Stress:** Listen to how the student emphasizes various words. Do only the most important words receive stress? Underline words that the student stresses.
  - **Phrasing:** Listen to how the student chunks the words in phrases. For a short pause between word chunks, mark one slash (/). For a long pause between word chunks, mark two slashes (//).
  - **Intonation:** Note how punctuation is used to guide intonation. Does the student's pitch rise for questions marks, get louder for exclamation points, and dip for commas?
  - **Expression:** Is expression appropriate, including when reading dialogue?
  - **Pausing:** Does the student pause for punctuation (e.g., commas, periods)?
3. Use your notes to fill in the Prosody Assessment Summary Form. Circle the score that best characterizes the student's reading prosody. Add relevant comments.

## Prosody Assessment Summary Form

**Student:** \_\_\_\_\_ **Grade:** \_\_\_\_\_ **Teacher:** \_\_\_\_\_

**Text:** \_\_\_\_\_ **Date:** \_\_\_\_\_ **Overall Score:** \_\_\_\_\_

Circle the score that best captures the characteristics of the student’s reading. A score of 1 or 2 indicates nonprosodic reading, or that the student has not yet achieved a minimum level of prosody for that grade or difficulty level of text. A score of 3 or 4 indicates prosodic reading.

Score	Typical Characteristics	Comments
4	Stresses all appropriate words in a sentence Reads primarily in larger, meaningful phrases Consistently pauses at the end of clauses and sentences Chunks words appropriately, preserving author’s syntax Consistently changes pitch to reflect end marks Consistently uses voice to reflect characters’ emotions or actions Consistently pauses appropriately for punctuation	
3	Stresses the most important words in a sentence Reads primarily in three- or four-word phrases Often pauses between phrases, but occasionally pauses within them Often chunks words appropriately, preserving author’s syntax Often changes pitch to reflect end marks Usually uses voice to reflect characters’ emotions or actions Usually pauses at commas and end marks	
2	Equally stresses each word in a sentence or stresses the unimportant words in a sentence Reads primarily in two-word phrases, but sometimes word by word Often pauses within phrases Chunks words with little attention to author’s syntax Occasionally changes pitch to reflect end marks Occasionally uses voice to reflect characters’ emotions or actions Pauses between sentences only when there is a period	
1	Equally stresses each word in a sentence Reads primarily word by word Often pauses after every word and within words Chunks words with no attention to author’s syntax or does not chunk them at all Does not change pitch to reflect end marks Reads in a monotone voice Reads from one sentence to the next without pausing for punctuation	



## Instructional Options for Nonprosodic Readers

Questions for Interpretation	Instructional Options
Does the student's nonprosodic reading match the way he or she speaks?	A student cannot be expected to read at a different level of prosody than he or she speaks. Providing language instruction may be more appropriate than instruction in reading prosody.
Does the student equally stress each word in a sentence?	Have the student practice placing the stress, or emphasis, on different words in the same sentence.  <b>Example</b> I am so <b>happy</b> . I am <b>so</b> happy. I <b>am</b> so happy.
Does the student read primarily word by word?	To group words into appropriate phrases, a student must first be able to automatically recognize the words. Providing instruction in decoding, word-reading accuracy, and automaticity may improve a student's prosody.
Does the student group words into appropriate phrases?	Provide instruction in recognizing phrase boundaries using phrase-cued text (text with phrases marked to help the student read in phrases).
Does the student use punctuation to guide intonation?	Provide contextualized instruction in the names and meaning of punctuation marks. Have the student read the same sentence with different end punctuation.  <b>Example</b> Visiting the public library is fun! Visiting the public library is fun? Visiting the public library is fun.
Does the student read in a monotone voice?	Use reading performances to develop the student's expression.

Adapted from Honig et al., 2008.

# Midiendo prosodia

## Materiales

- Dos copias de un mismo texto (una para señalar las observaciones y otra para que el estudiante lea). El texto debe estar al nivel de lectura independiente del estudiante, tener alrededor de 200 palabras y tener una variedad de diálogo, emoción, puntuación y tipos de oraciones.
- Forma para la evaluación de prosodia (en la página siguiente)

## Procedimiento

1. Diga: “Voy a escucharte leer en voz alta y tomar notas mientras lees. El título del texto es \_\_\_\_\_. Por favor lee el texto como si estuvieras leyéndoselo a alguien que nunca lo ha oído anteriormente. Si te atorras con una palabra desconocida, trata de leerla lo mejor posible. Lee de la mejor manera que puedas. ¿Tienes alguna pregunta?”
2. Al escuchar la lectura, circule las palabras que se pronuncian o se leen incorrectamente, subraye las palabras que se leen con mayor intensidad, indique el tiempo de cada pausa, y escriba cualquier nota adicional o comentarios en la forma.
  - **Intensidad:** Escuche cómo el estudiante hace hincapié en algunas palabras. ¿Puede el estudiante leer con más intensidad solo las palabras importantes? Subraye las palabras que se leen con mayor intensidad.
  - **Fraseo:** Escuche cómo el estudiante lee grupos de palabras como frases. Cuando el estudiante haga una pausa corta, marque con una barra diagonal (/). Cuando el estudiante haga una pausa más larga, marque con dos barras diagonales (/ /).
  - **Entonación:** Analice si el estudiante utiliza la puntuación para guiar la entonación de la lectura. ¿Lee el estudiante las preguntas con tono de pregunta y las exclamaciones con tono de asombro o sorpresa?
  - **Expresión:** ¿Utiliza el estudiante la expresión adecuada al leer diálogos?
  - **Pausas:** ¿Se detiene el estudiante apropiadamente después de puntos y comas?
3. Utilice las notas y señalizaciones de su copia del texto para llenar la forma. Circule la puntuación que mejor caracterize la prosodia lectora del estudiante. Añada comentarios relevantes. Una puntuación de 1 o 2 indica una lectura no prosódica o que el estudiante no ha logrado un nivel mínimo de prosodia de acuerdo a la dificultad de este texto. Una puntuación de 3 o 4 indica una lectura prosódica.

## Forma para la evaluación de la prosodia

Estudiante:

Grado:

Docente:

Texto:

Fecha:

Puntuación general:

Circle la puntuación que mejor capture las características de la lectura del estudiante. Una puntuación de 1 o 2 indica una lectura no prosódica o que el estudiante no ha logrado un nivel mínimo de prosodia de acuerdo a la dificultad de este texto. Una puntuación de 3 o 4 indica una lectura prosódica.

	Puntuación	Criteria para la evaluación de la prosodia	Comentarios
	4	Lee con más intensidad las palabras más apropiadas en una oración Lee utilizando frases significativas Siempre hace pausa al final de oraciones Continuamente agrupa palabras apropiadamente y respetando la sintaxis del autor Continuamente utiliza la entonación adecuada para mostrar la puntuación final Continuamente utiliza la voz apropiada para reflejar las emociones y acciones de los personajes Continuamente hace pausas apropiadas y correspondientes a los signos de puntuación	
	3	Lee con más intensidad las palabras más apropiadas en una oración Lee principalmente en frases de tres o cuatro palabras. Hace pausas entre frases frecuentemente pero ocasionalmente hace pausas inadecuadas dentro de una frase. Agrupa palabras apropiadamente y respetando la sintaxis del autor usualmente. Utiliza la entonación adecuada para mostrar la puntuación final ocasionalmente. Utiliza la voz apropiada para reflejar las emociones y acciones de los personajes ocasionalmente. Hace pausas apropiadas a los signos de puntuación ocasionalmente.	
	2	Lee con la misma intensidad todas las palabras en una oración o lee con más intensidad las palabras no importantes en la oración. Lee primariamente en frases de dos palabras y solamente palabra por palabra. Hace pausas dentro de una frase Agrupa palabras sin respetar la sintaxis del autor Utiliza la entonación adecuada para mostrar la puntuación final ocasionalmente Utiliza la voz apropiada para reflejar las emociones y acciones de los personajes ocasionalmente Hace pausa al leer solamente al llegar a un punto final.	
	1	Lee con la misma intensidad todas las palabras en una oración Lee primariamente palabra por palabra Hace pausas dentro de una frase y a veces dentro de palabras Agrupa palabras sin respetar la sintaxis del autor o no las agrupa No cambia la entonación para mostrar la puntuación final Lee una oración después de otra sin respetar puntuación.	

## Instrucción para lectores no prosódicos

Preguntas	Opciones
¿Es la lectura no prosódica del estudiante similar a su habla?	No se puede esperar que la prosodia lectora de un estudiante sea diferente a su habla. Apoyo en el desarrollo del lenguaje podría ser más apropiado que más instrucción en la prosodia del lenguaje en este momento.
¿Lee el estudiante todas las palabras con la misma intensidad sin diferenciar las palabras más importantes?	Los estudiantes pueden practicar como leer con más intensidad diferentes palabras en una misma oración.  <b>Ejemplo</b> Yo estoy muy feliz. Yo <b>estoy</b> muy feliz. Yo estoy <b>muy</b> feliz.
¿Lee el estudiante principalmente palabra por palabra?	Para agrupar palabras en frases apropiadas, los estudiantes deben primeramente reconocer y poder leer palabras automáticamente. Instrucción en decodificación y automaticidad en la lectura de palabras podrá mejorar la prosodia de los estudiantes.
¿Agrupa el estudiante las palabras en una frase apropiada?	Enseñe a los estudiantes a reconocer los límites de una frase utilizando textos que tenga las frases limitadas con algún tipo de marca. Estos textos podrán ayudar a los estudiantes a leer utilizando frases.
¿Utiliza el estudiante la puntuación para ayudarse a leer con la entonación apropiada?	Instrucción contextualizada en los nombres y significados de los signos de puntuación es esencial. Pida a los estudiantes que lean cada oración de diferente manera de acuerdo a los signos de puntuación. Por ejemplo:  <b>Ejemplo</b> ¡Vamos a la biblioteca! ¿Vamos a la biblioteca? Vamos a la biblioteca.
¿Lee el estudiante con un tono monótono?	Utilice actividades como el Teatro del Lector para ayudar al estudiante a leer con la expresión adecuada.

Adaptado de Honig et al., 2008.

## Instructional Recommendations to Enhance Fluency

Structured Fluency Instruction	Scaffolded Fluency Instruction	Facilitated Fluency Instruction
<p>Provide <b>structured</b>, explicit instruction in all fluency components.</p> <ul style="list-style-type: none"> <li>• Demonstrate examples and nonexamples of fluent reading.</li> <li>• Have students listen to recordings of different levels of fluent reading.</li> <li>• Review fluency keywords and definitions.</li> <li>• Help students chunk words into manageable phrases or statements.</li> </ul> <p>Use activities to model fluent reading.</p> <ul style="list-style-type: none"> <li>• <b>Choral reading:</b> Students read with you as you read aloud.</li> <li>• <b>Teacher-led reading:</b> Students read along as you adjust your volume as needed.</li> <li>• <b>Echo reading:</b> Students repeat after you have read a section of text.</li> <li>• <b>Audio-recorded reading:</b> Students listen to, follow along with, and reread recorded texts at their independent level.</li> </ul>	<p>Provide explicit and <b>scaffolded</b> instruction in the fluency components.</p> <ul style="list-style-type: none"> <li>• Remind students of the goals during fluency instruction.</li> <li>• Provide immediate feedback.</li> <li>• Ask follow-up fluency questions.</li> <li>• Scaffold self-regulation of fluency components.</li> </ul> <p>Use teacher-supported reading activities in small groups.</p> <ul style="list-style-type: none"> <li>• <b>Phrase-cued reading:</b> Use this activity to improve reading with natural syntactic phrasing and with expression for students who read accurately and at a good pace but need to improve prosody.</li> <li>• <b>Repeated reading:</b> Use previously read text. Inform students that the goal is to improve reading fluency.</li> </ul>	<p>For some activities, your role is to <b>facilitate</b> fluency instruction.</p> <ul style="list-style-type: none"> <li>• Provide explicit reminders of fluency goals.</li> <li>• Continue to review fluency components and keywords.</li> <li>• Integrate the keywords into your feedback.</li> </ul> <p>Use research-based facilitated fluency activities.</p> <ul style="list-style-type: none"> <li>• <b>Reading performances:</b> Students act out a reading.</li> <li>• <b>Self-recorded reading:</b> Students audio-record their own reading, listen to the recording, and then reread the same text.</li> <li>• <b>Partner reading:</b> A more advanced reader is paired with a less advanced reader (see Handout 9 for more information) to practice rereading text at the independent or instructional level of the less advanced reader. Each pair reads and receives feedback from each other or the teacher. Partner reading benefits both partners; incorporates repeated reading with immediate, explicit feedback; improves oral reading fluency; and improves fluency-monitoring practices, including self-monitoring during reading.</li> </ul>



## Partner Reading

Partner reading increases the amount of time that students read text and enhances fluency. Partner reading involves pairing students to practice rereading text. Each pair reads and receives feedback from each other or the teacher. Model and explain partner reading procedures before students begin reading together.

### Pairing Students

First, rank students according to their oral reading fluency data. Divide the list in half. Pair the top student in the upper half of the class with the top student in the lower half of the class.

For example, in the table below, Student 1, an advanced reader, is paired with Student 13, a less advanced reader. Student 2 is paired with Student 14. Continue this process until all students have a partner.

More Advanced	Less Advanced	Pairs
Student 1	Student 13	Pair A
Student 2	Student 14	Pair B
Student 3	Student 15	Pair C
Student 4	Student 16	Pair D
Student 5	Student 17	Pair E
Student 6	Student 18	Pair F
Student 7	Student 19	Pair G
Student 8	Student 20	Pair H
Student 9	Student 21	Pair I
Student 10	Student 22	Pair J
Student 11	Student 23	Pair K
Student 12	Student 24	Pair L

### Selecting Text

Provide text at the less advanced reader's independent or instructional reading level. One easy way to match a text to a student's reading level is to give the student a list of words from the text. If the student has difficulty with no more than approximately one in 10 words, the text is considered to be at the student's independent or instructional level.

In some cases, you might have to find text that is at a lower grade level and that captures the students' interests. You can use text from various content areas to accomplish your fluency instruction goals.

## Example Procedure

1. Assign roles to student pairs. (Do not explain to students why they are A or B.)
  - a. Partner A (more advanced reader)
  - b. Partner B (less advanced reader)
2. Give each student a copy of a text at Partner B's instructional or independent reading level.
3. Students take turns reading.
  - a. Partner A reads the text aloud (modeling fluent reading) for one minute. Partner B follows along.
  - b. Partner B reads aloud the same text for one minute.

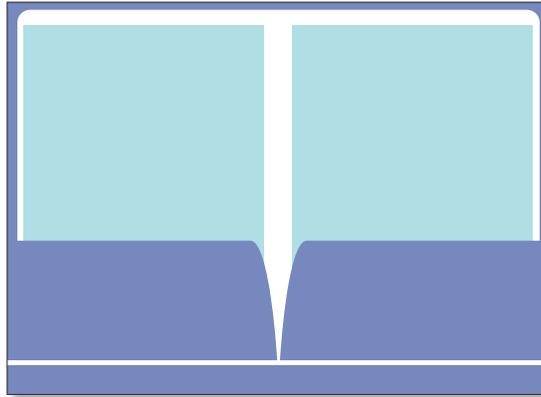
When using this procedure, the whole class can participate while you time the readings.

**Variation:** Students alternate reading a sentence, paragraph, or page, rather than reading for a specific amount of time. This procedure is often used while the teacher is working one-on-one with a student or teaching a small reading group.

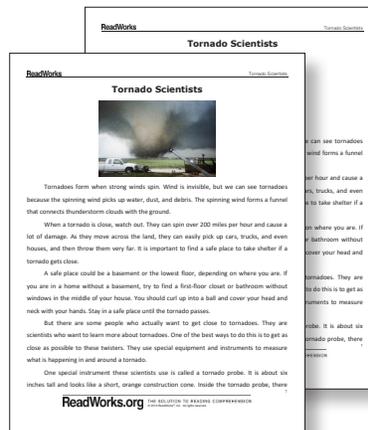
Adapted from Bos & Vaughn, 2002; Fuchs, Fuchs, Mathes, & Simmons, 1997; Mastropieri, Leinart, & Scruggs, 1999.

## Fluency Folders

Prepare folders for fluency partners. Include the following.



Two copies of a text at the independent or instructional level of the lower-performing reader



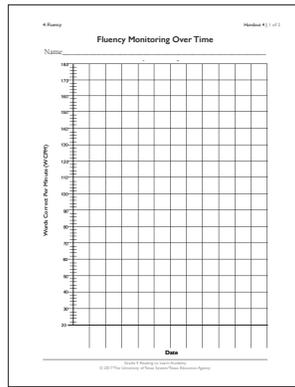
Two copies of a form for students to record their words correct per minute for each practice

See Handout 11: Repeated-Reading Record.

Repeated-Reading Record	
Name: _____	Date: _____
Title: _____	Page Number: _____
<b>First Read</b>	
Number of words read: _____	_____
Subtract the number of errors: _____	_____
Words correct per minute: _____	Graph the results.
	Practice making the rest three to four times.
<b>Second Read</b>	
Number of words read: _____	_____
Subtract the number of errors: _____	_____
Words correct per minute: _____	Practice once or, if you improved your words correct per minute, check with the teacher.
<b>Third Read</b>	
Number of words read: _____	_____
Subtract the number of errors: _____	_____
Words correct per minute: _____	Check with the teacher and then graph your results.

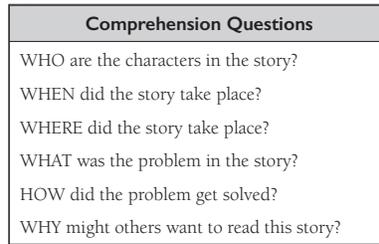
### Two copies of a fluency-monitoring graph

See Handout 4: Fluency Monitoring Over Time.



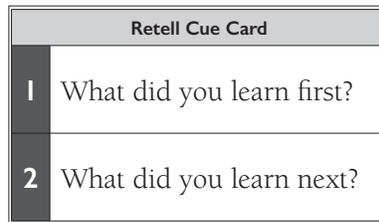
### Laminated cards for comprehension questions

See Handout 14: Partner Reading With Comprehension Check.



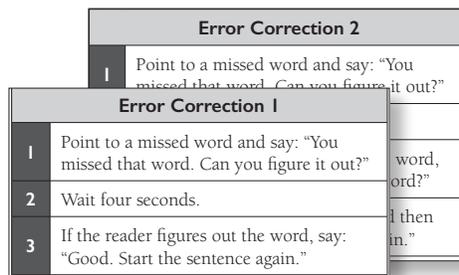
### Laminated cards for retell questions

See Handout 13: Partner Reading With Retell.



### Laminated cards for error-correction script

See Handout 12: Partner Reading With Error Correction.



## Repeated-Reading Record

Name:

Date:

Title:

Pages Read:

### First Read

Number of words read: \_\_\_\_\_

Subtract the number of errors: \_\_\_\_\_

Words correct per minute: \_\_\_\_\_

Graph the results.

Practice reading the text three to four times.

### Second Read

Number of words read: \_\_\_\_\_

Subtract the number of errors: \_\_\_\_\_

Words correct per minute: \_\_\_\_\_

Practice more or, if you improved your words correct per minute, check with the teacher.

### Third Read

Number of words read: \_\_\_\_\_

Subtract the number of errors: \_\_\_\_\_

Words correct per minute: \_\_\_\_\_

Check with the teacher and then graph your results.

## Registro de lectura repetidas

Nombre:

Fecha :

Título:

Páginas leídas:

### 1era lectura

Número de palabras leídas: \_\_\_\_\_

Resta el número de errores: \_\_\_\_\_

Palabras leídas correctas por minuto: \_\_\_\_\_

Grafica los resultados.

Practica la lectura 3 o 4 veces más.

### 2da lectura

Número de palabras leídas: \_\_\_\_\_

Resta el número de errores: \_\_\_\_\_

Palabras leídas correctas por minuto: \_\_\_\_\_

Practica la lectura más o avísale a tu maestra si el número de palabras correctas aumentó en esta segunda lectura.

### 3era lectura

Número de palabras leídas: \_\_\_\_\_

Resta el número de errores: \_\_\_\_\_

Palabras leídas correctas por minuto: \_\_\_\_\_

Grafica los resultados después de que tu maestra los haya verificado.

# Partner Reading With Error Correction

## Objective

Students read text using cue cards that prompt the reader to self-monitor and self-correct errors.

## Materials

- Reading material at the lower-performing student's instructional reading level
- Error-correction cue cards

## Procedure

The higher-performing reader, Reader 1, reads a section orally while the lower-performing reader, Reader 2, follows along. Reader 2 listens and requests that errors be corrected while Reader 1 reads. Error correction cue cards help the listener prompt the reader when an error has been made. Then readers change roles.

### Error Correction 1

1. Point to a missed word and say: "You missed that word. Can you figure it out?"
2. Wait four seconds.
3. If the reader figures out the word, say: "Good. Start the sentence again."

### Error Correction 2

1. Point to a missed word and say: "You missed that word. Can you figure it out?"
2. Wait four seconds.
3. If the reader doesn't figure out the word, say: "That word is \_\_\_\_\_. What word?"
4. Wait for the reader to respond and then say: "Good. Start the sentence again."

## Adaptations

- For English language learners, preview any unfamiliar vocabulary.
- To reinforce comprehension, stop students at intervals throughout the text to review what has happened up to that point.

## Error-Correction Cue Cards

<b>Error Correction 1</b>	
<b>1</b>	Point to a missed word and say: “You missed that word. Can you figure it out?”
<b>2</b>	Wait four seconds.
<b>3</b>	If the reader figures out the word, say: “Good. Start the sentence again.”

<b>Error Correction 2</b>	
<b>1</b>	Point to a missed word and say: “You missed that word. Can you figure it out?”
<b>2</b>	Wait four seconds.
<b>3</b>	If the reader doesn't figure out the word, say: “That word is _____. What word?”
<b>4</b>	Wait for the reader to respond and then say: “Good. Start the sentence again.”

Adapted from Delquadri, Greenwood, Whorton, Carta, & Hall, 1986; Fuchs, Fuchs, Kasdan, & Allen, 1999; Fuchs, Fuchs, Mathes, & Simmons, 1997.

## Lectura en parejas con corrección de errores

### Objetivo

Los estudiantes leerán el texto correctamente usando las tarjetas de apoyo que ayudan al lector a monitorear su lectura y corregir sus errores.

### Materiales

- Material de lectura que esté al nivel de lectura de instrucción del lector menos avanzado
- Tarjetas de apoyo para corregir errores (inglés y español)

### Procedimiento

Los dos estudiantes leen el texto tomando turnos. El lector más avanzado, Lector 1, lee una sección oralmente mientras que el lector menos avanzado, Lector 2, sigue la lectura en silencio. El Lector 2 escucha y pide que los errores sean corregidos durante la lectura del Lector 1. Las tarjetas de apoyo para corregir errores ayudan al estudiante oyente a pedirle al lector que corrija el error cuando se ha cometido uno. Los lectores se intercambian los roles.

#### Corrección de errores 1

1. Señala la palabra que se leyó equivocadamente y di: “Te falló esa palabra. ¿Puedes tratar de leerla?”
2. Espera cuatro segundos.
3. Si el lector lee la palabra correctamente, di: “Bien. Empieza la oración otra vez.”

#### Corrección de errores 2

1. Señala la palabra que se leyó equivocadamente o que se saltó y di: “Te falló esa palabra. ¿Puedes tratar de leerla?”
2. Espera cuatro segundos.
3. Si el lector no puede leer la palabra correctamente, di: “Esa palabra es \_\_\_\_\_. ¿Qué palabra es?”
4. Espera hasta que el lector lea la palabra correctamente y di: “Bien. Empieza la oración otra vez.”

### Adaptaciones

Repase el vocabulario que sea desconocido para los estudiantes que aprenden inglés como segunda lengua. Para reforzar la comprensión, deténgase a menudo durante la lectura para repasar lo que ha sucedido hasta ese punto en la historia.

## Tarjetas para corregir los errores

<b>Corrección de errores 1</b>	
<b>1</b>	Apunte la palabra leída incorrectamente y diga: “No leíste bien esa palabra. ¿La puedes descifrar?”
<b>2</b>	Espera cuatro segundos.
<b>3</b>	Si el lector la lee correctamente, di, “Bien. Empieza la oración otra vez.”

<b>Corrección de errores 2</b>	
<b>1</b>	Apunte la palabra leída incorrectamente y diga: “No leíste bien esa palabra. ¿La puedes descifrar?”
<b>2</b>	Espera cuatro segundos.
<b>3</b>	Si el lector no puede leer la palabra correctamente, di: “Esa palabra es _____. ¿Qué palabra es?”
<b>4</b>	Espera hasta que el lector lea la palabra correctamente y di: “Bien. Empieza la oración otra vez.”

Adapted from Delquadri, Greenwood, Whorton, Carta, & Hall, 1986; Fuchs, Fuchs, Kasdan, & Allen, 1999; Fuchs, Fuchs, Mathes, & Simmons, 1997.

## Partner Reading With Retell

### Objective

Students focus on the sequence of the text.

### Materials

- Instructional-level text
- Retell cue card (English and Spanish)

### Procedure

1. Give each partner a copy of the same text.
2. The lower-performing reader reads a section of the text.
3. The higher-performing reader asks the following questions:
  - “What did you learn first?” This question is asked only once at the beginning of each section.
  - “What did you learn next?” This question is asked as many times as needed to cover all the information that the student learned while reading that section.
4. The lower-performing reader retells each section after he or she finishes reading it.
5. As each pair reads, the teacher circulates, listens to each pair, provides error correction, and conducts comprehension checks.

Retell Cue Cards

Retell Cue Card	
<b>1</b>	What did you learn first?
<b>2</b>	What did you learn next?

Retell Cue Card	
<b>1</b>	What did you learn first?
<b>2</b>	What did you learn next?

Adapted from Delquadri, Greenwood, Whorton, Carta, & Hall, 1986; Mathes, Howard, Allen, & Fuchs, 1998; Fuchs, Fuchs, Mathes, & Simmons, 1997.

## Lectura en pares y recuento

### Objetivo

Los estudiantes se enfocaran en la secuencia de la historia.

### Materiales

- Copia del mismo libro para cada estudiante
- Tarjeta de estímulo para recontar la historia

### Procedimiento

1. Darles a los estudiantes el mismo libro.
2. El lector con bajo nivel de lectura lee una sección del texto.
3. El lector con alto nivel de lectura o entrenador hace las siguientes preguntas:
  - ¿Que fue lo que aprendistes primero? Esta pregunta se hace solo al principio de cada sección.
  - ¿Que aprendistes después? Esta pregunta se hace tantas veces se necesite para cubrir toda la información que el estudiante aprendió mientras leía la sección.
4. El estudiante de bajo nivel de lectura recuenta cada sección después de terminar al leerla.
5. Esta práctica da la oportunidad de ir alrededor del salón y escuchar cada pareja mientras leen, para revisar la comprensión.

Tarjetas claves de relatar

Tarjeta clave de relatar	
<b>1</b>	¿Qué aprendiste primero?
<b>2</b>	¿Qué aprendiste despues?

Tarjeta clave de relatar	
<b>1</b>	¿Qué aprendiste primero?
<b>2</b>	¿Qué aprendiste despues?

Adapted from Delquadri, Greenwood, Whorton, Carta, & Hall, 1986; Mathes, Howard, Allen, & Fuchs, 1998; Fuchs, Fuchs, Mathes, & Simmons, 1997.

## Partner Reading With Comprehension Check

### Objective

Students develop a thorough understanding of the text that they read during partner reading.

### Materials

Text at the lower-performing student's instructional reading level

### Procedure

1. Partners read the story using the partner reading procedure.
2. Partners take turns asking questions about the story. The following sample questions are provided on cue cards.
  - WHO are the characters in the story?
  - WHEN did the story take place?
  - WHERE did the story take place?
  - WHAT was the problem in the story?
  - HOW did the problem get solved?
  - WHY might others want to read this story?

### Adaptations

For expository text, students ask questions about the main idea and supporting details, such as the following sample questions.

- Who or what is the text mainly about?
- What is the most important thing you learned?

For English language learners, preview unfamiliar vocabulary.

To reinforce comprehension, stop at intervals throughout the text to review what happened up to that point.

## Sample Comprehension Question Cards

**Comprehension Questions**

WHO are the characters in the story?

WHEN did the story take place?

WHERE did the story take place?

WHAT was the problem in the story?

HOW did the problem get solved?

WHY might others want to read this story?

**Comprehension Questions**

WHO are the characters in the story?

WHEN did the story take place?

WHERE did the story take place?

WHAT was the problem in the story?

HOW did the problem get solved?

WHY might others want to read this story?

Adapted from Delquadri, Greenwood, Whorton, Carta, & Hall, 1986; Fuchs, Fuchs, Kazdan, & Allen, 1999; Fuchs, Fuchs, Mathes, & Simmons, 1997.

## Lectura en parejas con revisión de la comprensión

### Objetivo

Los estudiantes entenderán completamente el texto que han leído durante la lectura en parejas.

### Materiales

Material de lectura al nivel de instrucción de los estudiantes.

### Procedimiento

Primero los estudiantes leen la historia. Después los estudiantes se turnan para hacer preguntas acerca de la historia.

Ejemplo de las preguntas:

- ¿QUIÉNES fueron los personajes?
- ¿CUÁNDO ocurrió el cuento?
- ¿DÓNDE ocurrió el cuento?
- ¿CUÁL era el problema?
- ¿CÓMO se resolvió el problema?
- ¿POR QUÉ otros quieran leer esta historia?

### Adaptaciones

Si el pasaje de lectura es un texto expositivo, invite a los estudiantes a hacer preguntas sobre la idea principal y detalles que complementan la idea principal.

- ¿De quién o de qué se trató el texto?
- ¿Qué fue lo más importante que leíste?

Asegúrese de repasar el vocabulario desconocido con los estudiantes que aprenden inglés como segunda lengua.

Para reforzar la comprensión, deténgase varias veces durante la lectura de la selección para repasar lo que ha sucedido hasta ese momento y verificar que los estudiantes han comprendido los eventos.

## Tarjetas de ejemplos de preguntas

**Ejemplos de preguntas**

¿QUIÉNES fueron los personajes?

¿CUÁNDO ocurrió el cuento?

¿DÓNDE ocurrió el cuento?

¿CUÁL era el problema?

¿CÓMO se resolvió el problema?

¿POR QUÉ otros quieran leer esta historia?

**Ejemplos de preguntas**

¿QUIÉNES fueron los personajes?

¿CUÁNDO ocurrió el cuento?

¿DÓNDE ocurrió el cuento?

¿CUÁL era el problema?

¿CÓMO se resolvió el problema?

¿POR QUÉ otros quieran leer esta historia?

Adapted from Delquadri, Greenwood, Whorton, Carta, & Hall, 1986; Fuchs, Fuchs, Kazdan, & Allen, 1999; Fuchs, Fuchs, Mathes, & Simmons, 1997.

## Instructional Feedback

Prompts to Help Students Notice Errors	Prompts to Help Students Find Errors
<p>There is a tricky word on this line. Does it [look or sound] right?</p> <p>You're nearly right. Try that again.</p> <p>Try it another way.</p> <p>You've almost got that.</p>	<p>Find the part that's not right.</p> <p>Look carefully to see what's wrong.</p> <p>You noticed that something was wrong. Where is the part that's not right? What made you stop?</p> <p>Can you find the problem spot?</p>
Prompts to Help Students Fix Errors	Prompts to Help Students Write Words
<p>What do you hear first? Next? Last? What word starts with those letters?</p> <p>Do you think it [looks or sounds] like ____? What does an <i>e</i> do at the end of a word? What do you know that might help?</p> <p>What could you try?</p> <p>You said _____. Does that make sense? Can you think of a better way to say _____?</p>	<p>That sounds right, but does it look right? One more letter will make it right.</p> <p>It starts like _____. Now check the last part.</p> <p>Did you write all the sounds you hear? Did you write a vowel for each syllable? What do you hear first? Next? Last?</p> <p>It [starts or ends] like _____.</p> <p>There's a silent letter in that word.</p>
Prompts of Encouragement	
<p>The results are worth all your hard work.</p> <p>You've come a long way with this one.</p> <p>That was some quick thinking.</p> <p>That looks like an impressive piece of work.</p> <p>You've put in a full day today.</p> <p>I knew you could finish it.</p> <p>You make it look so easy.</p> <p>You really tackled that assignment.</p> <p>This shows you've been [thinking or working.]</p> <p>It looks like you've put a lot of work into this.</p>	<p>That's a powerful argument.</p> <p>That's coming along.</p> <p>You're really settling down to work.</p> <p>You've shown a lot of patience with this.</p> <p>You've been paying close attention.</p> <p>You're right on target.</p> <p>You're on the right track now.</p> <p>That's an interesting way of looking at it.</p> <p>Now you've figured it out.</p> <p>That's quite an improvement.</p> <p>That's quite an accomplishment.</p>

Adapted from Fry, Kress, & Fountoukidis, 1993; Pinnell & Fountas, 1998.

## Retroalimentación para el aprendizaje

Para ayudar a los estudiantes a notar los errores	Para ayudar a los estudiantes a encontrar los errores
<p>Revisa para ver si eso se oye o se ve bien.</p> <p>Hay una palabra difícil en este renglón.</p> <p>Casi es correcto.</p> <p>Trata otra vez.</p> <p>Trata de otra manera.</p>	<p>Encuentra la parte de o la palabra que se leyó incorrectamente.</p> <p>Ve con cuidado para ver lo que leíste incorrectamente.</p> <p>Te diste cuenta de que leíste algo incorrectamente. ¿Qué parte leíste incorrectamente? ¿Qué te hizo detenerte?</p> <p>¿Puedes encontrar la parte más problemática?</p>
Para ayudar a los estudiantes a corregir los errores	Para ayudar a los estudiantes a escribir palabras
<p>¿Qué sonido oyes primero? ¿Después? ¿Qué palabra empieza con esas letras?</p> <p>¿En qué te equivocaste al leer esta palabra? ¿Cómo puedes leerla correctamente?</p> <p>Leíste _____. ¿Tiene sentido con esa palabra?</p> <p>¿Puedes tratar de leer la palabra correctamente fijándote con cuidado en las letras?</p>	<p>Eso se oye bien pero, ¿se ve bien? ¿Qué letra o letras faltan?</p> <p>La palabra empieza con _____. Ahora escribe la parte final de la palabra.</p> <p>¿Escribiste todos los sonidos que escuchaste? ¿Qué sonido escribiste al principio? ¿Después?</p> <p>La palabra empieza con _____.</p> <p>Hay una letra que no suena en esa palabra.</p>
Para alentar a los estudiantes	
<p>Has aprendido mucho.</p> <p>Pensaste muy bien cómo hacer eso.</p> <p>Eso parece un trabajo excelente.</p> <p>Trabajaste muy duro el día de hoy.</p> <p>Yo sabía que terminarías.</p> <p>Lo haces que se vea muy fácil.</p> <p>Trabajaste muy bien en este proyecto.</p> <p>Esto me indica que has trabajado mucho.</p> <p>Parece que has puesto mucho empeño en esto.</p>	<p>Eso es un argumento muy bueno.</p> <p>Vas muy bien.</p> <p>Has demostrado mucha paciencia con este trabajo.</p> <p>Has puesto atención.</p> <p>Vas por muy buen camino.</p> <p>Esa es una manera muy interesante de verlo.</p> <p>Ya pudiste lograrlo.</p> <p>Has mejorado mucho.</p> <p>Has logrado mucho.</p>

Adapted from Fry, Kress, & Fountoukidis, 1993; Pinnell & Fountas, 1998.

# Systematic Instruction: Fluency Checklist

Teacher: \_\_\_\_\_ Observer: \_\_\_\_\_ Content Area: \_\_\_\_\_ Date: \_\_\_\_\_

Category	Instructional Methods and Strategies (Check All Observed)		Observed Time(s)	Comments
<b>Grouping Formats</b>	<input type="checkbox"/> Whole group <input type="checkbox"/> Teacher-led small groups <input type="checkbox"/> Independent work	<input type="checkbox"/> Mixed-ability small groups (e.g., workstations) <input type="checkbox"/> Partners		
<b>Explicit Instruction Components</b>	<input type="checkbox"/> Identifies objective <input type="checkbox"/> Activates background knowledge <input type="checkbox"/> Models (e.g., thinks aloud) <input type="checkbox"/> Uses consistent language <input type="checkbox"/> Scaffolds when needed <input type="checkbox"/> Uses examples and nonexamples (as appropriate) <input type="checkbox"/> Paces instruction appropriately <input type="checkbox"/> Provides guided practice	<input type="checkbox"/> Checks for understanding <input type="checkbox"/> Provides multiple response opportunities <input type="checkbox"/> Provides extended practice opportunities <input type="checkbox"/> Provides immediate feedback (corrective when needed) <input type="checkbox"/> Uses established routines and procedures		
<b>Fluency Activities and Lessons</b>	<input type="checkbox"/> Choral reading <input type="checkbox"/> Echo reading <input type="checkbox"/> Teacher-led reading <input type="checkbox"/> Audio-recorded reading <input type="checkbox"/> Phrased-cued reading	<input type="checkbox"/> Repeated reading <input type="checkbox"/> Reading performance <input type="checkbox"/> Self-recorded reading <input type="checkbox"/> Partner reading		
<b>Materials Used</b>	<input type="checkbox"/> Fluency graphs <input type="checkbox"/> Whisper phones <input type="checkbox"/> Independent-level text <input type="checkbox"/> Instructional-level text <input type="checkbox"/> Audio recordings of text <input type="checkbox"/> Fluency folders <input type="checkbox"/> Phrased-cued text	<input type="checkbox"/> Anticipation-reaction guide <input type="checkbox"/> Audio recorders <input type="checkbox"/> Timers <input type="checkbox"/> Error-correction cards <input type="checkbox"/> Retell cue cards <input type="checkbox"/> Comprehension question cards <input type="checkbox"/> Other material:		



## Fluency Instruction Considerations for English Language Learners

Like monolingual English-speaking students, English language learners (ELLs) benefit from sound fluency instruction. Research has shown that ELLs' oral language development and English comprehension are critical factors in the development of reading fluency. Students with strong English language skills can capitalize on these skills to read fluently. Effective fluency instruction for ELLs takes into consideration their language needs and is linguistically accommodated to support their language learning.

Carefully select and modify texts used for fluency instruction to make sure they are accessible and comprehensible to ELLs. Begin fluency work with an overview of the story and explain unknown words and topics through quick drawings or pictures. When ELLs understand the story, they can focus more on their reading rate and accuracy.

ELLs benefit from **structured**, **scaffolded**, and **facilitated** fluency instruction. Examples of and considerations for each type of instruction for ELLs are provided below.

### Structured Fluency Instruction for ELLs

- Model fluent reading and examples of appropriate English pronunciation, accuracy, rate, and prosody.
- Explicitly discuss and model English stress patterns in words and the stress and intonation patterns in sentences. For example, the word *elephant* is stressed in the first syllable, and the Spanish cognate *elefante* is stressed in the third syllable. Spoken English has a specific sentence stress and cadence that might be different from ELLs' native language.
- Choral reading, teacher-led reading, echo reading, and audio-based reading activities are especially beneficial for ELLs. By reading at the same time as others, ELLs engage in a low-anxiety activity that scaffolds their fluency, pronunciation, and prosody.

### Scaffolded Fluency Instruction for ELLs

- Model unique English sounds and focus on the fluency components. ELLs often have fewer opportunities for corrective feedback when reading aloud in English. Keep in mind their different levels of English proficiency and expect pronunciation errors.
- Offer multiple practice opportunities by implementing repeated reading in all content areas.

**Facilitated Fluency Instruction for ELLs**

- Provide a substantial amount of reading practice that allows ELLs to develop confidence when reading aloud in English.
- Have ELLs participate in reading performances, but be sure to use texts at their independent fluency level that are familiar to them.
- Remember not to confuse fluency with accent. ELLs can read fluently in English with a native language accent.

Adapted from Geva & Farnia, 2012; Geva & Zadeh, 2006; Jimerson, Hong, Stage, & Gerber, 2013; Koskinen et al., 1999; Linan-Thompson & Vaughn, 2007; Peregoy & Boyle, 2005; Quirk & Beem, 2012; Ramírez & Shapiro, 2007; Saenz, Fuchs, & Fuchs, 2005; Zadeh, Farnia & Geva, 2012.

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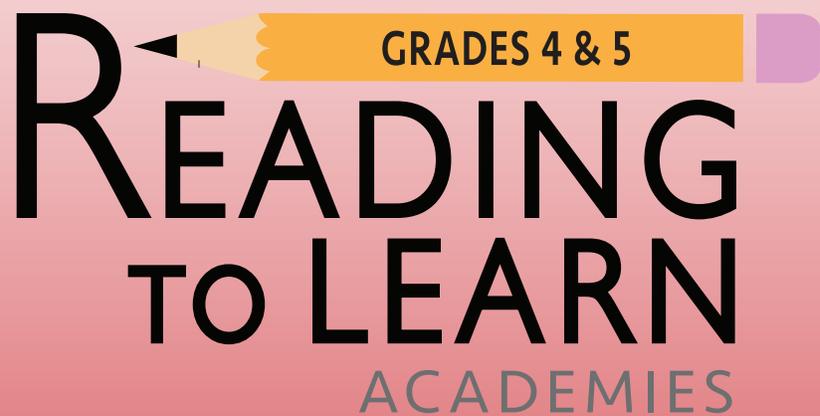
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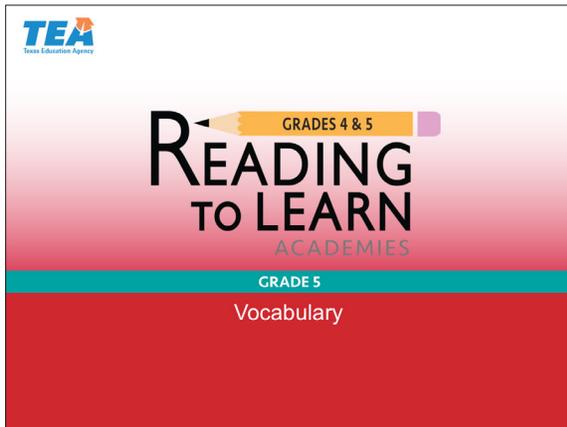
# Vocabulary

Participant Notes



GRADE 5





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### Section Objectives

This section will enhance your knowledge of the following:

- The difference between depth and breadth of vocabulary
- The vocabulary instruction continuum to plan engaging vocabulary lessons and create a language-rich environment



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### Effective Vocabulary Instruction

**“Good vocabulary instruction helps children gain ownership of words, instead of just learning words well enough to pass a test. Good vocabulary instruction provides multiple exposures through rich and varied activities to meaningful information about the word.”**

— Stahl & Kapinus, 2001, p. 14



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### Vocabulary Is Essential

**“One of the most enduring findings in reading research is the extent to which students’ vocabulary knowledge relates to their reading comprehension.”**

— Lehr, Osborn, & Hiebert, 2004, p. 3



### Vocabulary

- **Definition:** Words that make up speech or text and their meanings
- **Receptive vocabulary:** Requires a listener or reader to associate a specific meaning with a given label; includes listening vocabulary and reading vocabulary
- **Expressive vocabulary:** Requires a speaker or writer to produce a specific label for a particular meaning; includes speaking vocabulary and writing vocabulary

	Expressive	Receptive
Oral	Speaking	Listening
Text	Writing	Reading



### Breadth Versus Depth of Vocabulary

- **Breadth of vocabulary:** The number of words a person knows
- **Depth of vocabulary:** How much a person knows about specific words
- Both correlate with and predict reading ability (word reading and comprehension).



### Assessing Your Vocabulary Depth

I own this term.	I know something about this term.	I don't know this term.
morphology		
hink pink		
polysemous		
connective		
nominalization		



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### Vocabulary Instructional Elements

Develop Depth of Vocabulary	Develop Breadth of Vocabulary
<ul style="list-style-type: none"> <li>Teach individual words directly</li> <li>Teach relationships among words</li> <li>Teach and have students practice word-learning strategies</li> </ul>	<ul style="list-style-type: none"> <li>Model and practice word consciousness.</li> <li>Embed definitions during read-alouds or discussions.</li> <li>Use sophisticated academic language.</li> <li>Read books aloud to students.</li> <li>Involve students in academic discussions.</li> <li>Have students read widely.</li> </ul>



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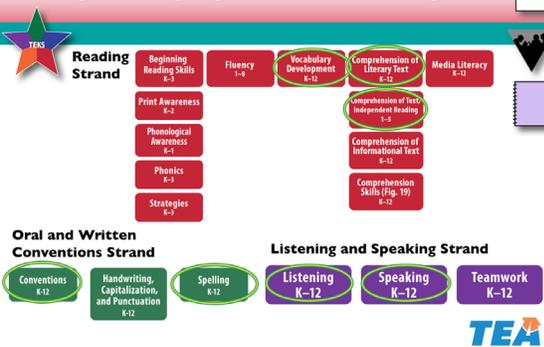
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### English Language Arts and Reading TEKS



The diagram illustrates the structure of English Language Arts and Reading TEKS. It is organized into three main strands:

- Reading Strand:** Includes Beginning Reading Skills (K-5), Fluency (1-4), Vocabulary Development (K-12), Comprehension of Literary Text (K-12), Media Literacy (E-12), Print Awareness (K-2), Phonological Awareness (K-5), Phonics (K-5), Strategies (K-5), Comprehension of Text/Independent Reading (1-5), Comprehension of Informational Text (K-12), and Comprehension Skills (Fig. 10) (K-12).
- Oral and Written Conventions Strand:** Includes Conventions (K-12), Handwriting, Capitalization, and Punctuation (K-12), and Spelling (K-12).
- Listening and Speaking Strand:** Includes Listening (K-12), Speaking (K-12), and Teamwork (K-12).



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### Teach Individual Words Directly

- Purposefully select words to teach from a text that you will read aloud or that students will read in partners or groups.
- Create an instructional plan for teaching each word—before, during, and after reading.
- Create extension activities to provide students with multiple opportunities to use the words.



### Purposefully Select Words

- Learn to distinguish among
  - basic words (Level 1),
  - words to own (Level 2), and
  - content area words (Level 3).
- Choose Level 2 words that
  - help students understand the text,
  - are likely not in students' receptive or expressive vocabularies, and
  - can be used across contexts.



### Create an Instructional Plan: Before Reading

- First, plan specific elements of a word to teach, such as the following:
  - Student-friendly definition
  - Examples and nonexamples
  - Synonyms and antonyms
  - Graphic organizers or visuals
  - Questions for deeper processing
- Then, use an instructional routine to plan your lesson delivery.



### Create an Instructional Plan: During Reading

- Identify places in the text where you will stop while reading aloud.
- Use flags or sticky notes to remind yourself where to pause, what to ask, and how to have students respond, such as in the example below.

Why did the character think the situation was hilarious?  
*Think-pair-share*

Which of our vocabulary words describes this character?  
*Pinch paper*

Can you use the word splendid in a sentence to describe the setting?  
*Turn to your partner*



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### Create an Instructional Plan: After Reading

- Review the vocabulary words in various ways.
- Have students use the words in different contexts.
- Use activities that have students do more with the words (e.g., fill out graphic organizers, answer deep-processing questions).



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### Practice: Teaching Words Directly

**Use your planned instructional routine to teach your Level 2 word to your partner.**

- Preteach the word before reading.
- Ask one or two questions related to the word during reading.
- Engage in after-reading activities like asking deep-processing questions and using the word in sentences.



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### Plan Extension Activities

- Combine vocabulary words from across lessons for extended review and practice.
- Create a vocabulary word wall to use with activities.
- Create a workstation with activities with previously learned words.



### Teaching Relationships Among Words

- Helps students “store” words by building connections among them
- Aids effective, efficient retrieval of words when speaking or writing
- Can be done by using the following:
  - Graphic organizers
  - Feature analyses
  - Word categorizing
  - Knowledge of morphological word families



### Teach and Practice Word-Learning Strategies

- Starting in upper elementary school, students come across 10,000 new words a year in their reading.
- More than half of these words are morphologically complex, meaning they have multiple meaningful parts that can be used along with context to infer their meanings.
- It is not realistic to teach all of these words.
- Students must have strategies for figuring out these words on their own.



**Teach and Practice**  
**Word-Learning Strategies (cont.)**

- Teach multiple strategies for figuring out the meanings of new words.
  - Using context clues
  - Breaking words up into meaningful parts
  - Using a dictionary
- Teach students to be flexible when using these strategies.
- Ensure that students take part in a lot of guided and independent practice using the strategies.



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**Model and Practice**  
**Word Consciousness**

- Motivate students to pay attention to words and ask questions about them.
- Help students see the power of words.
- Create an atmosphere that supports experimenting with words and language.
- Be willing to admit (often) that you don't know a word or phrase and model your interest in figuring out its meaning.



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**Model and Practice**  
**Word Consciousness (cont.)**

- Have students watch or listen for previously learned words in texts, conversations, etc.
- Use word-play activities such as puns and hink pinks.
- Have students use a word journal or bookmark to keep track of words they find interesting and want to know more about.
- Ask students to discuss words they hear or see at home, on TV, on the Internet, in text messages, in the grocery store, on signs, etc.
- Encourage students to use new words in their speaking and writing.



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**Word Play:**  
**Hink Pinks and Hinky Pinkies**

**Hink Pinks**

Synonymous Phrase	Hink Pink
obese feline	
intelligent beginning	
unhappy father	
tidy road	

**Hinky Pinkies**

Synonymous Phrase	Hinky Pinky
great detective	
smarter boxer	
tired flower	
numeral sleep	




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**Word Play:**  
**Hinkety Pinketies**

Synonymous Phrase	Hinkety Pinkety
drum talk	
smoggy driver	
evil preacher	
happier dog	




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**Embed Definitions in Read-Alouds  
and Discussions**

- Provide quick definitions or synonyms, or act out the word.
- Make sure these embedded explanations do not interfere with the flow of the text or discussion.
- Example:  
 “Some stars send out **lethal** (*deadly*) amounts of **radiation** (*energy*), which fry the surrounding planets and their moons. Our sun is a long-lived, **stable** (*lasting*) star—perfect for supporting life.”

Source: Aguilar, 2013



### Embedding Definitions: Practice

“The moon is our closest companion in space. Only three days away by spacecraft, it’s a dramatic reminder of how violent and chaotic the early solar system was. With just a pair of binoculars, we can see how the moon’s terrain was smoothed by the lava flows of ancient volcanoes or scarred with impact craters a hundred miles in diameter.”

Source: Aguilar, 2013




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### Embedding Definitions: Possible Definitions, Synonyms, or Actions

“The moon is our closest **companion** (*friend*) in space. Only three days away by **spacecraft** (*rocket*), it’s a **dramatic reminder of** (*it helps us remember*) how **violent and chaotic** (*full of powerful, wild forces*) the early solar system was. With just a pair of **binoculars** (*SHOW*), we can see how the moon’s **terrain** (*land*) was smoothed by the lava **flows** (*streams*) of **ancient** (*very old*) volcanoes or **scarred** (*marked*) with **impact craters** (*where meteorites hit*) a hundred miles in **diameter** (*across—DRAW*).”




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### Use Academic Language Effectively

- Model the use of newly learned words across contexts.

Word	Arrival	Snack time	Dismissal
<i>fortunate</i>	Everyone came in and began working so diligently. What a <b>fortunate</b> teacher I am!	Were you <b>fortunate</b> enough to get the snack you wanted today?	At home tonight, ask your parents what makes them feel <b>fortunate</b> .

- Use more sophisticated or precise terms.
  - *Magnificent* rather than *really good*
  - *Bounded* instead of *jumped*
- Use more advanced syntax with connectives that link ideas together.




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### Read Texts Aloud to Students

- Choose texts that are one to three grade levels above the grade level you teach.
- Find texts that contain Level 2 words that your students will have to read and understand in the next few years.
- To ensure student understanding of the reading, build background knowledge before reading the text.
- Embed synonyms or definitions as you read the text.
- Ask questions to check for understanding during and after reading.



### Involve Students in Academic Discussions

- Use response techniques, such as
  - think-turn-talk and
  - think-write-share.
- Allow students to work in collaborative groups to
  - scaffold and support one another at literacy workstations,
  - discuss their thinking while practicing comprehension strategies,
  - brainstorm and organize ideas for writing, and
  - provide feedback on one another's writing.
- Provide scaffolds like sentence and question stems and academic vocabulary word walls.



### Have Students Read Widely

**“Although not a substitute for direct and explicit instruction in reading, independent reading increases reading ability and is a particularly potent mechanism of increasing language skills.”**

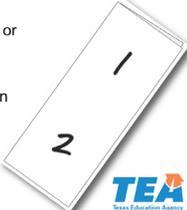
— Cunningham, 2005, p. 58



### Assessing Vocabulary

Use assessments such as the following:

- Answering open-ended questions
- Using words in written sentences or more extended texts
- Completing analogies
- Matching words with pictures, synonyms, or antonyms
- Examining a word's morphology
- Evaluating students' vocabulary use within written assignments
- Using pinch papers
- Using portfolios, anecdotal records, or informal checklists



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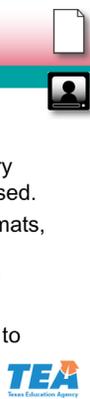
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### Taking a Closer Look

- Examine the instructional checklist for vocabulary.
- Note that row three contains the vocabulary activities and lessons that we have discussed.
- Use the checklist to examine grouping formats, explicit instruction elements, activities and lessons, and materials within a vocabulary lesson.
- After the video, work with your tablemates to compare notes.



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### Consider Diversity: English Language Learners

**Explicit and contextualized vocabulary instruction is essential for English language learners.**



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## Remember

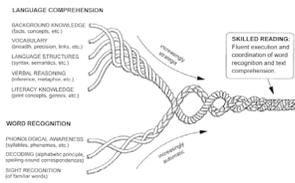
**“A person who knows more words can speak, and even think, more precisely about the world... Words divide the world; the more words we have, the more complex ways we can think about the world.”**

— Stahl & Nagy, 2006, p. 5



## The Reading Rope

How do these instructional practices benefit English language learners, struggling students, and gifted students?



Scarborough, 2001



## My Synthesis and Summary

Three to four **example activities and lessons** you want to use

Three to four **workstation ideas**

**Vocabulary**

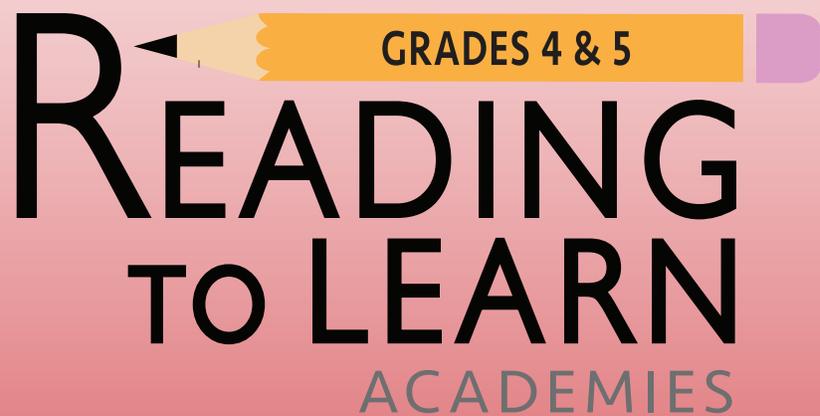
Two to three ideas you want to use with **struggling learners**

At least one scaffold you will provide to **English language learners** who need it



# Vocabulary

Handouts



GRADE 5



Pinch Paper

**Receptive**

**Receptive**

**Expressive**

**Expressive**



## Vocabulary Instruction Continuum

<p><b>DEPTH</b> Fewer words More time spent per word</p>	<p><b>BREADTH</b> More words Less time spent per word</p>	<p><b>DIRECT TEACHING AND STRATEGY USE</b></p>	<p><b>CREATING A LANGUAGE-RICH ENVIRONMENT</b></p>
<p>Teach individual words directly</p>	<p>TEKS:</p>	<p>Teach word-learning strategies</p>	<p>TEKS:</p>
<p>Teach relationships among words</p>	<p>TEKS:</p>	<p>Have students use word-learning strategies</p>	<p>TEKS:</p>
<p>Model and practice word consciousness</p>	<p>TEKS:</p>	<p>Embed definitions during read-alouds or discussions</p>	<p>TEKS:</p>
<p>Use academic language effectively</p>	<p>TEKS:</p>	<p>Read texts aloud to students</p>	<p>TEKS:</p>
<p>Involvement in academic discussions</p>	<p>TEKS:</p>	<p>Involve students in academic discussions</p>	<p>TEKS:</p>
<p>Have students read widely</p>	<p>TEKS:</p>	<p>Have students read widely</p>	<p>TEKS:</p>

The continuum extends from instructional activities that involve interaction with fewer words and more time spent per word to instructional activities that involve interaction with more words and less time spent per word. The left side of the continuum includes more teacher direction and strategy use, and the right side involves creating a language-rich environment.

Adapted from Baumann & Kame'enui, 2004; Beck, McKeown, & Kucan, 2013; Hiebert & Kamil, 2005; Stahl & Nagy, 2006.



## Selecting Vocabulary Words to Teach Directly

Preview the passage, even if the publisher has already selected vocabulary words.

Read the passage and identify vocabulary your students will find unfamiliar. Ask yourself, “How difficult is this passage to understand?”

Determine the importance of the words. Ask yourself, “Will this word appear again and again? Will knowledge of the word help in other content areas? Is the word necessary to comprehend the passage?” Words that fit these descriptions are Level 2 words.

Level 2 words are

- frequently encountered in other texts and content areas,
- crucial to understanding the main ideas,
- not a part of students’ prior knowledge,
- unlikely to be learned independently through context or structural analysis.

Select Level 2 words that are related to the main ideas and crucial to understanding the text.

List words that are challenging for your students. These words may or may not be related to one another. You may not be able to teach all of these words. Research supports teaching only a few words before reading to help students comprehend what they read.

Determine which words are adequately defined in the text. Some words may have a direct definition, and others may be defined through context. Expand on these words after reading, rather than directly preteaching them.

Identify words that students may be able to define based on their prefixes, suffixes, and base or root words. If structural elements help students determine words’ meanings, do not teach the words directly. Instead, use these words to teach word-learning strategies in a different lesson.

Consider student needs. Words that are likely to be in students’ prior knowledge may not require direct teaching. These words can be discussed as you activate and build prior knowledge before reading or expanded after reading. These are Level 1 words.

### Examples of Word Types

Basic Words (Level 1)	Words to Own (Level 2)	Content Area Words (Level 3)
house	contrast	amoeba
children	dominant	mammal
teacher	sequence	photosynthesis
mother	transportation	planetary
dirt	provoke	digestive
sun	reluctant	gravity
star	legitimate	cell
food	define	
table	calculate	obtuse
blanket	memory	symmetry
book	debris	trapezoid
box	widespread	polygon
good	splendid	sum
happy	detest	
feel	mumble	onomatopoeia
jump	prohibit	alliteration
sit	hilarious	literature
smile	liberty	dialogue
eat	sensitive	
friend	elegant	government
apple	savage	judicial
like	abuse	legislate
picture	leisure	nationality
name	infinite	justice

### Words From My Text

Level 1 Not Necessary to Teach	Level 2 Teach Deeply	Level 3 Teach Within Content Area

Adapted from Beck, McKeown, & Kucan, 2013; Stahl, 2005; Stahl & Nagy, 2006.

## Examples of Word Types in Spanish

Palabras básicas (Nivel 1)	Palabras para aprender (Nivel 2)	Palabras de áreas específicas (Nivel 3)
casa	contraste	ameba
estudiantes	dominante	mamífero
maestra	secuencia	fotosíntesis
madre	automático	planetario
tierra	proteger	digestivo
sol	legítimo	célula
estrella	definir	
comida	calcular	obtuso
mesa	memoria	simetría
cobija	escombros	trapezoide
libro	andamiaje	polígono
caja	espléndido	
bueno	extendido	onomatopeya
contento	detestar	aliteración
sentir	prohibir	literatura
saltar	correspondiente	gramatical
sentar	excitante	
sonrisa	libertad	gobierno
comer	sensible	judicial
amiga	elegante	legislatura
manzana	salvaje	nacionalidad
gustar	abuso	justicia
fotografía	placer	
nombre	infinito	

## Palabras de mi texto

Nivel 1 No enseñar	Nivel 2 Enseñar en profundidad	Nivel 3 Enseñar dentro la materia específica

Adapted from Beck, McKeown, & Kucan, 2013; Stahl, 2005; Stahl & Nagy, 2006.



## Planning Explicit Vocabulary Instruction

<b>Word</b>			
<b>Student-Friendly Definition</b>			
<b>Examples</b>			
<b>Nonexamples</b>			
<b>Synonyms</b>			
<b>Antonyms</b>			
<b>Visual or Graphic Organizer</b>			
<b>Deep-Processing Activities</b>			

## Explicit Vocabulary Instruction (Example)

<b>Word</b>	<i>equivalent</i>	<i>hilarious</i>	<i>mumble</i>
<b>Student-Friendly Definition</b>	The same or equal	Very, very funny	Talk unclearly
<b>Examples</b>	Two sides of an equation $\frac{1}{2}$ and 50%	Chris Rock Mandy (one of our classmates who always makes everyone laugh)	How a shy person speaks How you speak when you are not sure When you call someone a name that you do not want the person to hear
<b>Nonexamples</b>	3 and 300 $\frac{1}{2}$ and 12	My dad when he is mad Me when I've lost my favorite toy	How you speak when you are really excited How you speak when you present in front of the class
<b>Synonyms</b>	equal alike comparable	amusing comical entertaining	mutter murmur burble
<b>Antonyms</b>	different unlike dissimilar	serious somber humorless	speak out shout raise your voice
<b>Visual or Graphic Organizer</b>	Math examples and nonexamples (same-sized circles, different-sized triangles, percentages and fractions)	Show students what I look like when I think something is hilarious	Demonstrate for students what mumbling sounds like
<b>Deep-Processing Activities</b>	What things should be equivalent? What things should not be equivalent?	Do you cry when something is hilarious? What do you sound or look like as you say, "That's hilarious"?	Do cheerleaders mumble? Would you mumble if you won \$100? Do you sometimes mumble when you respond to your parents?

Adapted from Beck, McKeown, & Kucan, 2013; Stahl, 2005; Stahl & Nagy, 2006.

## Instrucción explícita de vocabulario

<b>Palabra</b>			
<b>Definición a nivel de estudiante</b>			
<b>Ejemplos</b>			
<b>Contra-ejemplos</b>			
<b>Sinónimos</b>			
<b>Antónimos</b>			
<b>Apoyo visual u organizador gráfico</b>			
<b>Actividades para procesamiento intensivo</b>			

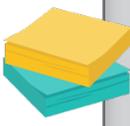
## Instrucción explícita de vocabulario (ejemplo)

<b>Palabra</b>	<i>escasez</i>	<i>desolado*</i>	<i>orgullosa*</i>
<b>Definición a nivel de estudiante</b>	Muy poco de algo o falta de una cosa	Lugar que casi no tiene casas, personas, o animales	Sentirse contento por algo bien hecho
<b>Ejemplos</b>	Desierto – escasez de agua Tienda vacía durante una tormenta	Ártico Marte Luna Pueblo abandonado	Mi maestra cuando aprendemos Mis papás cuando saco buenas calificaciones
<b>Contra-ejemplos</b>	Un almacén lleno de cosas Un restaurante lleno de comida	Ciudad de Nueva York Centro comercial en Navidad	Mi mamá cuando me meto en problemas
<b>Sinónimos</b>	necesidad carencia pobreza	abandonado deshabitado solo	satisfecho contento gozoso
<b>Antónimos</b>	abundancia riqueza	lleno poblado	avergonzado triste insatisfecho
<b>Apoyo visual u organizador gráfico</b>	Enseñe fotos del desierto donde hay una escasez de agua o fotos de tiendas vacías durante un huracán, por ejemplo	Muestre a los estudiantes fotos de lugares o planetas desolados como Marte, pueblos fantasma, la Luna, etc.	Comente con los estudiantes algo de lo que usted se sienta orgullosa  Explique a los estudiantes algo que ellos hayan hecho y por la que usted se sienta orgullosa
<b>Actividades para procesamiento intensivo</b>	¿En qué lugares hay escasez de comida?  ¿En qué lugares no hay escasez de comida?	¿Les gustaría visitar lugares desolados? ¿Por qué?  ¿Cuáles son las ventajas y desventajas de estar en un lugar desolado?	Sobre las siguientes acciones, pida a los estudiantes digan si se sentirían orgullosos o no: <ul style="list-style-type: none"> <li>• Estudié para el examen</li> <li>• Tiré basura al piso</li> <li>• Ayudé a mi abuela a subirse al carro</li> <li>• Toqué el piano bien en el recital</li> </ul>

\*Estas palabras tienen otros significados que no son utilizados en estas explicaciones.

Adapted from Beck, McKeown, & Kucan, 2013; Stahl, 2005; Stahl & Nagy, 2006.

## Routine for Explicit Vocabulary Instruction

Steps	Tips														
1. Have students <b>say</b> the word.															
2. Provide a definition of the word using <b>student-friendly</b> explanations and <b>visuals</b> .	Use a Post-It to help plan your instruction. 														
3. Have students discuss what is <b>known</b> about the word.															
4. Provide <b>examples</b> and <b>nonexamples</b> of the word.															
5. Engage in <b>deep-processing activities</b> by asking <b>questions</b> , using <b>graphic organizers</b> , or having <b>students act</b> out the word.	<p>Choose a deep-processing word from the box. Using a Post-It, plan questions and/or activities that incorporate the word. </p> <table border="1" data-bbox="987 1144 1323 1417"> <thead> <tr> <th colspan="2">Deep Processing Words</th> </tr> </thead> <tbody> <tr> <td>Compare</td> <td>Decide</td> </tr> <tr> <td>Categorize</td> <td>Justify</td> </tr> <tr> <td>Design</td> <td>Create</td> </tr> <tr> <td>Contrast</td> <td>Verify</td> </tr> <tr> <td>Rate</td> <td>Imagine</td> </tr> <tr> <td>Recommend</td> <td>Predict</td> </tr> </tbody> </table>	Deep Processing Words		Compare	Decide	Categorize	Justify	Design	Create	Contrast	Verify	Rate	Imagine	Recommend	Predict
Deep Processing Words															
Compare	Decide														
Categorize	Justify														
Design	Create														
Contrast	Verify														
Rate	Imagine														
Recommend	Predict														
6. <b>Scaffold</b> students to <b>create powerful sentences</b> with the new word.	Remember the <div data-bbox="893 1522 1242 1606" style="border: 1px solid gray; border-radius: 15px; padding: 5px; display: inline-block;"> <b>“Seven-Up” Rule:</b> </div> Powerful sentences are seven words and up!														

## Rutina para la instrucción explícita de vocabulario

Pasos	Ideas														
<p>1. Pedir a los estudiantes <b>que digan</b> la palabra.</p>															
<p>2. Proveer una definición de la palabra usando <b>explicaciones a nivel de los estudiantes e ilustraciones.</b></p>	<p>Use una nota adherible para ayudar a planear su instrucción.</p> 														
<p>3. Pedir a los estudiantes que discutan lo que <b>saben</b> sobre la palabra.</p>															
<p>4. Dar <b>ejemplos y contraejemplos</b> de la palabra.</p>															
<p>5. Utilizar <b>actividades de procesamiento intensivo</b>; haciendo <b>preguntas</b>, usando <b>organizadores gráficos</b>, o <b>dramatizando</b> la palabra.</p>	<p>Escoja una palabra. Usando una nota adherible, planee preguntas y/o actividades que incorporen la palabra.</p>  <table border="1" data-bbox="976 1136 1308 1430"> <thead> <tr> <th colspan="2">Palabras de procesamiento intensivo</th> </tr> </thead> <tbody> <tr> <td>Comparar</td> <td>Decidir</td> </tr> <tr> <td>Categorizar</td> <td>Justificar</td> </tr> <tr> <td>Diseñar</td> <td>Hacer</td> </tr> <tr> <td>Contrastar</td> <td>Verificar</td> </tr> <tr> <td>Calificar</td> <td>Imaginar</td> </tr> <tr> <td>Recomendar</td> <td>Predecir</td> </tr> </tbody> </table>	Palabras de procesamiento intensivo		Comparar	Decidir	Categorizar	Justificar	Diseñar	Hacer	Contrastar	Verificar	Calificar	Imaginar	Recomendar	Predecir
Palabras de procesamiento intensivo															
Comparar	Decidir														
Categorizar	Justificar														
Diseñar	Hacer														
Contrastar	Verificar														
Calificar	Imaginar														
Recomendar	Predecir														
<p>6. Ayudar a los estudiantes a <b>crear oraciones poderosas</b> con la palabra nueva.</p>	<p>Acuérdese de la regla</p> <div style="border: 1px solid black; padding: 5px; text-align: center; margin: 10px 0;"> <p><b>“Siete o Más”</b></p> </div> <p>¡Las oraciones poderosas tienen siete palabras o más!</p>														

## Routine for Explicit Vocabulary Instruction Example: *provoke*

### Before-Reading Routine

1. Have students say the word.
  - “Say the word *provoke*.” (Students echo.)
  - Show the word: *provoke*.
  - Say, “provoke.” (Students echo.)
2. Provide a student-friendly explanation.
  - “*Provoke* means ‘to make someone angry or cause something bad like a fight.’ What does *provoke* mean?” (Students echo.)
  - Use the word in a sentence: “Bullies often provoke other children to retaliate, or fight, against them.”
  - Use a visual.
3. Have students discuss what is known about the word.
  - “Think about the word *provoke*. What do you already know about the word?” Pause.
  - “Turn and tell your partner one idea about *provoke*. Be ready to share with the whole group.”
4. Provide examples and nonexamples of the word.
  - “Would it provoke you if someone teased you about how you’re dressed?” (Thumbs up)
  - “Would it provoke someone if you shared your lunch with her?” (Thumbs down)
  - “What if you ignored someone when he tried to talk to you? Do you think this would provoke him?” (Thumbs up)
  - “I saw Jaden helping Erika with her project yesterday. Do you think Jaden provoked Erika by doing this?” (Thumbs down)

### After-Reading Routine

5. Engage in deep-processing activities by asking questions, using graphic organizers, or having students act out the word.

#### Semantic map:

- “Think about the word *provoke*. What is it? What does it mean?” (It’s a verb that means “making someone angry or causing something bad like a fight.”)
- “What is something that would provoke you?” (Someone being mean to you, being left out of a game, someone saying he doesn’t want to be your friend)
- “What is something that would not provoke you?” (Hanging out with friends, reading a book, being given an award)
- “What are some other words that are similar to *provoke*?” (*anger, irritate, aggravate, incite*)
- “What are some words that mean the opposite of *provoke*?” (*calm, soothe, relax*)
- “What would we say that *provoke* is like?” (It makes me think of poking or pushing or bothering someone until she gets annoyed and fights back.)

**Word web with *voc/vok*:** “The root word in *provoke* is *vok*. Let’s work together as a class to brainstorm other words with this root. We’ll use a word web to show the relationships among these words.” (Create a web similar to the one on page 6 of this handout.)

**Describe a time in American history when a person or group of people felt provoked:**

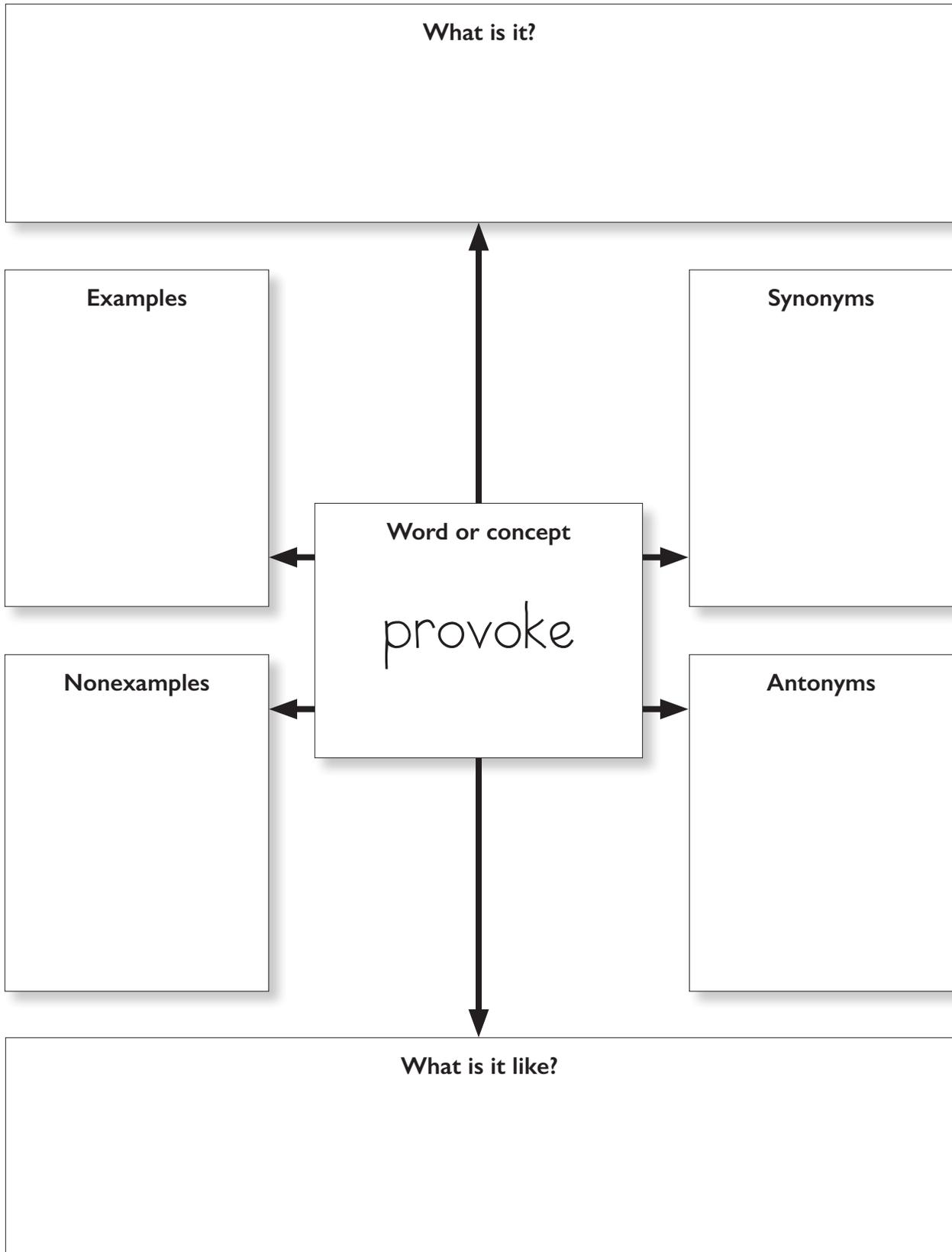
“Think about what we’ve been learning in American history. Can you describe a time that a person or group of people felt provoked? Work with your partner to come up with one example.”

6. Scaffold students to create powerful sentences with the new word.

Have students work in partners to create sentences using posted sentence starters:

- “When someone provokes me, I...”
- “\_\_\_\_\_ provokes me by...”
- “I like to provoke \_\_\_\_\_ by...”

# Semantic Map



# Word Web for *voc/vok*



## Explicit Vocabulary Instruction Planning Template

BEFORE-READING ROUTINE	
1. Have students say the word.	
2. Give a student-friendly explanation.  Use the word in a sentence.  Use a visual.	
3. Have students discuss what is known about the word.	
4. Provide examples and nonexamples of the word.	

AFTER-READING ROUTINE	
<p>5. Engage in deep-processing activities by asking questions, using graphic organizers, or having students act out the word.</p>	
<p>6. Scaffold students to create powerful sentences with the new word.</p>	

Adapted from Archer & Hughes, 2011; Beck, McKeown, & Kucan, 2013; Stahl, 2005; Stahl & Nagy, 2006.

## Rutina para la instrucción explícita de vocabulario en español

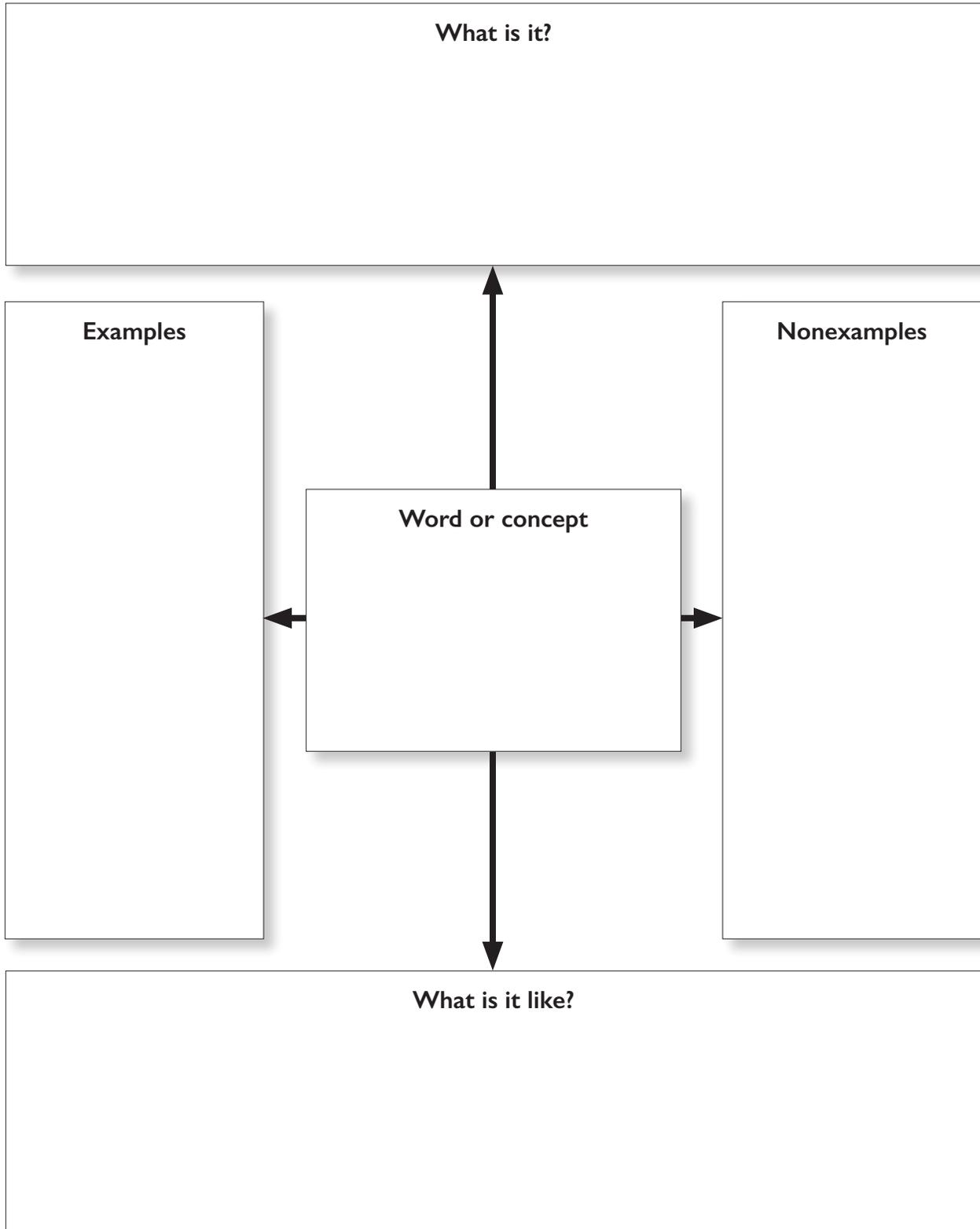
Rutina para antes de la lectura	
1. Pida a los estudiantes que digan la palabra.	
2. Provea una definición a nivel del estudiante.  Utilice la palabra en una oración.  Utilice un apoyo visual.	
3. Pida los estudiantes que discutan lo que saben sobre la palabra.	
4. Provea ejemplos y contraejemplos de la palabra.	

Rutina para despues de la lectura	
5. Utilice actividades de procesamiento intensivo haciendo preguntas, usando organizadores gráficos, o dramatizando la palabra.	
6. Ayude a los estudiantes a crear oraciones poderosas con la nueva palabra.	

Adapted from Archer & Hughes, 2011; Beck, McKeown, & Kucan, 2013; Stahl, 2005; Stahl & Nagy, 2006.

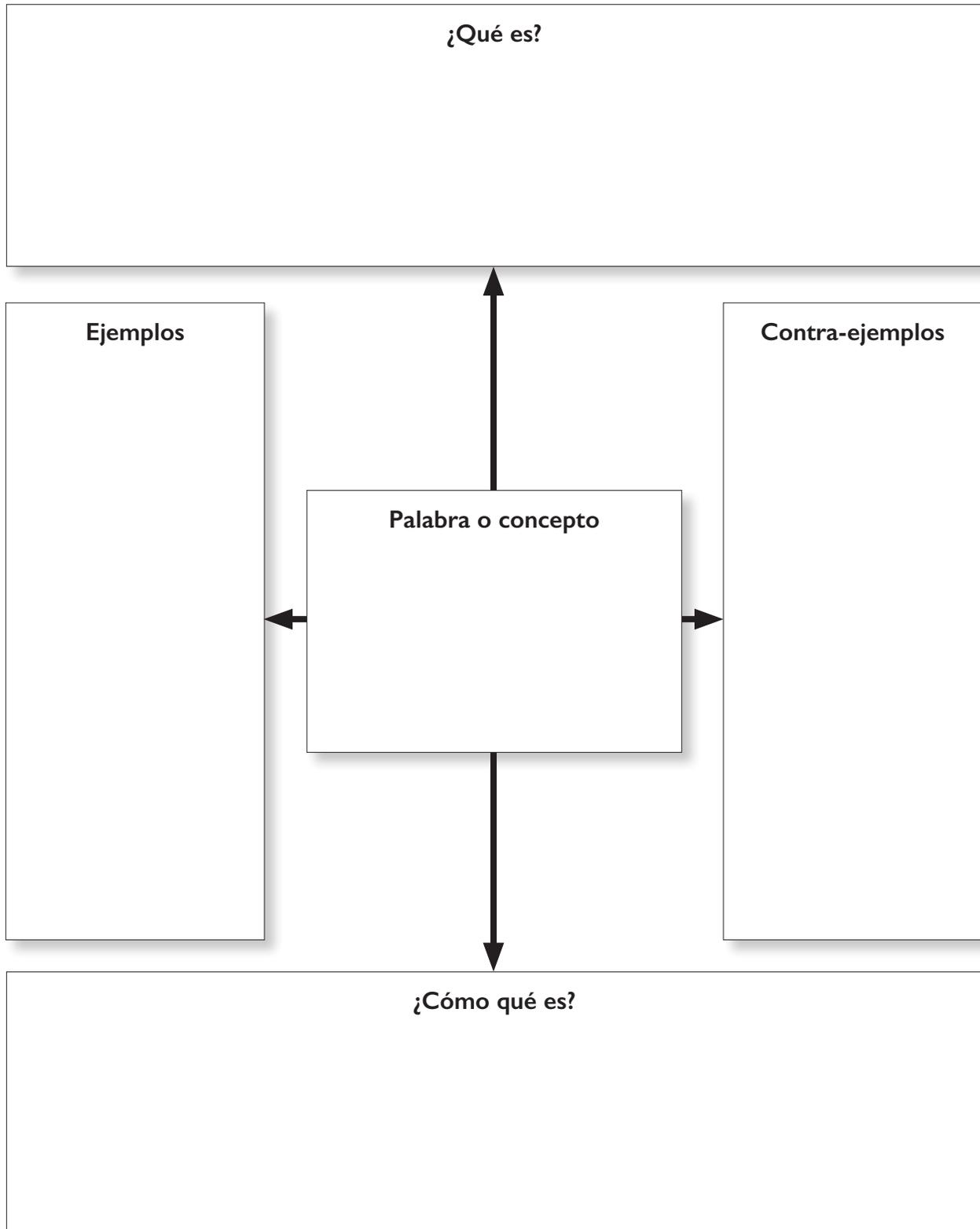
# Vocabulary Graphic Organizers

## Concept Word Map



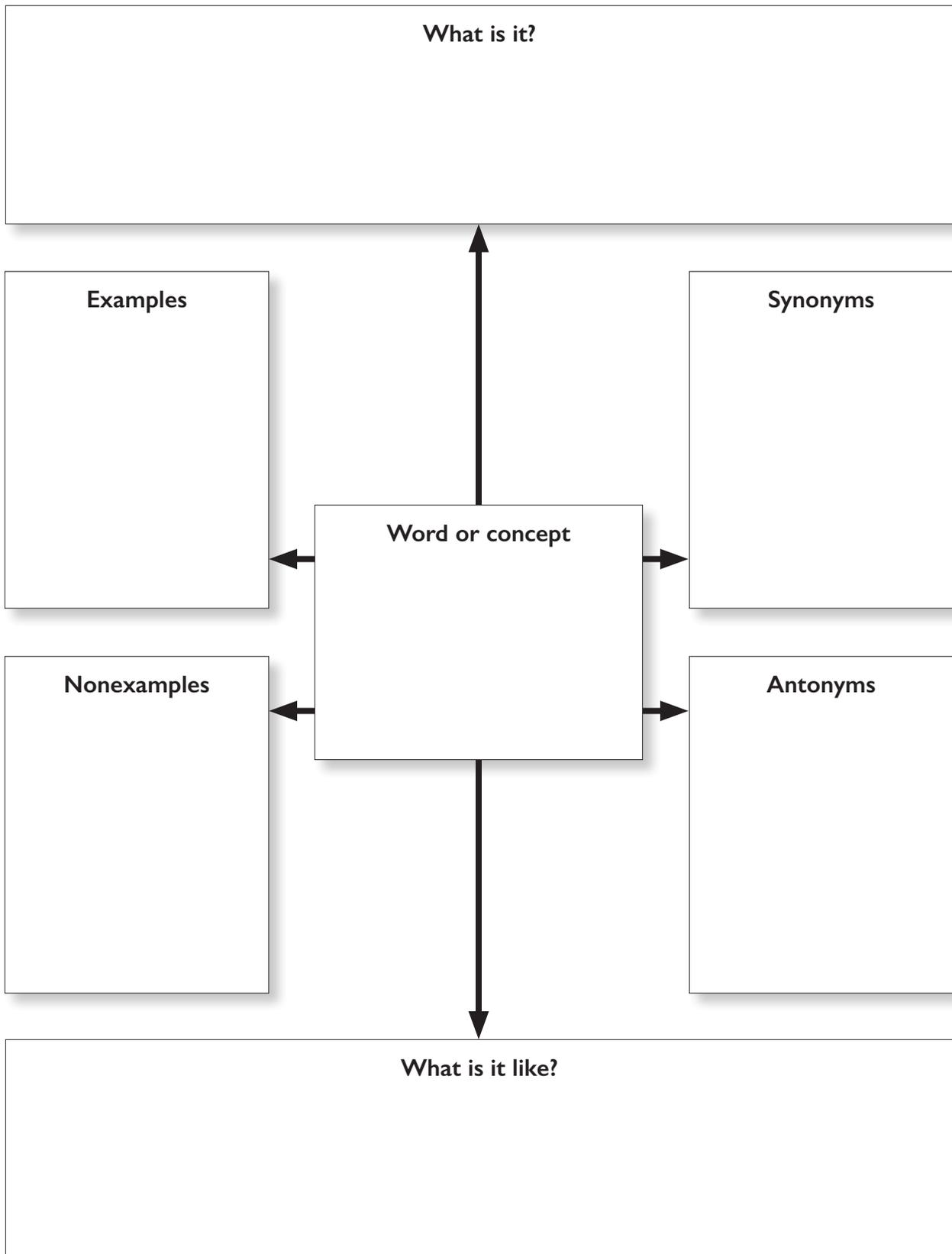
Adapted from Schwartz & Raphael, 1985.

# Mapa para conceptos



Adapted from Schwartz & Raphael, 1985.

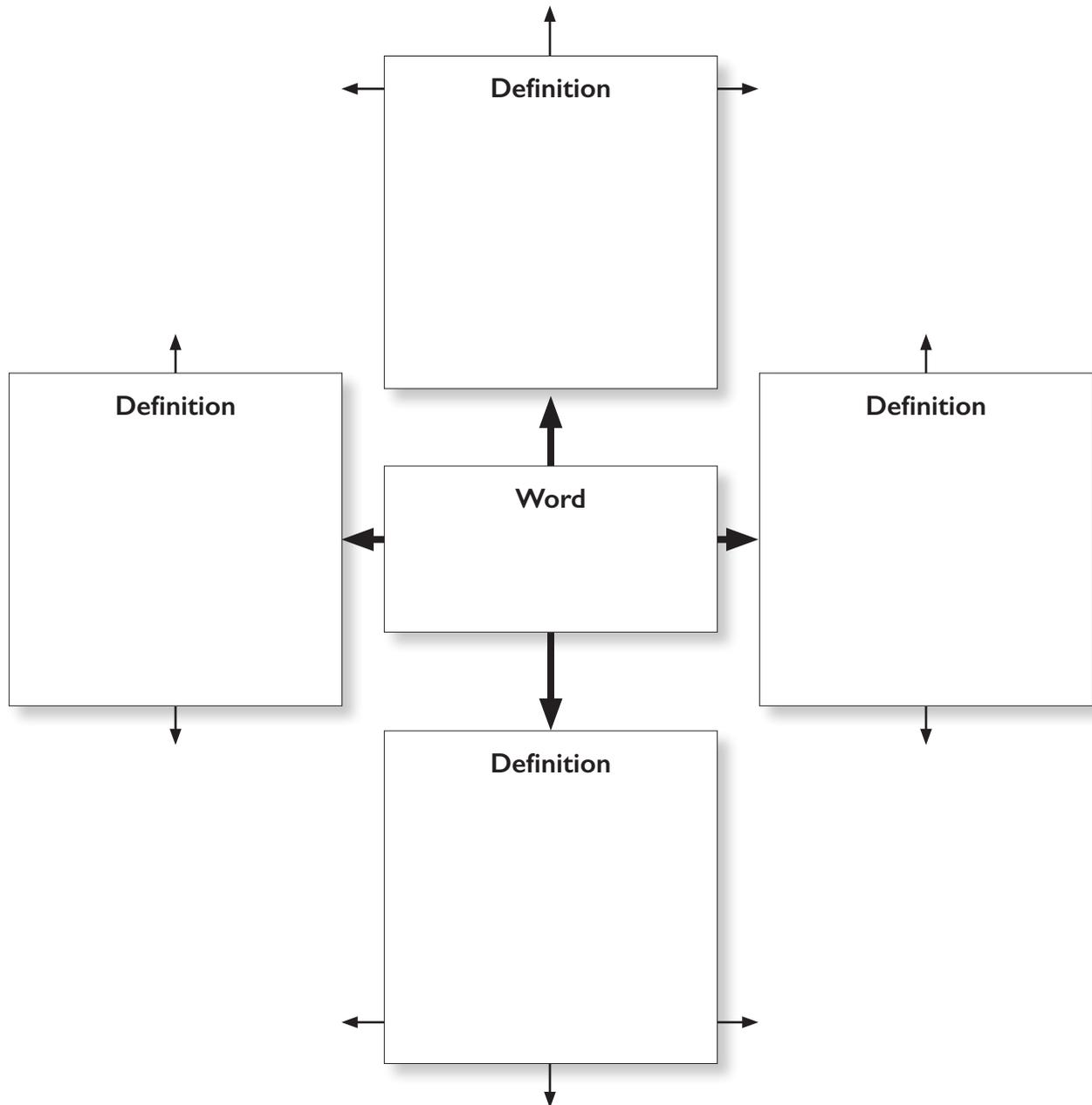
# Semantic Map



Adapted from Archer & Hughes, 2011.

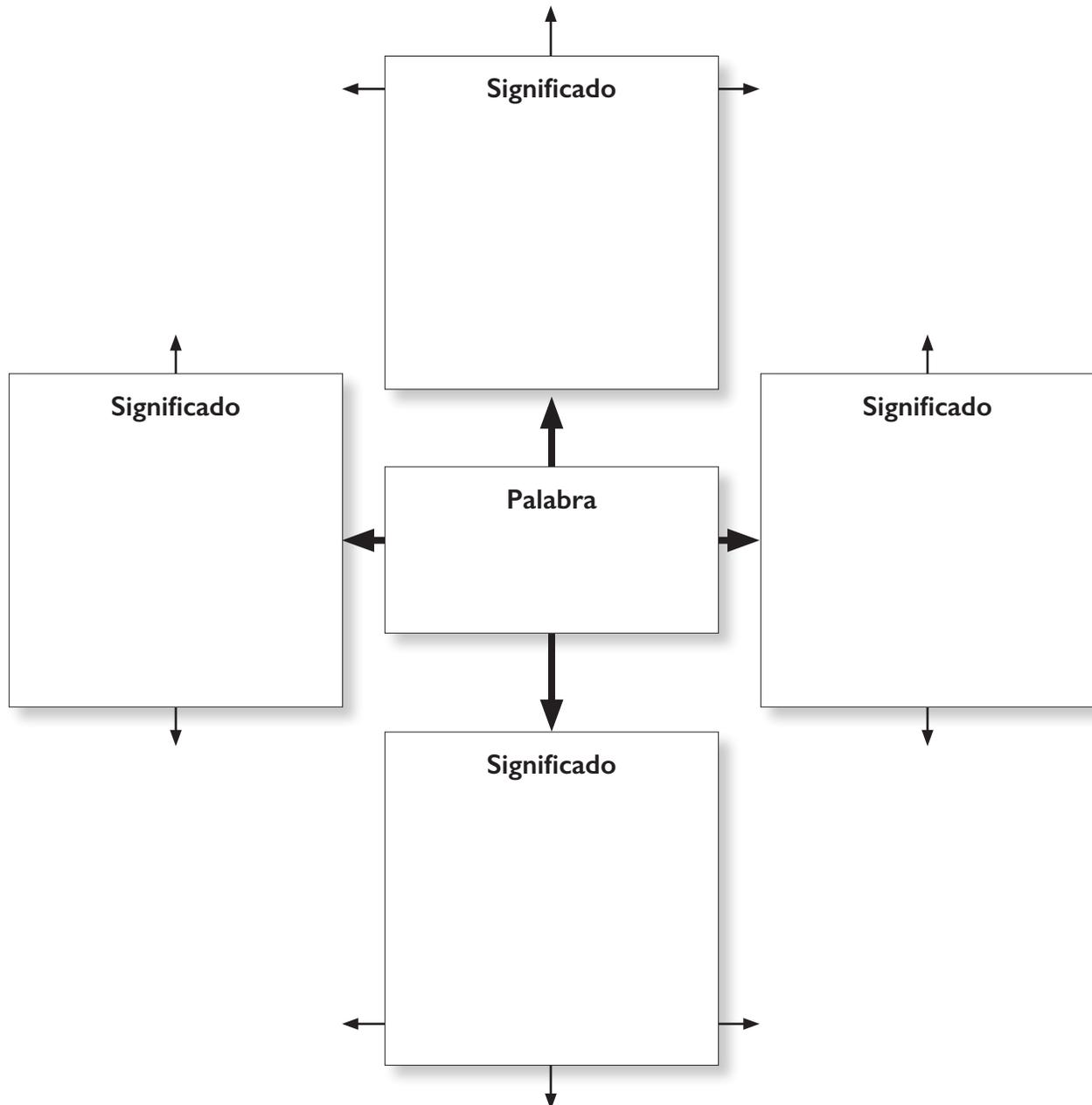
## Multiple-Meaning Word Map

1. Record the definitions of a word.
2. Locate examples of the word in the text.
3. Match the word with the definition used in the text.

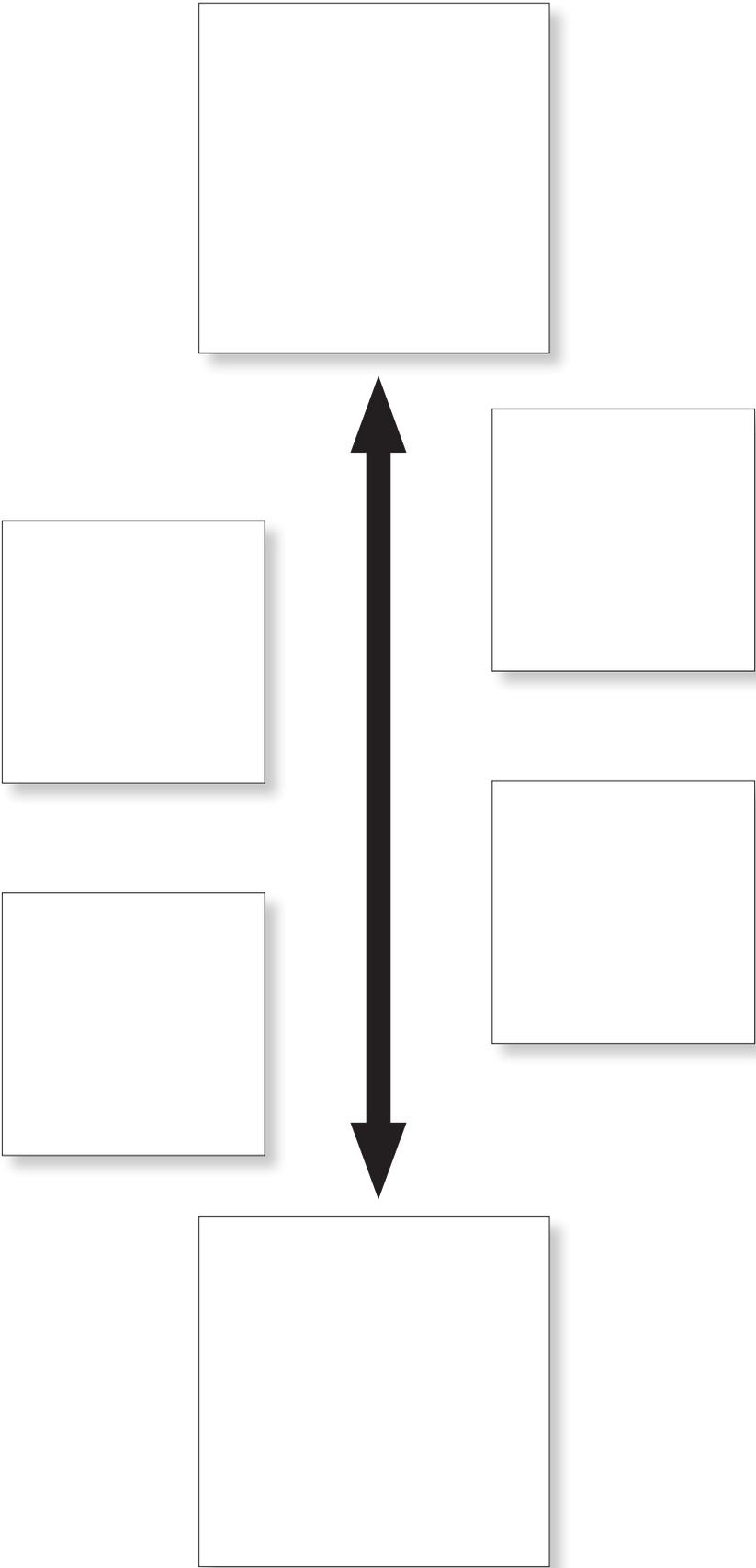


## Ejemplos de mapas de palabras con significados múltiples

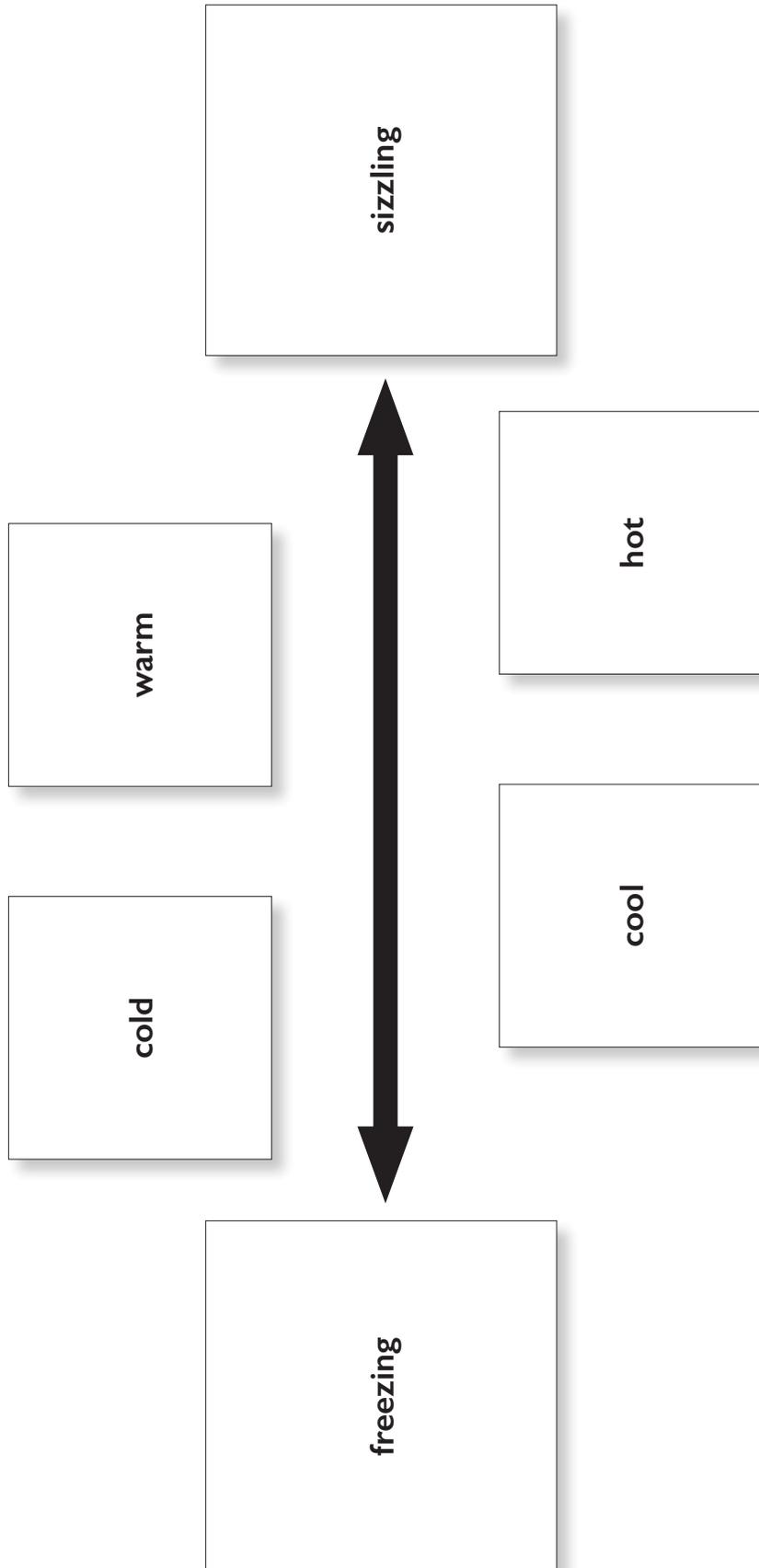
1. Apunte los significados múltiples de la palabra.
2. Encuentre ejemplos de la palabra en el texto.
3. Empareje la palabra con el significado usado en el texto.



# Antonym Continuum



### Antonym Continuum Example



## Word Wrap

**Word**

**What are some examples?**

**What is it?**

**What is it like?**

Adapted from Florida Center for Reading Research, 2006.

## Word Wrap in Spanish

**Palabra**

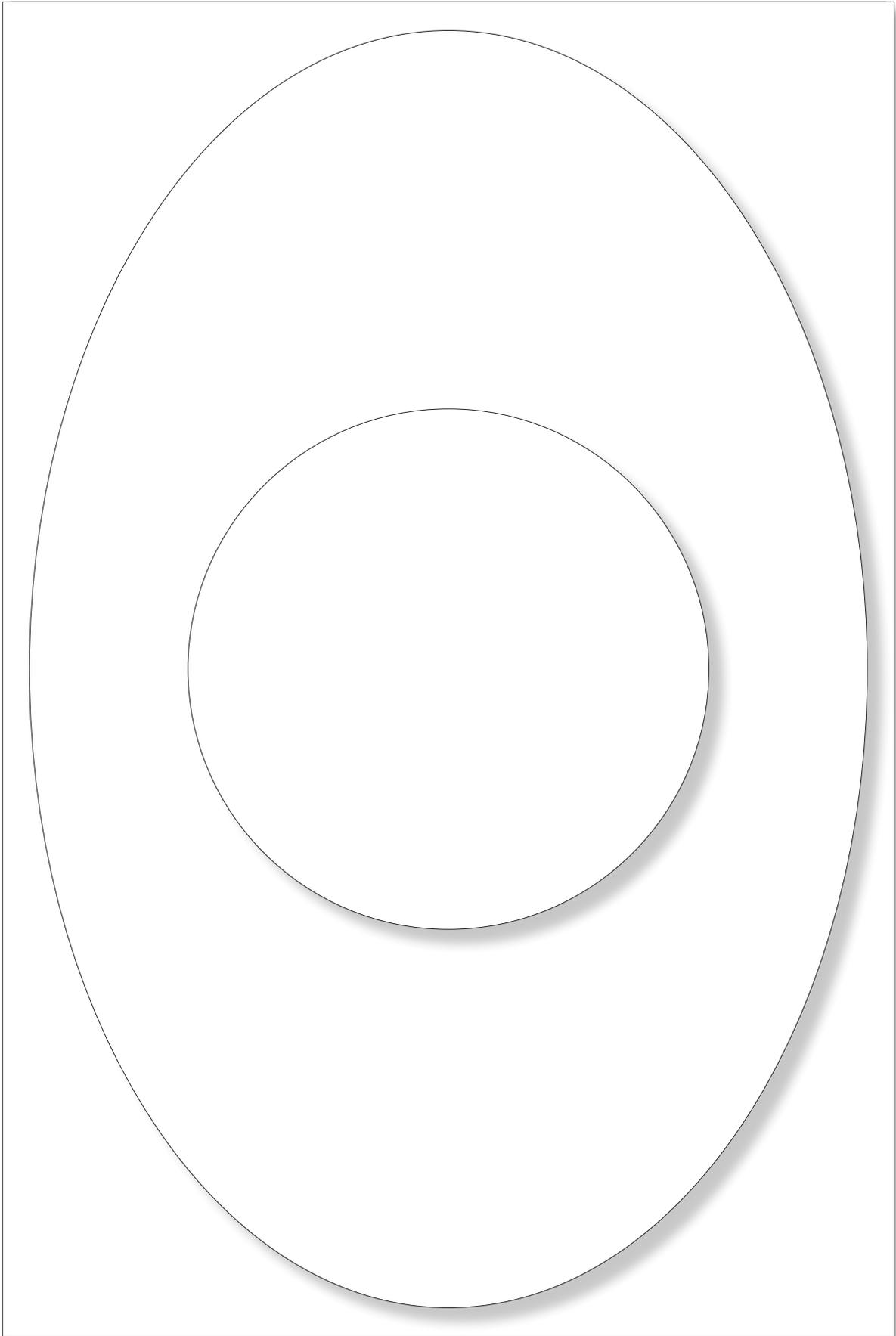
**¿Cuáles son unos ejemplos?**

**¿Qué es?**

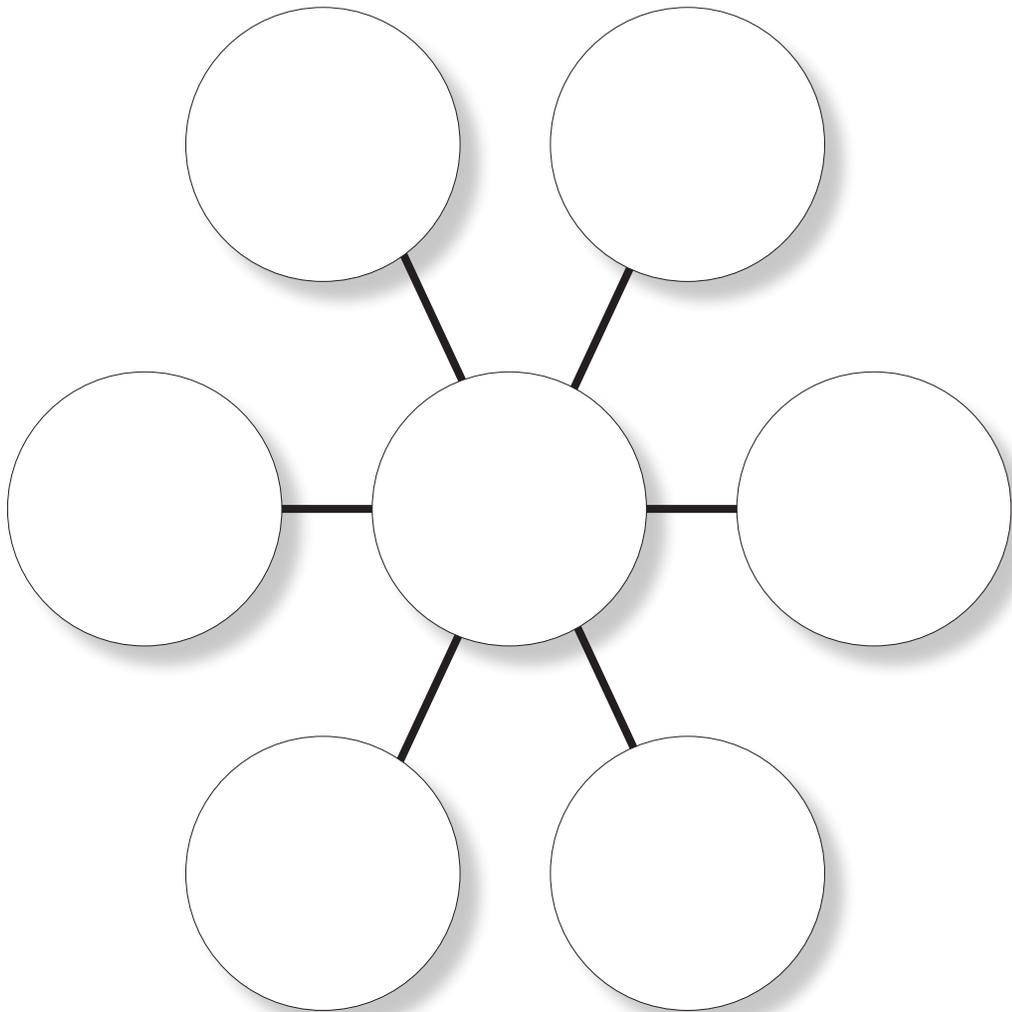
**¿A qué se parece?**

Adapted from Florida Center for Reading Research, 2006.

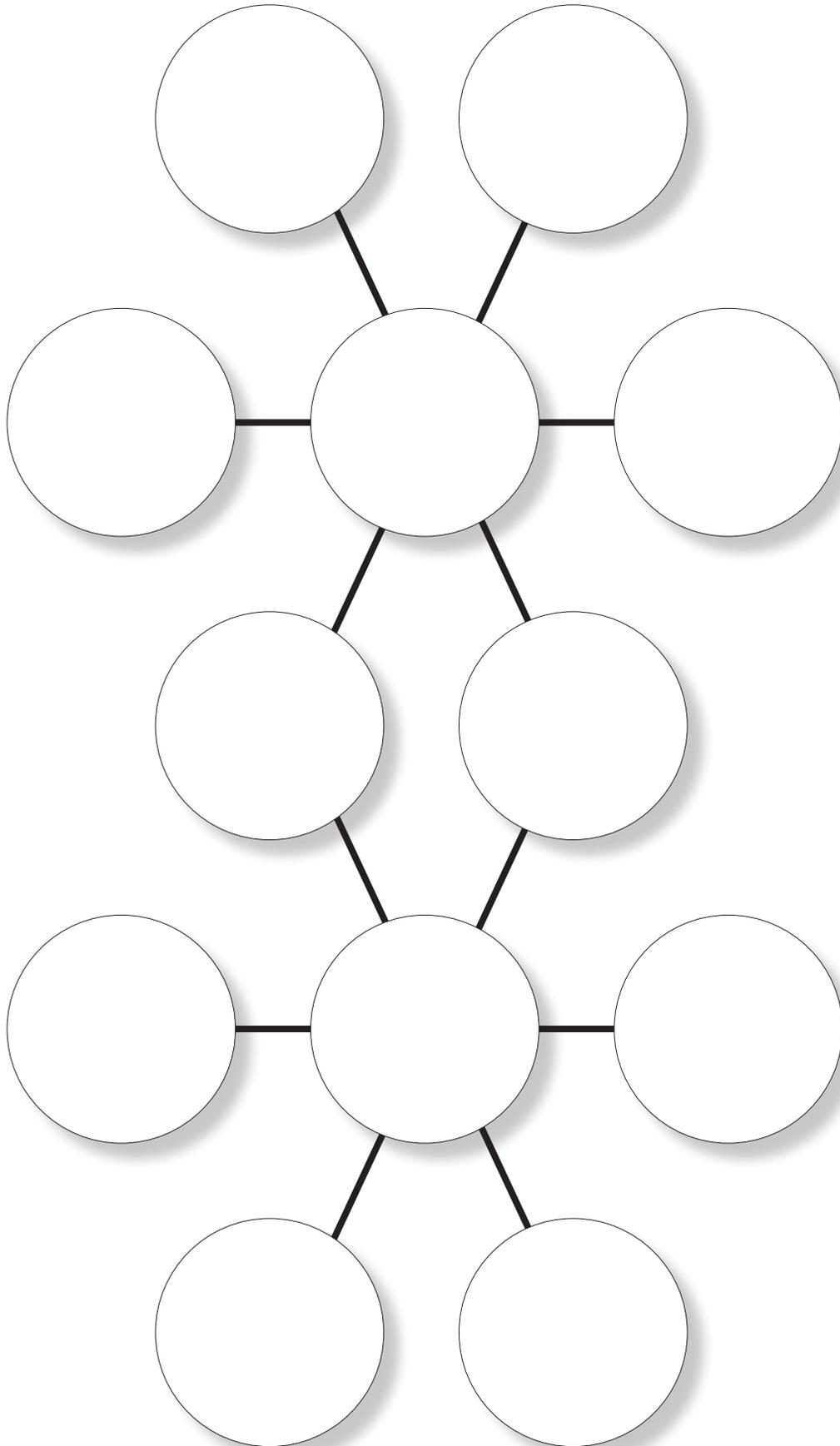
Circle Map



Bubble Map



Double-Bubble Map



## Four-Square Vocabulary Map

**Word:**

**Brainstorm everything we know about the word:**

**What is it?**

**Antonyms**

**Synonyms**

## Mapa de vocabulario de cuatro cuadros

**Palabra:**

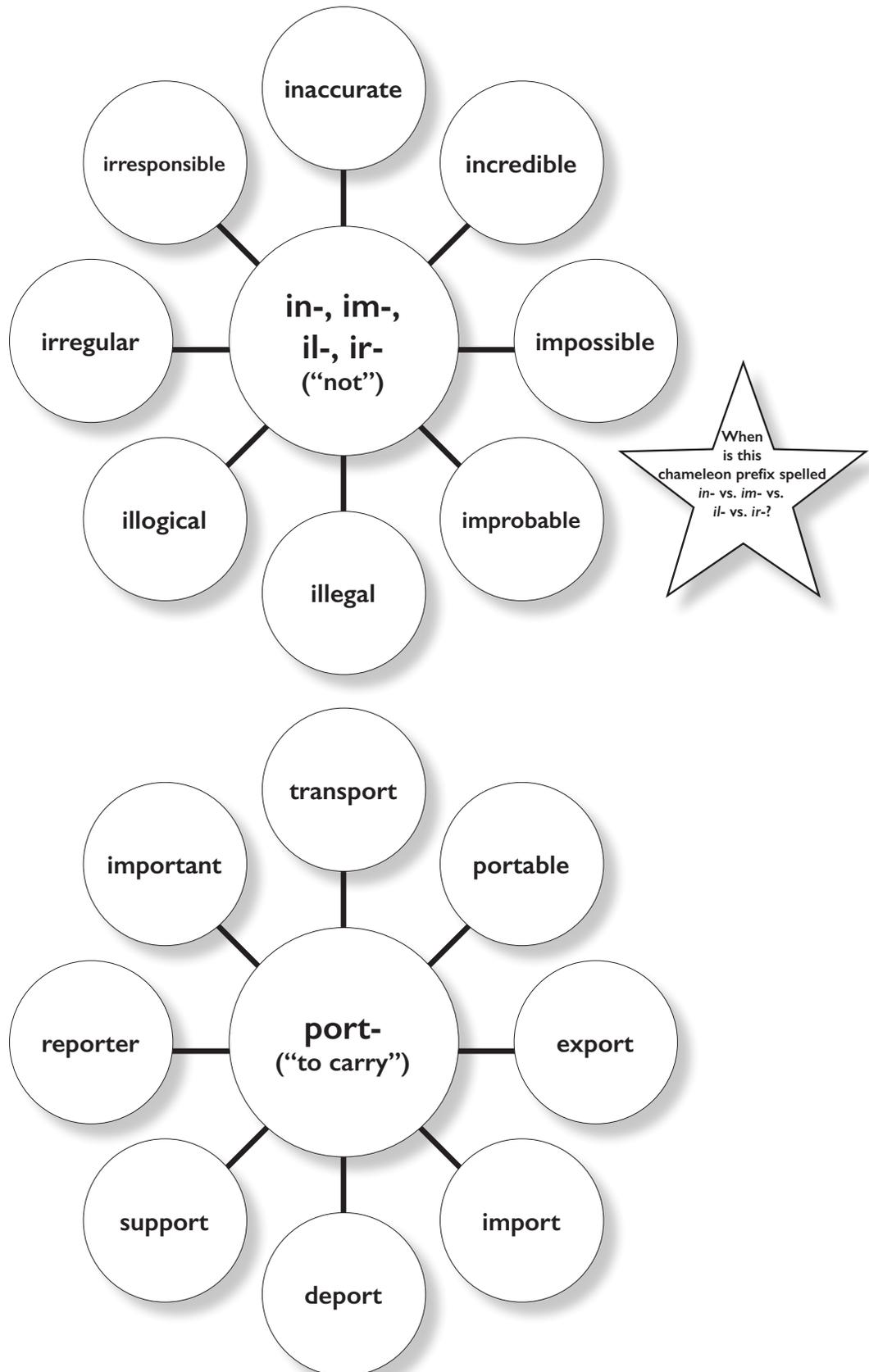
**Escribe todo lo que sepas sobre la palabra:**

**¿Qué es?**

**Antónimos**

**Sinónimos**

### Word Web Examples



Adapted from Archer & Hughes, 2011.





Feature Analysis: Geometry Example

FEATURES								
Has perpendicular lines	+	+	+		+/	+	+/	
Has parallel lines	+	+		+	+	+	+/	
Equiangular	+	+				+		
Equilateral	+			+		+		
Four-sided face(s)	+	+		+	+	+	+/	
Three-sided face(s)			+				+	
Three-dimensional						+	+	
Two-dimensional	+	+	+	+	+			
Polygon	+	+	+	+	+			
	Square	Rectangle	Right triangle	Rhombus	Trapezoid	Cube	Pyramid	

Feature Analysis: Literary Characters Example

FEATURES							
Intelligent	+	+	+	-	+	+	
Greedy	-	+	-	?	-	-	
Diligent	+	-	+	?	+	?	
Optimistic	+	-	-	?	+	?	
Insensitive	-	+	-	+	-	-	
Imaginative	+	-	+	-	+	-	
Reluctant	-	+	-	+	-	+	
Desperate	+	+	+	-	-	-	
Courageous	+	-	+	-	+	-	
	Harry	Voldemort	Trisha	The bully	Nana	CJ	

Adapted from Moats, 2009; Vaughn Gross Center for Reading and Language Arts at The University of Texas at Austin, 2007. Characters from De La Peña & Robinson, 2015; Polacco, 1998; Rowling, 1998.



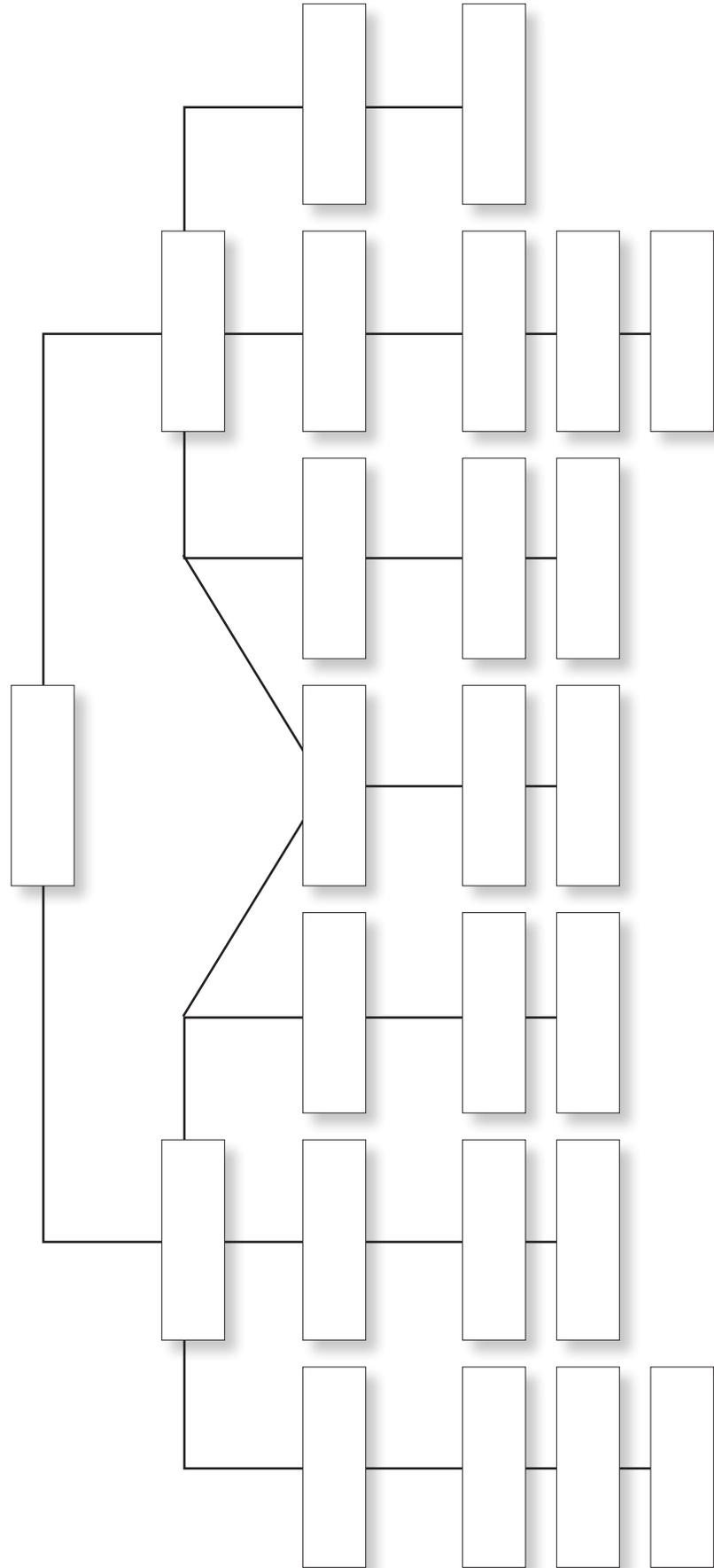
Análisis semántico de palabras — ejemplo: narrativos

Características						
Relación con algo religioso						+
Apariencia imaginaria	-/+	+	+	+	+	+
Apariencia real	+					
Tiene una enseñanza moral			+			
Extensión corta		+	+	+	+	+
Extensión larga	+					
Ficticia	+	+	+	+	+	+
Cuenta una historia	+	+	+	+	+	+
Composición literaria	+	+	+	+	+	+
	Novela	Cuento	Fábula	Leyenda	Mito	



# Sorting Words Into Hierarchical Categories

literary nonfiction	newspaper article	editorial	fiction	autobiography
poetry	nonfiction	literary	haiku	persuasive
informational	recipe	short story	genres	drama
instructions manual	novel	procedural	expository essay	advertisement
song lyrics	play	science textbook	biography	free verse



Adapted from Moats, 2009.



## Morphology Information

Explicitly teach the meanings of prefixes and suffixes.

<b>in-, im-, il-, ir-</b> (not)	<b>anti-</b> (against)	<b>trans-</b> (across or through)	<b>dis-</b> (not or opposite)	<b>fore-</b> (before or front)
intractable	antisocial	transfer	disagree	forehead
impractical	antagonist	transport	displace	foreword
illiterate	antilock	transmit	disarm	forecast
irrational	antifreeze	transparent	disengage	foretell
<b>-able/-ible</b> (adj., able to)	<b>-ness</b> (n., condition or state)	<b>-ment</b> (n., state or process)	<b>-or</b> (n., one who)	<b>-ion</b> (n., act or process)
believable	happiness	payment	director	addition
incredible	brightness	experiment	instructor	division
reliable	highness	apartment	governor	discussion
agreeable	carelessness	compliment	protector	creation

Teach roots in words from texts read in class, including reading, language arts, science, math, and social studies.

<b>struct</b> (to build)	<b>aqua</b> (water)	<b>port</b> (to carry)	<b>flect</b> (to bend)
construct	aquatic	transport	reflect
construction	aquarium	portable	reflection
instruct	aquanaut	export	flexible
instructor	aqueduct	important	reflex
instruction		support	deflect
structure		report	inflection
<b>spec</b> (to look or see)	<b>sect</b> (to cut or separate)	<b>tract</b> (to drag or pull)	<b>ject</b> (to throw)
inspect	section	tractor	reject
spectacle	insect	attraction	injection
spectacles	dissect	distract	projectile
spectator	sectional	contraction	adjective
suspect			object
<b>graph/gram</b> (to write)	<b>therm</b> (warm, heat)	<b>bio</b> (life)	<b>phon</b> (sound, voice)
paragraph	thermos	autobiography	telephone
autograph	thermal	biology	microphone
biography	thermometer	biome	symphony
geography	hypothermia	biodegradable	phonograph
monogram	thermostat	bionic	cacophony
telegram	thermodynamics	symbiotic	megaphone

Notice that these roots and their derivations connect to Latin-based languages, like Spanish, so you can also bring in Spanish cognates when teaching these roots.

Use various activities to focus students on relating words through their meaningful parts.

**Word Sorts**

Example: Sort these words by their roots.

motor	intersect	fragile	spectator
motel	segment	inspect	spectacles
fragment	section	emotion	insect
fraction	respect	motivate	fracture

Example: Sort these words by their prefix.

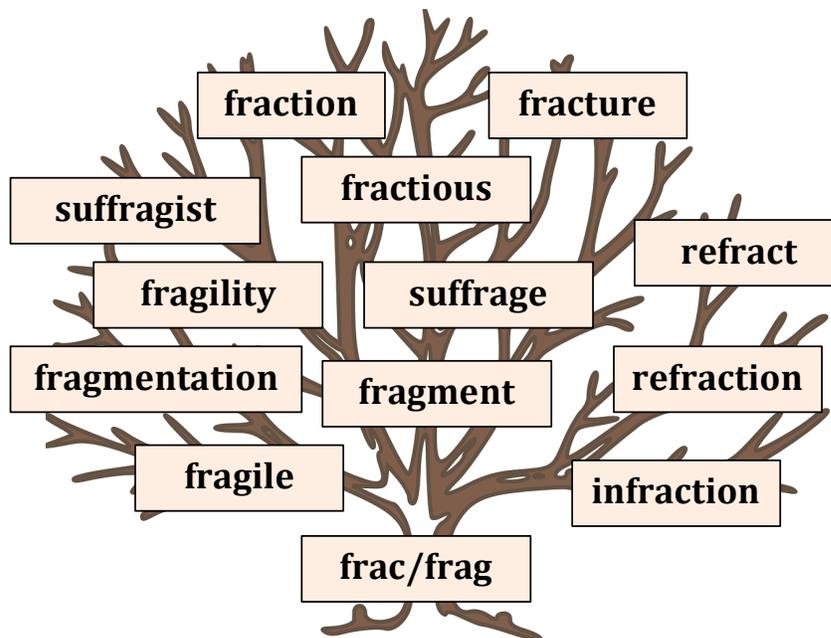
unite	tricycle	bilingual
unison	triangle	unicycle
binoculars	trilingual	biracial
unicorn	bicycle	triple

**Word Webs**

(See page 15 of Handout 6.)

**Word Family Trees**

Example:



### Word Matrices

You can make these for free at [www.realspellers.org/wordworks](http://www.realspellers.org/wordworks). Example:

ex	<b>port</b> carry	s	
im		ed	
de		ing	
trans		ation	
sup		able	
		er	s

### Word sums

Examples:

micro + scope =

micro + scope + s =

micro + scope + ic =

tele + scope =

tele + scope + s =

tele + scope + ic =

peri + scope =

peri + scope + s =

stetho + scope =

stetho + scope + s =

bio + graph + y =

bio + graph + ic =

auto + bio + graph + y =

auto + bio + graph + ic =

geo + graph + y =

geo + graph + ic =

tele + graph =

tele + graph + ic =

demo + graph + y =

demo + graph + ic =

in + spect =

in + spect + or =

in + spect + or + s =

in + spect + ion =

in + spect + ion + s =

spect + acle =

spect + acle + s =

spect + ate =

spect + ate + or =

re + spect =

re + spect + able =

Adapted from Archer & Hughes, 2011; Bear, Invernizzi, Templeton, & Johnston, 2014; Ebbers, 2011; Florida Center for Reading Research, 2006, 2007; Moats, 2009.

## Prefijos, sufijos y raíces o lexemas en español

Raíz o lexema	Prefijo	Sufijo
<p>Es la parte de la palabra con significado que no cambia y sirve de base para hacer otras palabras. A veces el lexema puede estar solo y ser una palabra. Otras veces, el lexema es un grupo de letras que necesita otros morfemas para ser palabra.</p> <p>Ejemplos:  <b>mar</b>  <b>lago</b>  <b>laguna</b>  <b>lagos</b></p>	<p>Un morfema que modifica el significado de la palabra al colocarse antes del lexema.</p> <p>Ejemplos:  <b>revivir</b>  <b>deshabitado</b>  <b>submarino</b></p>	<p>Un morfema que cambia el significado de la palabra al colocarse después del lexema.</p> <p>Ejemplos:  <b>casita</b>  <b>bellísimo</b>  <b>panadero</b></p>

## Ejemplos de sufijos en español — quinto grado

Sufijo	Significado	Ejemplos
-amiento, -imiento	acción o efecto realizado	florecimiento, levantamiento
-ado	algo hecho, acción realizada; conjunto; semejanza	afeitado, alumnado, nacarado
-azo, -azo	aumentativo o intensivo	perrazo, porrazo
-ita, -ito	diminutivo o afectivo	gatito, plantita
-ida, -ada	acción realiza y esfuerzo	mojado, salida, mordida
-ción	acción realizada	canción , sanción
-ísimo, -ísima	superlativo, mucho	rapidísimo, bellísima
-dad, -tad	substantivo abstracto	amistad, fealdad
-idad	substantivo abstracto	religiosidad, oscuridad
-ista	partidario o seguidor; profesión	comunista, optimista, periodista, deportista
-al	cambia sustantivos a adjetivos; relación o pertenencia	mensual, mental, cultural
-ismo	doctrina, actitud, actividad	impresionismo, egoísmo, atletismo
-era, -ero	profesión, oficio	panadero, ganadero, banquero, vaquero
-ería	lugar donde se realiza un oficio	panadería, lavandería, tortillería
-oso, -osa	adjetivo derivado de sustantivos, verbos u otros adjetivos	pegajoso, resbaloso, verduoso, vanidoso, borroso, cremoso
-triz	femenino de algunos adjetivos y sustantivos	actriz, emperatriz, institutriz
-tor/a, -dor/a	profesión, persona que hace  máquina	editor, conductora, hablador, diseñador  extractor, batidora, lavadora

## Ejemplos de prefijos en español — quinto grado

Prefijo	Significado	Ejemplos
ante-	delante, antes de	anteojos, anteaer
anti-	contrario, opuesto	antiadherente, antisocial
auto-	uno mismo	automóvil
bi-	dos, doble	bicicleta, bifocal, bicolor
co-, con-	agregación, mutuo, cooperación	colaborar, combinar, convidar
extra-	fuera de, separado	extraordinario
hemi-	medio, mitad	hemisferio
im-, in-	opuesto	increíble, imposible, inadecuado
inter-, intra-	entre, dentro	internacional, intramuscular, intravenoso
mega-	grande, amplificación	megáfono
micro-	pequeño	microscopio
multi-	numeroso, muchos	multimillonario, multicolor
omni-	todo	omnipresente, omnívoro
re-	repetición, otra vez	releer, revivir, recontar
sub-	bajo, menor	subterráneo, submarino
super-	sobre, exceso	superproducción, superhombre
tele-	a distancia	teléfono, telescopio
trans-, tras-	al otro lado, a través de	transporte, trasladar
viz-, vice-	en vez de	vicepresidente, vicerrector

## Familia de palabras o familias léxicas en español

Una familia de palabras es el conjunto de **palabras derivadas** de una misma **palabra primitiva** y que están relacionadas entre sí.

Ejemplos:

Palabra primitiva o base	Palabras derivadas
pan	panadero, panecillo, panadería, empanar, empanada
flor	florero, floral, florecer, florista, florido, enflorar, floricultura, florecer
mar	marítima, marina, marea, marinero, marino, marejada, maremoto
tierr o terr	tierra, terral, terreno, terrenal, terrestre, terraza, territorio, terráqueo, terremoto, enterrar, entierro, desenterrar



## Guidelines for Teaching and Practicing Word-Learning Strategies

### Using Context Clues

Be cautious. Using context clues to figure out a word's meaning often requires an extensive amount of inference and must be combined with other information.

A good process for having students practice using context clues to infer a word's meaning includes the following steps:

- Rereading a sentence or group of sentences with an unknown word
- Discussing the contextual information with others
- Forming an initial hypothesis about the word's meaning
- Realizing that a complete and accurate understanding of the word may not be possible from using the context alone
- Combining the hypothesis with other clues like the word's morphological structure (if possible)

There are various types of contextual support—from very explicit to very implicit. The following are some specific examples.

Type	Example
<b>Definition:</b> Meaning of word is explained in sentence or text.	The <b>nutritional benefits</b> of the juice, <i>its vitamins and minerals</i> , are listed on the label.
<b>Synonym:</b> Text contains word similar in meaning.	I moved <b>hastily</b> toward the door. In fact, I moved <i>so fast</i> that I left the room before my dad came back.
<b>Antonym:</b> Text contains word nearly opposite in meaning.	The rat was <b>enormous</b> compared to the baby mouse, which was <i>tiny</i> .
<b>Example:</b> Text contains example words or ideas.	Having a <b>vehicle</b> —whether it's a <i>car, truck, or motorcycle</i> —is helpful for getting where you want to go.
<b>General:</b> Text contains several words or phrases that provide clues to word's meaning.	The circus was <b>marvelous</b> . It had <i>a lot of animals doing tricks, funny clowns, and wonderful trapeze flyers</i> .

### Using Morphology

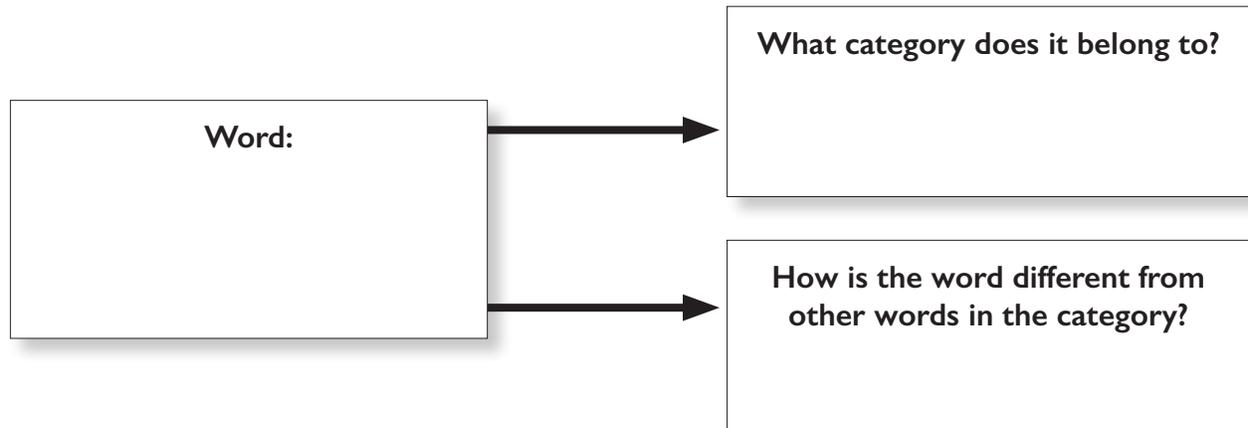
See Handout 9.

## Using a Dictionary

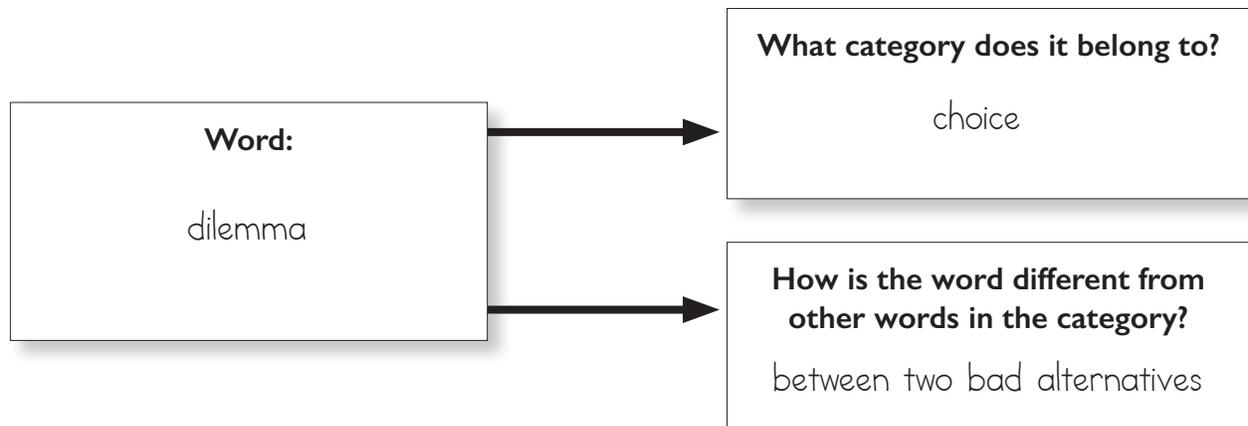
Be cautious. Using a dictionary effectively requires several complex skills, including the following:

- Alphabetizing and being able to use the guide words
- Spelling effectively enough to find the word
- Understanding how a definition is constructed
- Being able to use context when choosing from among several definitions, as most words have more than one meaning

Definitions are often difficult to understand. Students may need explicit instruction in how to read definitions. The following is a basic definition map.



Example:



## Two Examples of Word-Learning Routines

From *Now We Get It! Boosting Comprehension With Collaborative Strategic Reading* (Klingner, Vaughn, Boardman, & Swanson, 2012):

- Reread the sentence with the word and look for key ideas to help you figure out the word. Think about what makes sense.
- Reread the sentences before and after the word, looking for clues.
- Look for a prefix or suffix in the word that might help.
- Break the word apart and look for smaller words that you know.

Chapter from *Teaching and Learning Vocabulary: Bringing Research to Practice* (Baumann, Font, Edwards, & Boland, 2005):

- Read the sentences around the word to find clues to its meaning.
- Try breaking apart the word into its root, prefix, and suffix to figure out its meaning.
  - Look for a root. See whether you know what it means.
  - Look for a prefix. See whether you know what it means.
  - Look for a suffix. See whether you know what it means.
  - Put the meanings of the parts together to see whether you can build the word's meaning.
- Read the sentences around the word again to see whether you have figured out the word's meaning.

Adapted from Bauman et al., 2005; Klingner et al., 2012; Moats, 2009; Stahl & Nagy, 2006.



## Word-Learning Strategy Cards

### Fix-Up Strategy 1

Reread the sentence with the word and look for key ideas to help you figure out the word. Think about what makes sense.

### Fix-Up Strategy 2

Reread the sentences before and after the word, looking for clues.

### Fix-Up Strategy 3

Look for a prefix or suffix in the word that might help.

### Fix-Up Strategy 4

Break the word apart and look for smaller words that you know.

Adapted from Klingner, Vaughn, Boardman, & Swanson, 2012.

## Estrategias para aprender palabras

### Estrategia 1

Vuelve a leer la oración con la palabra difícil y busca ideas importantes que te ayuden a entender el significado de la palabra. Piensa en algo que tenga sentido.

### Estrategia 2

Vuelve a leer las oraciones que se encuentran antes y después de la oración con la palabra difícil para buscar pistas.

### Estrategia 3

Busca un prefijo o un sufijo en la palabra que te pueda ayudar.

### Estrategia 4

Busca en la palabra difícil partes de palabras o palabras más pequeñas que tu conozcas.

Adapted from Klingner, Vaughn, Boardman, & Swanson, 2012.

## Guidelines for Developing Word Consciousness

Develop students' intrinsic motivation for paying attention to words, asking questions about words, and experimenting with words and language.

Help students see the power of words and language through discussions, read-alouds, and writing activities. Talk about specific words, choosing one word over another, and how authors and speakers choose words methodically. One example of a book to start the conversation is *Wonderful Words: Poems About Reading, Writing, Speaking, and Listening* by Lee Bennett Hopkins.

Make it safe for students to experiment with words and language. Allow students to try words across contexts and discuss why they chose to use specific words in their speaking or writing.

Let students see you wondering about words, figuring out what words mean, and experimenting with words yourself (both successfully and unsuccessfully).

Encourage students to watch and listen for previously learned words in books, conversations, etc. To make this activity more concrete, have students keep track of these words on a chart or checklist like the example below.

Name: Monica

WORDS	1	2	3	4	5	6	7	8	9	10
persist	✓									
lament	✓	✓								
solution	✓	✓	✓	✓	✓	✓	✓			
fortunate	✓	✓	✓	✓						
incredible	✓	✓								

Have students use a word journal or bookmark to keep track of interesting words they come across and want to know more about. (For sample vocabulary bookmarks, see page 4.)

Ask students to note words they hear or see at home, on TV, in the grocery store, on signs, etc. Have a “word day” or other designated time to discuss these words. Post the words with students' names next to them on a word wall or bulletin board.

Encourage students to use new words in their speaking and writing. Having a vocabulary word wall with previously learned words can help.

Create a “top 10” list of words. You, the class, or individual students can create a list. Examples of books that can be used to introduce this idea include the following:

- *Max's Words* by Kate Banks
- *The Boy Who Loved Words* by Roni Schotter
- *The Word Collector* by Sonja Wimmer
- *Donovan's Word Jar* by Monalisa DeGross

Use word-play activities, such as the following:

- Puns (multiple-meaning words, homophones, idioms)
  - What did the sea say to the sand? (Nothing, it simply waved.)
  - I wondered why the baseball was getting bigger. Then it hit me.
  - I wasn't going to get a brain transplant, but then I changed my mind.
  - Why don't teddy bears eat at picnics? (Because they're stuffed.)
- Hink pinks, hinky pinkies, and hinkety pinketies (riddles with rhyming words for answers)

<b>Hink pinks (one-syllable words)</b>
obese feline = _____
intelligent beginning = _____
unhappy father = _____
tidy road = _____

<b>Hinky pinkies (two-syllable words)</b>	<b>Hinkety pinketies (three-syllable words)</b>
great detective = _____	drum talk = _____
smarter boxer = _____	smoggy driver = _____
tired flower = _____	evil preacher = _____
numeral sleep = _____	happier dog = _____

Examples of books to demonstrate concepts such as multiple-meaning words, homophones, idioms, and metaphors include the following:

- Amelia Bedelia series
- *The King Who Rained* by Fred Gwynne
- *A Little Pigeon Toad* by Fred Gwynne
- *A Chocolate Moose for Dinner* by Fred Gwynne
- *The Sixteen Hand Horse* by Fred Gwynne
- *Dear Deer: A Book of Homophones* by Gene Barretta
- *In a Pickle: And Other Funny Idioms* by Marvin Terban
- *You're Toast and Other Metaphors We Adore* by Nancy Loewen

Discuss with students the history and development of a word, known as its etymology. Often, students want to know, “Where does this word come from?” “Why is this word spelled this way?” “Does this word relate to this other word?” These are opportunities to research and dig deeper into the English language. Here are a few helpful resources to begin your research:

- **www.etymonline.com**: Online etymology dictionary in which you can search any word to find out its etymological history
- *The American Way of Spelling: The Structure and Origins of American English Orthography* by Richard Venezky: Reference book that provides in-depth information about the history of the English language
- *The Weird World of Words: A Guided Tour* by Mitchell Symons: Book with fun and interesting facts about words, phrases, idiomatic expressions, etc.
- **www.vocablog-plc.blogspot.com**: Susan Ebbers’s blog with information about topics such as vocabulary and morphology and instruction related to these components
- *Scholastic Dictionary of Idioms* by Marvin Terban: Reference book that provides explanations and histories of more than 700 sayings and expressions

Adapted from Beers, 2003; Blachowicz & Fisher, 2004; Florida Center for Reading Research, 2006, 2007; Graves, 2006; Moats, 2009; Scott & Nagy, 2004; Stahl & Nagy, 2006.

Resources listed: Banks, 2006; Barretta, 2010; DeGross, 1998; Gwynne, 1987, 1988a, 1988b, 1988c, 2005; Loewen, 2011; Schotter & Potter, 2006; Symons, 2015; Terban, 1998; Terban, 2007; Venezky, 1999; Wimmer, 2012.

### Vocabulary Bookmarks

<b>VOCABULARY BOOKMARK</b>	<b>VOCABULARY BOOKMARK</b>	<b>VOCABULARY BOOKMARK</b>
Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____
Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____
Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____
Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____
Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____	Word: _____ Page number: _____ Why you chose it: _____ _____ _____

## Academic Word List

Most Common		Second-Most Common		Third-Most Common	
analysis	indicate	achieve	institute	alternative	interaction
approach	individual	acquisition	investment	circumstances	justification
area	interpretation	administration	item	comment	layer
assessment	involve	affect	journals	compensation	link
assume	issue	appropriate	maintenance	component	location
authority	labor	aspect	normal	consent	maximum
available	legal	assistance	obtain	considerable	minority
benefit	legislation	category	participation	constant	negative
concept	major	chapter	perceive	constraint	outcome
consistent	method	commission	positive	contribution	partnership
constitutional	occur	community	potential	convention	philosophy
context	percent	complex	previous	coordination	physical
contract	period	computer	primary	core	proportion
create	policy	conclusion	purchase	corporate	publish
data	principle	conduct	range	corresponding	reaction
definition	procedure	consequences	region	criteria	register
derive	process	construct	regulations	deduction	reliance
distribution	require	consumer	relevant	demonstrate	remove
economic	research	credit	resident	document	scheme
environment	response	cultural	resources	dominant	sequence
establish	role	design	restricted	emphasis	shift
estimate	section	distinction	security	ensure	specify
evidence	sector	element	sought	exclude	sufficient
export	significant	equation	select	framework	summary
factor	similar	evaluation	site	fund	task
financial	source	feature	strategy	illustrate	technical
formula	specific	final	survey	immigration	technique
function	structure	focus	text	imply	technology
identify	theory	impact	traditional	initial	validity
income	variables	injury	transfer	instance	volume

Adapted from Coxhead, 2000.



## Connectives

Coordinating Conjunctions	Subordinating Conjunctions	Relative Pronouns	Transition Words and Phrases	
and	after	that	above all	immediately
but	although	what	according to	in addition
for	as	whatever	additionally	in any event
nor	as if	which	after all	in case
or	as long as	whichever	albeit	including
so	as much as	who	all in all	in conclusion
yet	as soon as	whoever	all of a sudden	indeed
	as though	whom	also	in other words
	because	whomever	altogether	in particular
	before	whose	as a result	in reality
	even if		as much as	in the meantime
	even though		as well as	likewise
	how		at the same time	namely
	if		besides	nonetheless
	in order that		be that as it may	not only...but also
	lest		certainly	notwithstanding
	now that		conversely	obviously
	provided (that)		definitely	ordinarily
	so that		despite	rather
	than		due to	regardless
	that		even though	similarly
	though		finally	sooner or later
	unless		for example	surely
	until		for instance	then
	when		for the most part	then again
	whenever		forthwith	therefore
	where		frequently	thus
	wherever		furthermore	until now
	while		given that	usually
			hence	whenever
			however	

### Common (Familiar) vs. Academic (Less Common) Connectives

Common Connectives		Academic Connectives		
although	therefore	albeit	finally	previously
however	though	alternatively	in contrast	specifically
meantime	unless	consequently	initially	ultimately
meanwhile	until	conversely	likewise	whereas
moreover	whenever	despite	nevertheless	whereby
otherwise	yet	eventually	nonetheless	

### Connectives Categorized by Idea Relations

Additive	Temporal	Causal	Contrast	Compare
additionally	after	CAUSE OF THINGS:	alternatively	also
and	afterward	a/the	although	correspondingly
also	before	consequence of	but	equally
apart from this	during	because	contrary to	for the same reason
as well (as)	earlier	due to	conversely	in a similar manner
both...and	finally	for	despite	in comparison
in addition	first	the effect of	even so	in the same way
moreover	following	the result of	even though	likewise
further	given the above	EFFECT OF THINGS:	however	on the one hand
furthermore	in the meantime	accordingly	in contrast	similarly
not only...	later	as a consequence	in spite of	too
but also	meanwhile	as a result	instead	
plus	next	consequently	nevertheless	
similarly	subsequently	for this reason	nonetheless	
too	then	hence	notwithstanding	
	to conclude	so	on the contrary	
	while	therefore	on the other hand	
		thus	rather	
			still	
			though	
			whereas	
			while	
			yet	

## Expository Text Structures: Signal Words

Text Structure	Description	Signal Words		
Sequence	Events or ideas listed in numerical or chronological order	after before first second third now next when	today then later afterward during following preceding until	at last finally immediately meanwhile initially soon while
Description	Gives information about a topic	is like such as including for example	looks like as in in addition to illustrate	characteristics for instance appears to be a number of
Compare and Contrast	Discusses similarities and differences between two or more topics	but yet similar to different from in common	although either...or compared with however as well as	in contrast with even though likewise as opposed to
Cause and effect	Presents ideas or events as causes with resulting outcomes or effects	because so thus as a result	if...then this led to therefore for this reason	consequently accordingly may be due to
Problem and solution	Presents a problem followed by one or more solutions	a problem a solution so that because if...then	this led to in order to one reason for thus for this reason	leads/led to accordingly may be due to steps involved

## Conjunciones en español

**Las conjunciones** son las palabras que utilizamos para unir palabras u oraciones entre sí, de modo que sea posible construir mensajes completos. En otras palabras, las conjunciones son palabras de unión o de enlace, o conectores textuales como también les llamamos.

Existen dos tipos de conjunciones: las coordinantes y las subordinantes. **Las conjunciones coordinantes** son las que empleamos para unir dos palabras u oraciones que tienen el mismo nivel de importancia dentro de la oración.

Conjunciones coordinantes más comunes	Ejemplos
y	María cocina la cena <b>y</b> Lola hace el postre.
e	Luis <b>e</b> Irma se van a casar. (Se utiliza <b>e</b> porque la siguiente palabra empieza con <b>i</b> ).
ni	Con tanta lluvia no puedo correr <b>ni</b> jugar en el patio.
o	¿Quieres viajar a Europa <b>o</b> América Latina?
u	Cuando llegue al mar voy a leer mi novela <b>u</b> hojear mi revista. (Se utiliza <b>u</b> porque la siguiente palabra empieza con el sonido <b>o</b> ).
pero	No estudia <b>pero</b> aprueba los exámenes.
sino	No es verano <b>sino</b> invierno.

**Las conjunciones subordinantes** nos sirven para unir dos elementos dentro de una oración, uno de los cuales depende del otro para tener sentido completo dentro de la oración.

Conjunciones subordinantes más comunes	Ejemplos
donde	Me iré por <b>donde</b> me vine.
cuando	El enfermo murió <b>cuando</b> ya amanecía.
después	Te llamaré por teléfono <b>después</b> de almorzar.
tan...como	Susana es <b>tan</b> inteligente <b>como</b> su padre.
porque	Camila canta en francés <b>porque</b> quiere.
si	<b>Si</b> tú lo dices será verdad.
aunque	<b>Aunque</b> ahora no lo entiendas, luego lo comprenderás.

## Ejemplos de conectores textuales en español

Contraste	Comparación	Causal/ consecuencia	Enlace de ideas	Secuencia/ orden
al contrario sin embargo a menos que aunque en contraste con a pesar de no obstante pero después de todo mientras contrariamente en cambio por el contrario en oposición aun cuando	así como de igual forma de manera similar igualmente también parecido a del mismo modo de igual manera similarmente	así que de manera que entonces por esto por esta razón por lo tanto por tal razón por consiguiente por consecuencia debido a ya que con el fin de con el objeto de por lo que para concluir por este motivo	además asimismo de nuevo del mismo modo entonces finalmente igualmente por ejemplo por otra parte por otro lado también resumiendo	en primer, segundo, ... lugar por último luego después antes al mismo tiempo durante al final al principio más tarde a continuación mas adelante inicialmente anteriormente mientras tanto previamente simultáneamente posteriormente finalmente

Adapted from Anderson, 2007; Crosson & Lesaux, 2013; Florida Center for Reading Research, 2006, 2007.



## Texts for Read-Alouds: Evaluating the Level of Vocabulary

**Directions:** The general descriptions of three sample lessons and texts to be read aloud are provided below. Read each lesson's description. Then, do the following:

- Read the text excerpt provided and highlight all Level 2 vocabulary words.
- Count the number of Level 2 words. Use this number to calculate the percentage of Level 2 words. Here is the equation to figure out the percentage:  
Number of Level 2 words / Total words x 100 = Percentage of Level 2 words
- Imagine that each excerpt represents the percentage of Level 2 words throughout the text. Decide whether you believe the text will immerse students in sophisticated language.
- Write one sentence explaining whether this text would be good for building students' breadth of vocabulary knowledge. (The text could still be effective for teaching the specific lesson even if its vocabulary is not very sophisticated.)
- Share and compare your responses with those of your partner or tablemates.

### Sample Lesson 1

A teacher decides to teach a shared writing lesson in which the class will create an expository essay on the importance of friendship. The teacher chooses to use the children's picture book *Amos and Boris* by William Steig. The excerpt:

One night, in a phosphorescent sea, he marveled at the sight of some whales spouting luminous water; and later, lying on the deck of his boat gazing at the immense, starry sky, the tiny mouse Amos, a little speck of a living thing in the vast living universe, felt thoroughly akin to it all.

Total Words: 54	Number of Level 2 Words:	Percentage of Level 2 Words:
Based on this information, would this text help develop students' breadth of vocabulary knowledge?		

### Sample Lesson 2

During a geography unit, a teacher finds a leveled text on polar regions to read aloud to a small group of students reading below grade level. The excerpt:

Humans also live in the Arctic. The Inuit are the native people of the Arctic region. They hunt caribou, seals, and whales. Many years ago, the Inuit made everything, including their clothing, sleds, ropes, tools, and homes, from the skin and bones of the animals they hunted. Today, most Inuit live in modern houses.

Total Words: 54	Number of Level 2 Words:	Percentage of Level 2 Words:
Based on this information, would this text help develop students' breadth of vocabulary knowledge?		

### Sample Lesson 3

As part of a science unit on the environment, a teacher finds a newspaper article on a debate about killing vampire bats and plans to read it aloud in relation to habitat encroachment. The excerpt:

Vampire bats have always been present in Panama, and their attacks have ebbed and flowed, but now the attacks have become more frequent. Scientists theorize that the increased attacks on livestock are due to timber cutting that has flushed bats out of food-rich forests to the cattle herds, a ready-made and usually stationary food supply...

Total Words: 55	Number of Level 2 Words:	Percentage of Level 2 Words:
Based on this information, would this text help develop students' breadth of vocabulary knowledge?		

## Lesson Plan for Introducing Think-Turn-Talk

### Objective

Students will be able to do the following:

- Use the think-turn-talk procedure to discuss questions posed by the teacher
- Understand that more than one student talking at once is not an effective means of sharing thinking

### Opening

Have students sit at their assigned carpet seating.

Ask students to shout out their favorite activity this summer when they hear your signal. Say, “Go!”

After, ask students whether they could hear their neighbor’s answer. Ask whether they think it is a good idea for everyone to talk at once.

### Introduction to New Material

Tell students that everyone in the class is important and that everyone has a right to share his or her thoughts. Explain that the class will use a strategy for sharing called think-turn-talk. Display a poster with the steps and point to each word as you say, “think-turn-talk.”

### Guided Practice

**Note:** Spoken teacher script is italicized.

*Before we talk, it is always a good idea to think about what we will say. I will ask you a question. Then, I will give you a few seconds to think about your answer. When it is time to think, I will point to my head to show that it is time to think—like this.*

Demonstrate for students.

*Remember: Thinking happens inside our heads. Let’s try it. Think about this question: What is your favorite food?*

Give students five to eight seconds to think. If students raise hands or shout out answers, remind them that thinking happens inside their heads.

*The second part of think-turn-talk is to turn to your partner.*

Tell students their preassigned talking partner and their assigned roles (for example, one partner might be A and the other B). Have As raise their hands and then Bs.

*When it is time to turn, I will say, “turn” and make this motion.*

Turn your fingers in the air and model how to turn to a partner. Choose two students to model for the class. If they do it correctly, give them a thumbs up.

Now let's try it. When I say, "turn," you will turn to your partner just as I showed you.

Practice the "turn" procedure as many times as necessary until all students can turn to their partners appropriately.

*The last part of think-turn-talk is to talk. It is important that you share your thinking when it is your turn to talk. I will be watching and listening. I will tell you whether Partner A or Partner B should talk first. If I say, "Partner A, tell your partner your favorite food," then Partner A will talk to Partner B. If it is not your turn to talk, listen carefully to your partner. When Partner A is finished speaking, Partner B should say, "Thank you for sharing." Then, Partner B will share his or her thinking. When Partner B is finished speaking, Partner A will say, "Thank you for sharing." When it is time to stop talking and turn back to me, I will use the signal: "5, 4, 3, 2, 1." When I get to one, all eyes should be on me, and it should be quiet.*

If more structure is required, provide a specified amount of time for each partner to speak and say, "5, 4, 3, 2, 1—thank you for sharing, Partner A. Now it is Partner B's turn to speak."

Choose two students to model for the class. Choose two more students to model, this time having B begin. Prompt students to tell their partners, "Thank you for sharing."

Have all students practice the "talk" procedure.

### **Independent Practice**

Have students practice the entire procedure using the question: Who are the people who live at your house? Praise students for using correct procedures, such as thinking without raising their hands, turning quietly, and taking turns while talking.

### **Closing**

*Remember the beginning of the lesson, when everyone shouted an answer? Was that a good idea? Let's try think-turn-talk once more. This time, your question is: Why is think-turn-talk a good way to share in class?*

### **Follow-Up**

You may want to continue practicing the strategy for a week or two. Other practice questions you might use include the following:

*What is your favorite book and why?*

*What places do you like to visit and why?*

*Who helps you with your schoolwork and how do they help you?*

*Why is it important to work hard at school?*

Adapted from Archer & Hughes, 2011.

## Examples of Vocabulary Assessments

Words to Assess			Method for Assessing
Adjectives	Nouns	Verbs	
courageous generous typical	battle villain examination	compare adore destroy	Completing analogies  EXAMPLE: courageous : hero :: evil : _____ generous : stingy :: typical : _____
humorous prehistoric available	area data outcome	create sought participate	Completing fill-in-the-blank sentences  EXAMPLE: Dinosaurs are _____ because they lived a long time ago before humans kept track of what was happening.
equivalent expensive unpleasant	conversation happiness transportation	rely purchase obtain	Answering multiple-choice questions with synonyms or definitions  EXAMPLE: Rely means: a. Depend b. Play again c. Truly
physical normal widespread	summary technology security	publish terminate link	Matching words with their antonyms  EXAMPLE: normal — irregular terminate — employ
beautiful different richest	independence role spectacle	identify estimate inspect	Identifying base words, prefixes, suffixes, and/or roots of words and their meanings  EXAMPLE: What are the base words in <i>beautiful</i> , <i>different</i> , and <i>richest</i> ? ( <i>beauty</i> , <i>differ</i> , <i>rich</i> )  ADVANCED EXAMPLE: What is the root in both <i>spectacle</i> and <i>inspect</i> ? What does it mean? ( <i>spect</i> – to look, watch, or see)

Adapted from Biemiller, 2005; Farrall, 2012.



## Systematic Instruction: Vocabulary Checklist

Teacher: \_\_\_\_\_ Observer: \_\_\_\_\_ Content Area: \_\_\_\_\_ Date: \_\_\_\_\_

Category	Instructional Methods and Strategies (Check All Observed)		Observed Time(s)	Comments
<b>Grouping Formats</b>	<input type="checkbox"/> Whole group <input type="checkbox"/> Teacher-led small groups <input type="checkbox"/> Independent work	<input type="checkbox"/> Mixed-ability small groups (e.g., workstations) <input type="checkbox"/> Partners		
<b>Explicit Instruction Components</b>	<input type="checkbox"/> Identifies objective <input type="checkbox"/> Activates background knowledge <input type="checkbox"/> Models (e.g., thinks aloud) <input type="checkbox"/> Uses consistent language <input type="checkbox"/> Scaffolds when needed <input type="checkbox"/> Uses examples and nonexamples (as appropriate)	<input type="checkbox"/> Paces instruction appropriately <input type="checkbox"/> Provides guided practice <input type="checkbox"/> Checks for understanding <input type="checkbox"/> Provides multiple response opportunities <input type="checkbox"/> Provides extended practice opportunities <input type="checkbox"/> Provides immediate feedback (corrective when needed)		
<b>Vocabulary Activities and Lessons</b>	<input type="checkbox"/> Teaches word(s) explicitly before, during, or after reading <input type="checkbox"/> Teaches word relationships <input type="checkbox"/> Uses word sorts <input type="checkbox"/> Teaches word-learning strategies <input type="checkbox"/> Has students practice using word-learning strategies	<input type="checkbox"/> Models and practices word consciousness <input type="checkbox"/> Embeds definitions during read-alouds or discussions <input type="checkbox"/> Uses sophisticated academic language <input type="checkbox"/> Reads vocabulary-dense texts aloud <input type="checkbox"/> Involves students in academic discussions <input type="checkbox"/> Has students read widely		
<b>Materials Used</b>	<input type="checkbox"/> Word cards <input type="checkbox"/> Graphic organizers <input type="checkbox"/> Morpheme cards <input type="checkbox"/> Vocabulary word wall	<input type="checkbox"/> Vocabulary games or extension activities <input type="checkbox"/> Vocabulary-dense texts <input type="checkbox"/> Effective oral language and discussions <input type="checkbox"/> Other material:		



## Vocabulary Instruction Considerations for English Language Learners

### Take Advantage of First-Language Knowledge and Skills

- Consider prior knowledge and previously learned concepts.
  - When we learn words, we learn both the label and the concept behind the label. English language learners (ELLs) might understand concepts such as war and peace and know the labels in Spanish but lack the English labels. If so, ELLs just need to learn a new label for a familiar concept. Ask yourself, “What do my ELLs know about this phrase or word? How can I find out?”
  - For new concepts, support ELLs’ learning of both the concepts and labels in the second language.
- Explicitly teach how to identify cognates when the relationship between the first and second languages is close and the two languages therefore share some root words.
  - Through explicit instruction in how to recognize English-Spanish cognates, Spanish-speaking students may use their knowledge of these shared root words to learn English words. (See page 3 for a list of English-Spanish cognates.)
  - Make sure that students know the word and concept in their first language before asking them to transfer the concept to the second language.

### Develop Rich and Powerful Vocabularies Through Explicit Instruction

- Teach basic and foundational English vocabulary.
  - Ensure that ELLs learn the basic vocabulary that English-only students already know when they enter school. These foundational words constitute more than 50 percent of the written texts students will encounter in school.
  - Explicitly teach words that have multiple meanings. Even simple words, such as *bug*, *ring*, *light*, *pen*, and *hand*, might have several meanings that are unfamiliar to ELLs.
- Teach academic terms, multiword units or phrases, and figurative language. Vocabulary knowledge includes learning both word meaning and how to understand and use frequent phrases, such as *based on*, *such as the*, *the importance of*, *in order to*, etc.
- Teach word-learning strategies. ELLs need to learn how to use word parts, context, cognates, and the dictionary to glean word meanings.

**Provide Multiple Exposures to Words in Varied Written and Oral Contexts**

- Because ELLs might hear English primarily at school, expose them to English vocabulary systematically, purposefully, and in varied ways.
- Always contextualize this exposure through the use of real-life objects, drama, art activities, word-association tasks, word analysis, graphic organizers, semantic mapping, acting out meaning of words, etc.
- For ELLs, provide more examples, use more visuals, and engage in more in-depth discussions of the words.
- Ensure that your classroom is a caring and supporting environment where ELLs have opportunities to use new words and interact with native English speakers.

## English-Spanish Cognates

English	Spanish	English	Spanish	English	Spanish
absolute	absoluto	concise	conciso	melon	melón
absorb	absorber	conflict	conflicto	minute	minuto
abstract	abstracto	constant	constante	model	modelo
acceleration	aceleración	credit	crédito	music	música
accent	acento	department	departamento	national	nacional
accident	accidente	determine	determinar	natural	natural
acid	ácido	direction	dirección	number	número
acre	acre	education	educación	observe	observar
active	activo	elephant	elefante	opinion	opinión
administer	administrar	excellence	excelencia	oral	oral
admire	admirar	extreme	extremo	palace	palacio
adult	adulto	factor	factor	part	parte
allergy	alergia	function	función	partial	parcial
alphabet	alfabeto	gallon	galón	participate	participar
ambition	ambición	gas	gas	pause	pausa
animal	animal	general	general	permit	permitir
annual	anual	habit	hábito	person	persona
assembly	asamblea	history	historia	practice	práctica
attraction	atracción	horror	horror	president	presidente
bank	banco	hospital	hospital	principal	principal
biology	biología	human	humano	process	proceso
block	bloque	idea	idea	public	público
brutal	brutal	imagine	imaginar	radio	radio
calcium	calcio	impressive	impresionante	rational	racional
calendar	calendario	index	índice	represent	representar
calm	calma	individual	individuo	result	resulta
cancel	cancelar	insect	insecto	segment	segmento
capital	capital	intense	intenso	simple	simple
captain	capitán	invent	inventar	solid	sólido
category	categoría	laboratory	laboratorio	special	especial
central	central	literature	literatura	telephone	teléfono
chocolate	chocolate	manual	manual	television	televisión
circulation	circulación	mark	marca	tranquil	tranquilo
colony	colonia	mathematics	matemáticas	vacation	vacación
				visit	visita

Adapted from August et al., 2005; August et al., 2006; Baker et al., 2014; Calderon et al., 2005; Carlo et al., 2004; Coyne, Kame'enui, & Carmine, 2010; Francis et al., 2006; Gámez & Levine, 2013; Gersten et al., 2007; Graves, August, & Mancilla-Martinez, 2012; Perego & Boyle, 2005; Ramirez, Chen, & Pasquarella, 2013; Shanahan & Beck, 2006.



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Association for Library Service to Children (awarded book lists): [www.ala.org/alsc/awardsgrants](http://www.ala.org/alsc/awardsgrants)

Cambridge Dictionary Online: <http://dictionary.cambridge.org>

Idioms: [www.idiomsite.com](http://www.idiomsite.com)

Longman Dictionary of Contemporary English: [www.ldoceonline.com](http://www.ldoceonline.com)

Online Etymology Dictionary: <http://etymonline.com>

Oxford Learner's Dictionaries: [www.oxfordlearnersdictionaries.com](http://www.oxfordlearnersdictionaries.com)

Read Aloud America (book lists): [www.readaloudamerica.org/booklist.htm](http://www.readaloudamerica.org/booklist.htm)

Visual Dictionary: [www.infovisual.info/en](http://www.infovisual.info/en)

Visual Thesaurus: [www.visualthesaurus.com](http://www.visualthesaurus.com)

Vocabulary information and games: [www.vocabulary.com](http://www.vocabulary.com)

Vocabulogic: [www.vocablog-plc.blogspot.com](http://www.vocablog-plc.blogspot.com)

Word of the Day: [www.wordsmith.org/awad](http://www.wordsmith.org/awad)

### **Books for Children About Vocabulary**

Agee, J. (1998). *Who ordered the jumbo shrimp?* HarperCollins.

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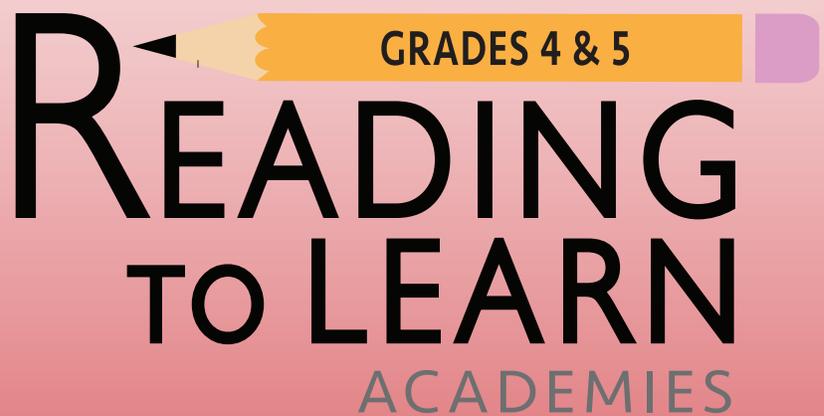
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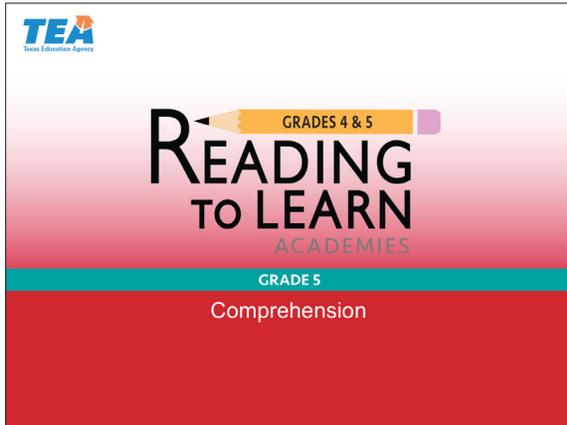
# Comprehension

Participant Notes



GRADE 5





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### Section Objectives

This session will enhance your knowledge of explicit and effective instructional practices for

- building students' background knowledge,
- developing students' ability to make inferences,
- applying comprehension strategies, and
- practicing text analysis across disciplines.



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### The Importance of Comprehension

**“Reading is a complex process that develops over time ... Emphasize text comprehension from the beginning, rather than waiting until students have mastered ‘the basics’ of reading ... Beginning readers, as well as more advanced readers, must understand that the ultimate goal of reading is comprehension.”**

— National Institute for Literacy, 2001, p. 55



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### What We Know From Research: Comprehension Processes

**“The teacher needs to consider not only which comprehension skills a child will benefit from most, but also how those might fruitfully be combined with other skills to develop that child’s comprehension overall...The teacher needs to know about the component processes of reading comprehension to teach them when they are relevant, not in a fixed order.”**

— Oakhill, Cain, & Elbro, 2015, p. 110



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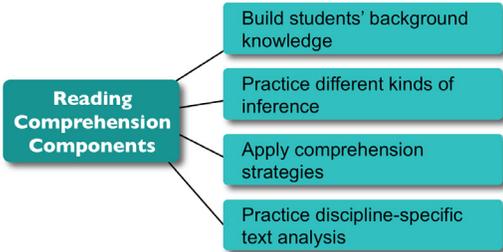
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### Reading Comprehension: Components



**Reading Comprehension Components**

- Build students' background knowledge
- Practice different kinds of inference
- Apply comprehension strategies
- Practice discipline-specific text analysis



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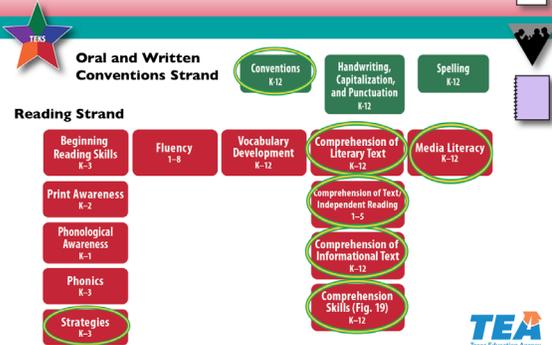
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### English Language Arts and Reading TEKS



**Oral and Written Conventions Strand**

- Conventions K-12
- Handwriting, Capitalization, and Punctuation K-12
- Spelling K-12

**Reading Strand**

- Beginning Reading Skills K-3
- Fluency 1-6
- Vocabulary Development K-12
- Comprehension of Literary Text K-12
- Media Literacy K-12
- Print Awareness K-2
- Comprehension of Text: Independent Reading 1-5
- Phonological Awareness K-1
- Comprehension of Informational Text K-12
- Phonics K-3
- Comprehension Skills (Fig. 19) K-12
- Strategies K-5



### Building Students' Background Knowledge

**“All aspects of a skill grow and develop as subject-matter familiarity grows. So we kill several birds with one stone when we teach skills by teaching stuff. Moreover, there is evidence that by teaching solid content in reading classes we increase students' reading comprehension more effectively than by any other method.”**

— Hirsch, 2003, p. 28



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### Importance of Background Knowledge: Example

The procedure is quite simple. First you arrange things into different groups. Of course, one pile may be sufficient depending on how much there is to do. If you have to go somewhere else due to a lack of facilities, that is the next step. Otherwise, you are pretty well set. It is important not to overdo things. That is, it is better to do too few things at once than too many. In the short run this may not seem important, but complications can easily arise. A mistake can be expensive as well. At first the whole procedure will seem complicated. Soon, however, it will become just another facet of life.

— Bransford & Johnson, 1972, p. 722



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### Importance of Background Knowledge: Example (cont.)

#### Doing Laundry

The procedure is quite simple. First you arrange things into different groups. Of course, one pile may be sufficient depending on how much there is to do. If you have to go somewhere else due to a lack of facilities, that is the next step. Otherwise, you are pretty well set. It is important not to overdo things. That is, it is better to do too few things at once than too many. In the short run this may not seem important, but complications can easily arise. A mistake can be expensive as well. At first the whole procedure will seem complicated. Soon, however, it will become just another facet of life.

— Bransford & Johnson, 1972, p. 722



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### Building Background Knowledge

- To build background knowledge, use content-rich texts to teach reading.
- Additionally, select and read texts within a theme.
  - Use texts from various genres.
  - Explicitly make connections across texts.
  - Use graphic organizers to model connections.



### Building Background Knowledge: Use Texts Across Genres

<b>Literary Texts</b>	<ul style="list-style-type: none"> <li>• Folktales, fables, fairy tales, myths, legends</li> <li>• Poetry</li> <li>• Fiction</li> <li>• Literary nonfiction</li> <li>• Drama</li> </ul>
<b>Nonfiction Texts</b>	<ul style="list-style-type: none"> <li>• Expository essays</li> <li>• Procedural texts</li> <li>• Persuasive pieces</li> </ul>
<b>Media</b>	<ul style="list-style-type: none"> <li>• Advertisements</li> <li>• Newspapers</li> <li>• Websites</li> </ul>



### Building Background Knowledge: Content-Rich Texts Within a Theme

- What themes and topics can you plan?
  - Science topics
  - Themes related to historical events or figures, current events, etc.
  - Themes related to social or emotional issues, relationships, community, or family
- What texts can you use within each?
  - Literary texts (fiction, poetry, etc.)
  - Informational texts (expository essays, persuasive essays, etc.)



### Activating Background Knowledge

- Done at a brisk pace before reading a text
- Can be taught by having students skim a text to determine the topic and then brainstorm what they already know about the topic
- Can be taught more formally by using anticipation-reaction guides



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### Activating Background Knowledge: Using an Anticipation-Reaction Guide



- Decide on a theme to teach within a text.
- Write two to four statements that connect to this theme with which students could agree or disagree.
- Before reading, have students tell whether they agree with each statement. Discuss their responses as a group.
- During reading, have students identify text evidence related to the statement and write it on the chart.
- After reading, discuss their evidence and have students write their final conclusions.



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### Practicing Different Kinds of Inferences

- Effective readers practice making inferences every time they read.
- On the other hand, ineffective readers often don't "put two and two together" or "read between the lines" as we expect them to.
- To help students become effective readers, teach and have them practice the kinds of inference making that effective readers apply often with automaticity.



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### Practicing Different Kinds of Inferences (cont.)

**Fill the Gaps**

- Ask questions and consider author's intentions.
- Connect background knowledge to text evidence.

**Build a Mental Model**

- Connect ideas in a text within a theme.
- Use text structure to connect ideas.

**Make the Text Cohere**

- Connect words and phrases.
- Use syntactic knowledge.



### Fill the Gaps: Ask Questions and Consider the Author's Intentions

**Effective Readers**

- Ask questions as they read to make sense of what the text says
- Consider the author's reasons for including certain pieces of information or writing the text that way

**Effective Teachers**

- Model how to ask these kinds of sense-making questions
- Think aloud about how a text is written and why it was written that way
- Have students practice these questioning and thinking techniques with guidance and support



### Modeling Effective Questioning and Thinking Aloud: Examples

- Plan to read aloud either a short text or part of a longer text related to a specific theme or purpose.
- Find places in the text to ask questions or think aloud about ideas within the text.
- Plan questions or think-alouds for each place.
- Allow students to discuss their thinking.
- After reading the text, tie ideas together in a discussion of the theme or purpose.



### Modeling Effective Questioning and Considering the Author's Intentions: Discussion

- What did you notice about the different types of questions that were asked across the different types of texts—a picture book excerpt, a novel chapter, and an informational text?
- Which questions were easier to answer and which were more difficult? What made some questions more difficult than others to answer?
- How can you use what you learned in this activity to help you plan effective read-alouds in your classroom?




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### Planning Effective Read-Alouds to Support Diverse Learners

**Read-Aloud Daily Cycle**

**Preparation for Each Text**

Preview the text and determine how to support diverse learners. Consider the text's length, complexity, and content. Determine the text's purpose and audience. Consider the text's structure and organization. Consider the text's language and style.

**Before Reading**

**STEP 1** Preview the selection and introduce the text to diverse readers. Consider the text's length, complexity, and content. Determine the text's purpose and audience. Consider the text's structure and organization. Consider the text's language and style.

**During Reading**

**STEP 2** Read the selection aloud to students without stopping, using appropriate intonation and expression.

**STEP 3** Have students read the text and make oral responses, such as retelling their own or group members' story events. Consider the text's length, complexity, and content. Determine the text's purpose and audience. Consider the text's structure and organization. Consider the text's language and style.

**STEP 4** Read the text, drawing students in from the beginning and throughout. Consider the text's length, complexity, and content. Determine the text's purpose and audience. Consider the text's structure and organization. Consider the text's language and style.

**After Reading**

**STEP 5** Model comprehension through the processing of academic knowledge and the content. Consider the text's length, complexity, and content. Determine the text's purpose and audience. Consider the text's structure and organization. Consider the text's language and style.

**Exit Slip for Each Text**

Assign one of the read-aloud texts from previous days that was particularly challenging and is used for further study. Record or email the notes from the previous day.

Adapted from the Texas Education Agency (TEA) Reading and Language Arts Instructional Framework for Reading, 2014. Original document available at: <http://www.tea.state.tx.us/reading>




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### Fill the Gaps: Connect Background Knowledge to Text Evidence

**Effective Readers**

- Connect their experiences and what they already know to what they are reading
- Can provide text evidence to support the connections that they make

**Effective Teachers**

- Model how to make these kinds of connections between prior experience and knowledge
- Ensure that connections can be supported by text evidence
- Have students practice making these connections and providing text evidence with guidance and support




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### Build a Mental Model: Set a Purpose and Use Text Structure

Effective Readers

- Set a purpose for reading before they begin
- Use text structure to help them organize their thinking and learn from their reading

Effective Teachers

- Model how to set a purpose for reading and use text structure
- Have students practice these techniques with guidance and support



### Modeling How to Set a Purpose for Reading: Comprehension Purpose Questions

Comprehension purpose questions help students...

- ...set a purpose for reading.
- ...examine relationships among ideas.
- ...think actively as they read.
- ...monitor comprehension.
- ...review content for understanding.



### Using Comprehension Purpose Questions

- Read the description of comprehension purpose questions.
- Underline words and phrases that help you answer this comprehension purpose question:  
**What is important to remember when setting a comprehension purpose question?**
- Apply what you learned.



### Build a Mental Model: Use Text Structure

- For narratives**
  - Discuss relationships among characters, setting, and events.
  - If possible, link relationships to a broader theme.
- For informational texts**
  - Look for specific structures, like sequence or compare and contrast.
  - Use key words to identify text structure.
- Graphic organizers to analyze text structures**
  - Story maps
  - Character analysis charts
  - Webs, flow charts, Venn diagrams, etc.



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### Make the Text Cohere

- Effective Readers**
  - Connect words and phrases as they read to ensure the text sticks together and makes sense
  - Use their syntactic knowledge to make sense of complex phrasing or sentence structures
- Effective Teachers**
  - Model how to make connections among words and phrases within and across sentences
  - Model techniques for making sense of complex syntactic elements
  - Have students practice making these connections and using these techniques with guidance and support



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### Make the Text Cohere: Connect Words and Phrases

**Help students make connections within and across sentences.**

- Linking pronouns to their referents
- Using other cohesive ties (e.g., renaming) within a text to connect ideas
- Understanding relationships among ideas based on connectives (e.g., transition words, conjunctions)



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### Connecting Words and Phrases: Performing Syntax Surgery



1. Read a sentence or set of sentences aloud.
2. As you read, think aloud about links you are making between words and ideas.
3. Mark up the text as you think aloud about the relationships that you see.
4. Have students mark up their own versions of the text along with you.
5. Have students practice with another sentence or set of sentences in partners or small groups.



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### Using Syntactic Knowledge: Combining Sentences



- Break a sentence into multiple sentences.
- Have students combine the sentences to make one sentence.

Sentence Deconstructed	Original Sentence
He wanted to slide down to the floor. He wanted to speak to her. He didn't dare.	
She was wearing a white sweater. She was wearing a tweed skirt. She was wearing white wool socks. She was wearing sneakers.	



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### Using Syntactic Knowledge: Deconstructing Sentences



- Find a sentence with a syntactic element you would like students to practice using.
- Have students break the sentence into two or more sentences that represent idea units within the sentence.

Original Sentence	Sentence Deconstructed
After two days, the cement was dry, and the wooden structures were broken down and taken away, leaving the dried cement blocks.	



### What Have We Learned So Far?



#### Snowball Fight

1. Think about one thing you have learned related to comprehension instruction.
2. Write it on a sheet of notebook paper.
3. Crumple it into a ball.
4. Stand up and form a circle with your fellow participants.
5. Throw your ball into the middle of the circle.
6. Pick up a snowball and be ready to read it to the group.



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### Two Frameworks for Comprehension Instruction

#### Applying Comprehension Strategies

- Start with a strategy or set of strategies.
- Provide instruction and practice in applying the strategies to a text or set of texts.

#### Practicing Discipline-Specific Text Analysis

- Start with a text or set of texts.
- Provide instruction and practice in analyzing language, making inferences, and using strategies specific to that text or set of texts.



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### Applying Comprehension Strategies



- Identifying important information
- Summarizing
- Asking and answering questions
- Monitoring comprehension
- Making predictions
- Creating sensory images



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### Applying Comprehension Strategies (cont.)

#### What a Strategy Is

- Intentional mental actions during reading that improve reading comprehension
- Deliberate efforts by a reader to better understand or remember what is being read

#### What a Strategy Is Not

- Instructional activities such as worksheets, which rarely include instruction on what students should do to improve comprehension
- Practice of skills such as sequencing or drawing conclusions that lacks explicit instruction on how to think in these ways during reading



### Application Is Key

**“Teachers should explain to students how to use several strategies that have been shown to improve reading comprehension because different strategies cultivate different kinds of thinking...Teachers should explain how the strategies can help the students learn from text—as opposed to having them memorize the strategies—and how to use the strategies effectively.”**

— Shanahan et al., 2010, p. 12



### Applying Comprehension Strategies: Identifying Important Information

#### Putting together details and ideas in text to figure out what is most important to focus on and learn

- Begin by teaching retelling and paraphrasing.
- As students master these strategies, teach them how to distinguish main ideas from details.
- Teach students a specific strategy for identifying main ideas. One example is get the gist.



**Applying Comprehension Strategies:  
Summarizing**

**Putting together the most important pieces of information from across a text and saying or writing them succinctly**

- Make an explicit connection between the main idea strategy and writing a summary.
- Explicitly teach summary writing to improve both reading comprehension and writing.



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**Applying Comprehension Strategies:  
Asking and Answering Questions**

**Developing and answering questions about information in a text**

- Have students practice this strategy both during and after reading.
- Explicitly teach students how to ask questions at different levels.
  - “Right there” questions
  - “Think and search” questions
  - “Author and me” questions



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**Applying Comprehension Strategies:  
Monitoring Comprehension**

**Attending to a breakdown in comprehension and doing something about it**

- Requires reader to actively build a mental model based on text information
- Requires a need for coherence—a reader must care that comprehension has broken down to do something about it
- Uses “fix-up” strategies, including creating sensory images and questioning



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**Applying Comprehension Strategies:  
Making Predictions**

**Connecting textual information with prior knowledge to anticipate what will happen or what will be learned next in a text**

- Can be used both before reading to activate background knowledge and during reading to make elaborative inferences
- Should be combined with other strategies like identifying important information and generating questions



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**Applying Comprehension Strategies:  
Creating Sensory Images**

**Creating a mental image of what is described in the text**

- Helps poor readers, especially those with memory difficulties
- Can be used with both literary and nonfiction texts, but works best with literary texts
- Should be combined with other strategies like identifying important information and generating questions



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**Explicit Comprehension  
Strategy Instruction**

- Start with simpler texts and then move to more complex texts.
- Model how to use the strategy through think-alouds ("I do").
  - Identify places in the text to stop and think aloud.
  - Tell students that you will stop occasionally to talk about what you are thinking.
  - As you read, stop in the places you have marked to ask questions and share your thinking.



### Explicit Comprehension Strategy Instruction (cont.)

- During or after reading, fill out a graphic organizer to summarize your thinking.
- After you model a strategy and have students practice it with you many times, have them practice it in partners or small groups ("We do").
- Have students practice a strategy by itself, but eventually put it together with other strategies for students to use together ("We do" and "You do").
- As students practice using these strategies, ensure that they engage in high-quality discussions about their thinking.




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### Ways to Support High-Quality Discussions



- Select a text that allows for compelling discussions. Be sure to consider your instructional purpose and specific student needs.
- Develop questions that go beyond the text's surface level.
- Have follow-up questions prepared to help students delve deeper into a text's meaning.
- Have students work in structured small groups to think more critically and independently about a text.




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### Practicing Discipline-Specific Text Analysis

**Instead of trying to impose a strategy on a text, start with what students should get out of the text: What's the disciplinary purpose?**

- Realize that the purposes and processes for reading differ across disciplines.
- Match strategies to these purposes and processes.
- Understand that a specific strategy (e.g., drawing a diagram while reading) might make sense in one discipline (e.g., science) but not in another discipline (e.g., history).




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### Disciplinary Literacy Versus Content Area Literacy

**“In disciplinary literacy, the discipline itself and the ways of thinking in that discipline determine the kinds of strategies to use in order to understand texts. This differs from content area literacy, in which the strategies one knows determine how reading ensues.”**

— Hynd-Shanahan, 2013, p. 94



### Disciplinary Distinctions to Consider

**Vocabulary**

- Technical terms
- Impact of morphological changes
- Use of metaphorical terminology

**Grammatical patterns**

- Passive versus active voice
- How ideas are connected
- Lengthy noun phrases

**Author and context awareness**

- Is knowledge of the author important to text understanding and interpretation?
- Should the context of when the text was written have an impact on comprehension?



### Discipline-Specific Analysis: English Language Arts

- Understanding of sensory and figurative language is important.
- Abstract literary elements like character motivation, theme, conflict, and tone are inferred during reading.
- In general, more focus is placed on literary texts with narrative, poetic, or dramatic structures.
- Text analysis and interpretation is the focus of instruction (as opposed to building conceptual knowledge and skills in other disciplines).
- Consideration of author and context is often important.



### Discipline-Specific Analysis: History

- Technical terms are used to describe events or groups or to give a specific perspective on an action or event (e.g., *the Enlightenment*).
- Text structure relates narrative aspects to the author's argument.
- Critical analysis is inherent to effective reading.
- Consideration of author and context is often crucial, especially when reading primary or secondary sources.




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### Discipline-Specific Analysis: Science

- Technical language includes morphological derivations (e.g., nominalizations), use of passive voice, and abstract causation (as opposed to human causation in literary or history texts).
- Integration of text with graphics is often important.
- Text structure is used to support understanding and find information.
- Consideration of author and context is not usually important.




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### Discipline-Specific Analysis: Mathematics

- Understanding of precise mathematical definitions of vocabulary is crucial.
- Integration of text with graphic elements, equations, and other mathematical elements is important.
- Text structure is used to support understanding and find information.
- Extensive rereading is often necessary to ensure identification and correction of errors.
- Consideration of author and context is not necessary.




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### Planning Comprehension Instruction: Consider Text Complexity

- What is my instructional purpose for having students read the text?
- How will the text be used (e.g., for modeling, in cooperative groups, as independent reading)?
- What are the text's quantitative and qualitative characteristics?
- How do the text's characteristics fit with my students' instructional needs?

**Online Quantitative Indices**  
Lexile Scale: [www.lexile.com](http://www.lexile.com)  
Coh-Metrix tool: [www.cohmetrix.com](http://www.cohmetrix.com)



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### Examining Qualitative Complexity: Literary Versus Informational Texts

Consider levels of meaning, structural elements, language aspects, and knowledge demands.

Literary Texts	Informational Texts
<ul style="list-style-type: none"><li>• Figurative language</li><li>• Narration</li><li>• Standard English and variations</li><li>• Cultural knowledge</li></ul>	<ul style="list-style-type: none"><li>• Analogies or abstract comparisons</li><li>• Language level</li><li>• Voice</li></ul>



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### Pros and Cons: Comprehension Strategies Versus Disciplinary Literacy

**Synthesize your thinking about the two comprehension instructional frameworks.**

- Create a pros and cons list for teaching within a comprehension strategies framework.
- Create a pros and cons list for teaching within a disciplinary literacy framework.



**Systematic Comprehension Instruction**

- Build students' background knowledge.
- Provide instruction and practice in making different kinds of inferences.
- Explicitly teach and have students practice applying comprehension strategies.
- Teach and have students practice disciplinary literacy within each content area.



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**Scaffolds for Comprehension**

- Use effective questioning to scaffold thinking.
- Complete graphic organizers during and after reading.
- Model using text structure to build meaning.
- Explicitly teach making connections within and across sentences.
- Use think-alouds to model comprehension techniques and strategies.
- Break down strategies into manageable steps.



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**Consider Diversity: English Language Learners**

- English language learners can learn to derive meaning from texts and practice using language to discuss texts.
- Scaffold instruction to promote language comprehension and use.
  - Take into account students' different levels of English proficiency.
  - Consider prior knowledge and explain unfamiliar terms and topics.
  - Explicitly teach and model comprehension strategies.
  - Monitor understanding frequently.



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### Assessing Comprehension

- Use formal assessments, such as the following:
  - Retelling what is remembered from a text that's been read
  - Completing cloze or maze assessments
  - Answering multiple-choice questions
  - Responding to open-ended response questions orally or in writing
- Also use informal assessments, such as the following:
  - Listening to student discussions
  - Examining student responses on graphic organizers



### Taking a Closer Look

- Examine the comprehension lesson in Handout 24.
- Work with your tablemates to complete Handout 25.



### Remember

**“It is a mistake to assume that having learned about various procedures or strategies to aid comprehension and learning, the teacher’s job is done. A comprehensive plan is needed. A teacher needs to map out the curricular goals for a course, and then plans for units and specific lessons can be made.”**

— Carlisle & Rice, 2002, p. 6



## The Reading Rope

How do these instructional practices benefit English language learners, struggling students, and gifted students?

Scarborough, 2001

**TEA**  
Texas Education Agency

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## My Synthesis and Summary

Three to four **example activities and lessons** you want to use

Three to four **workstation ideas**

**Comprehension**

Two to three ideas you want to use with **struggling learners**

At least one scaffold you will provide to **English language learners** who need it

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# Comprehension

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

**R** READING  
TO LEARN  
ACADEMIES

**GRADE 5**



## Scavenger Hunt

Using your English Language Arts Reading TEKS Alignment and Comprehension Skills charts (also known as Figure 19), try to find the answers to these questions.

1. Specific types of transition words are not listed for fifth grade, but they are for sixth grade. What type of transition words are students expected to develop an understanding of by the end of sixth grade? What are some examples?
2. In relation to sensory language, what is the difference between what fourth-graders are expected to do and what fifth-graders are expected to do?
3. In what grade are students expected to analyze how an expository text's organizational pattern influences the relationships among ideas?
4. In which grade are students expected to begin summarizing meaning across multiple texts?
5. Between what kinds of texts are students expected to make connections in fifth grade?
6. In which grade are students expected to begin making inferences?
7. Which specific strategies for monitoring and adjusting comprehension are mentioned in the TEKS?
8. In fifth grade, what are students supposed to master in relation to reading persuasive texts?

Adapted from Texas Education Agency, 2009.

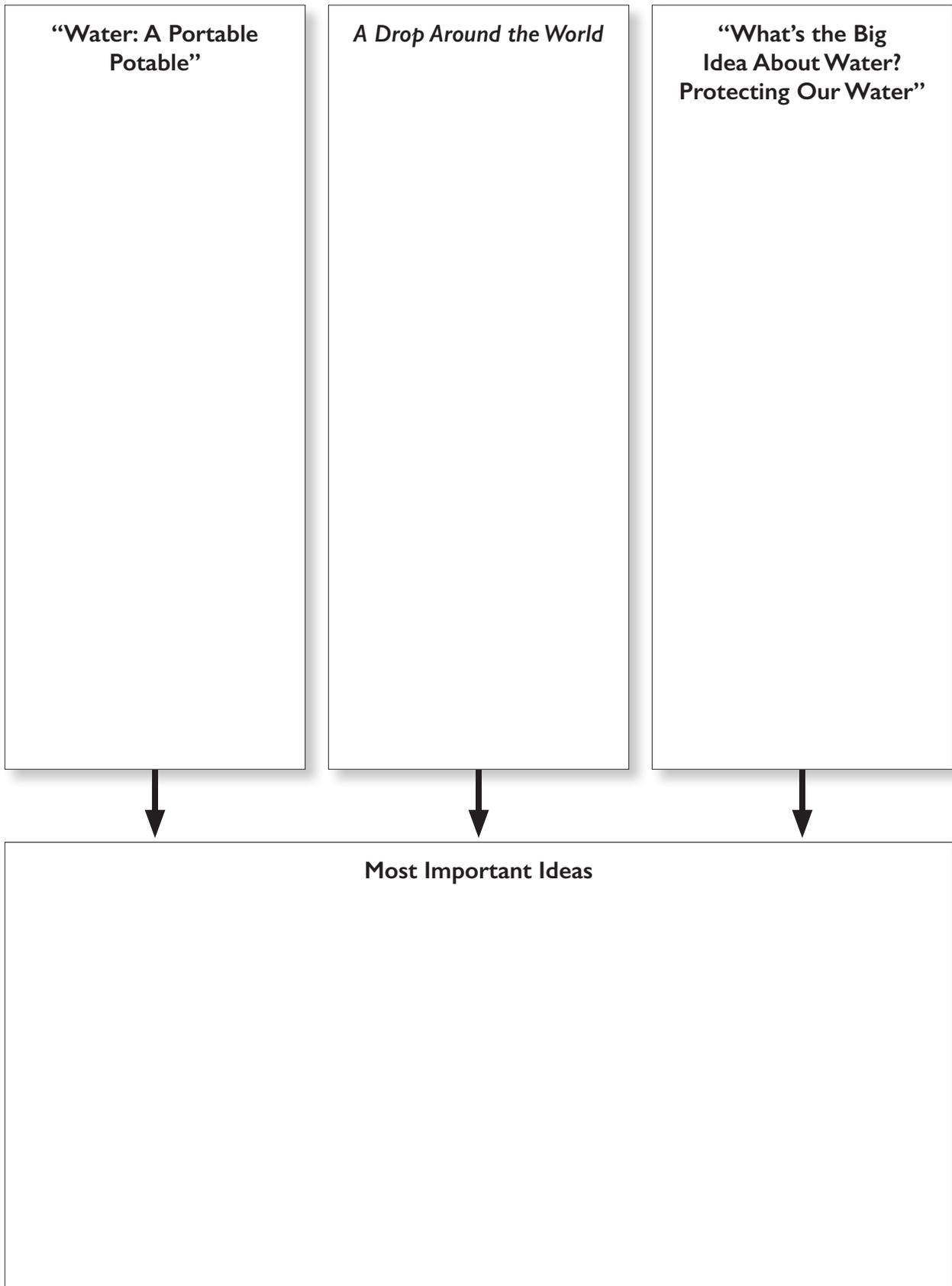


## Planning Within a Theme

THEME OR TOPIC: Nature's Cycles and Patterns			
Literary			
Folktales, Fables, Myths, Fairy Tales, Legends	Fiction	Poetry	Drama
<p><i>Why the Sun and the Moon Live in the Sky</i> by Elphinstone Dayrell</p> <p><i>Thirteen Moons on Turtle's Back: A Native American Year of Moons</i> by Joseph Bruchac and Jonathan London</p>	<p><i>The Snowflake: A Water Cycle Story</i> by Neil Weldman</p> <p><i>The Girl Who Drank the Moon</i> by Kelly Barnhill</p> <p><i>Come on, Rain!</i> by Karen Hesse</p>	<p><i>A Drop Around the World</i> by Barbara Shaw McKinney</p> <p><i>Water Dance</i> by Thomas Locker</p>	<p><i>Water Cycle Adventure</i> from EnchantedLearning.com</p>
Informational			
Expository	Procedural	Persuasive	Other
<p><i>The Moon Book</i> by Gail Gibbons</p> <p><i>The Reasons for Seasons</i> by Gail Gibbons</p> <p><i>Mysterious Patterns: Finding Fractals in Nature</i> by Sarah C. Campbell</p> <p>"The Extreme Costs of Extreme Weather" by Eliana Rodriguez</p> <p>"Water: A Portable Potable" by Raj Embry</p>	<p>How to Read a Diagram</p>	<p>"What's the Big Idea About Water? Protecting Our Water" from ReadWorks.org</p>	<p><i>Snowflake Bentley</i> by Jacqueline Briggs Martin</p>

THEME OR TOPIC:			
Literary			
Folktales, Fables, Myths, Fairy Tales, Legends	Fiction	Poetry	Drama
Informational			
Expository	Procedural	Persuasive	Other

### Making Connections Across Texts



## Planeando utilizando un tema

<b>TEMA:</b>			
<b>Literario</b>			
Mitos, leyendas, cuentos de hadas, fábulas	Ficción	Poesía	Teatro
<b>Información</b>			
Expositivo	De procedimiento	Persuasivo	Otro

## Anticipation-Reaction Guide

**Before reading:** Think about whether you agree with each statement written below. Tell why or why not.

**During reading:** Look for evidence that supports or presents a counterargument for each statement. Write your evidence in the Evidence column and record the page number where you found it.

Statement	Reader's Opinion	Evidence	Page	Discussion	Reader's Conclusion

**After reading:** Discuss how the evidence relates to your opinion. Using the text evidence, state your conclusion about the statement.

## Anticipation-Reaction Guide (Example)

**Before reading:** Think about whether you agree with each statement written below. Tell why or why not.

**During reading:** Look for evidence that supports or presents a counterargument for each statement. Write your evidence in the Evidence column and record the page number where you found it.

Statement	Reader's Opinion	Evidence	Page	Discussion	Reader's Conclusion
You should never judge someone by his or her outward appearance.					

**After reading:** Discuss how the evidence relates to your opinion. Using the text evidence, state your conclusion about the statement.

Adapted from Beers, 2003; Vaughn Gross Center for Reading and Language Arts at The University of Texas at Austin, 2009.

## Guía de anticipación y reacción

**Antes de la lectura:** Piensa y decide si estás de acuerdo o en desacuerdo con cada declaración. Explica tus razones.

**Durante la lectura:** Busca evidencia que apoye o presente un contra argumento para cada declaración. Escribe tu evidencia en la columna “Evidencia” y escribe el número de página donde la encontraste.

Declaración	Opinión del lector	Evidencia	Página	Discusión	Conclusión del lector

**Después de la lectura:** Discute cómo la evidencia se relaciona a tu opinión. Usando evidencia del texto, escribe tu conclusión sobre la declaración.



## Modeling Effective Questioning and Considering the Author's Intentions

Excerpt From *Chicken Sunday* by Patricia Polacco

Stewart and Winston were my neighbors. They were my brothers by a solemn ceremony we had performed in their backyard one summer. They weren't the same religion as I was. They were Baptists. Their grandma, Eula Mae Walker, was my grandma now. My babushka had died two summers before. (1)

Sometimes my mother let me go to church on Sunday with them. How we loved to hear Miss Eula sing. She had a voice like slow thunder and sweet rain. (2)

We'd walk to church and back. She'd take my hand as we crossed College Avenue. "Even though we've been churchin' up like decent folks ought to," she'd say, "I don't want you to step in front of one of those too fast cars. You'll be as flat as a hen's tongue." She squeezed my hand.

When we passed Mr. Kodinski's hat shop, Miss Eula would always stop and look in the window at the wonderful hats. Then she'd sigh and we'd walk on. (3)

We called those Sundays "Chicken Sundays" because Miss Eula almost always fried chicken for dinner. There'd be collard greens with bacon, a big pot of hoppin' john, corn on the cob, and fried spoon bread.

On Sunday at the table we watched her paper fan flutter back and forth, pulling moist chicken-fried air along with it. She took a deep breath. Her skin glowed as she smiled. Then she told us something we already knew. "That Easter bonnet in Mr. Kodinski's window is the most beautiful I ever did see," she said thoughtfully.

The three of us exchanged looks. We wanted to get her that hat more than anything in the world. (4)

Stewart reached into the hole in the trunk of our "wish tree" in the backyard. He pulled out a rusty Band-Aid tin. The three of us held our breath as we counted the money inside that we had been saving for weeks.

"If we are going to get that hat for Miss Eula in time for Easter, we are going to need a lot more than this," I announced.

"Maybe we should ask Mr. Kodinski if we could sweep up his shop or something to earn the rest of the money," Stewart said.

"I don't know," Winnie said fearfully. "He's such a strange old man. He never smiles at anyone. He always looks so mean!" We all agreed that it was worth a try anyway. (5)

Source: Polacco, P. (1992). *Chicken Sunday*. New York, NY: Putnam & Grosset Group.

## Notes on Teaching Comprehension With *Chicken Sunday* Excerpt

### Level 2 vocabulary to teach

Level 2 for explicit instruction: “solemn ceremony,” “bonnet,” “exchanged looks”

Other vocabulary to explain as needed: “babushka,” “decent folks,” “hoppin’ john,” “spoon bread,” “paper fan,” “thoughtfully”

### Background knowledge to develop

Russia, Ukraine, Poland: Use a map to show where these places are.

culture: Discuss the meaning of this word and share examples from the United States and other countries. Have students share elements of their own cultures.

### Thinking processes to teach

Asking questions to fill in gaps: This text has several places where the reader has to make inferences to fill in gaps.

Examining theme: Themes that can be taught with this text include the importance of culture and traditions and not judging a book by its cover.

Considering point of view: The story is told in first person. Discuss how this point of view enhances the story.

Understanding literary elements: Simile

### Places to stop and ask questions

In the text, write a 1 next to the first place you would stop to query students. Then, write a 2 in the next place, a 3 in the next place, etc.

Below, write the initial questions you would ask to get students thinking deeply about the text and the preferred student response.

### Questions to get students thinking deeply about the text

1. The author says that Stewart and Winston were her “brothers by a solemn ceremony” and that their grandma was her grandma. Why does she describe them this way?

Student response: She thinks of them like family. They’re more than just her neighbors and friends. She and the boys formalized this close relationship by having some kind of serious ritual—like when someone talks about being “blood brothers.”

2. Why does the author compare Miss Eula’s voice to “slow thunder and sweet rain”? How do you think Miss Eula’s voice makes the author feel?

Student response: She uses this simile to help you imagine what Miss Eula sounded like when she sang. Maybe she had a deep voice that was soothing. “Sweet rain” makes me think the author felt calm and happy when she heard Miss Eula sing.

3. Why did Miss Eula sigh after they looked in the window at the hats?

Student response: She probably likes the hats a lot and maybe even wishes she could buy one of them.

4. Why did the three children exchange looks?

Student response: It's like they're communicating with each other without saying anything. Their looks are saying, "We need to get Miss Eula that hat."

5. What do the children think about Mr. Kodinski? Do you think judging him by his outward appearance is a good idea? Why or why not?

Student response: They think he's mean because he doesn't smile. They think he's strange just because of how he looks. It's not a good idea to judge people by their appearance. This is what is meant by "never judge a book by its cover."

## Chapter 1 From *Holes* by Louis Sachar

There is no lake at Camp Green Lake. There once was a very large lake here, the largest lake in Texas. That was over a hundred years ago. Now it is just a dry, flat wasteland.

There used to be a town of Green Lake as well. The town shriveled and dried up along with the lake, and the people who lived there.

During the summer the daytime temperature hovers around ninety-five degrees in the shade—if you can find any shade. There’s not much shade in a big dry lake. ①

The only trees are two old oaks on the eastern edge of the “lake.” A hammock is stretched between the two trees, and a log cabin stands behind that.

The campers are forbidden to lie in the hammock. It belongs to the Warden. The Warden owns the shade. ②

Out on the lake, rattlesnakes and scorpions find shade under rocks and in the holes dug by the campers.

Here’s a good rule to remember about rattlesnakes and scorpions: If you don’t bother them, they won’t bother you.

Usually.

Being bitten by a scorpion or even a rattlesnake is not the worst thing that can happen to you. You won’t die.

Usually.

Sometimes a camper will try to be bitten by a scorpion, or even a small rattlesnake. Then he will get to spend a day or two recovering in his tent, instead of having to dig a hole out on the lake. ③

But you don’t want to be bitten by a yellow-spotted lizard. That’s the worst thing that can happen to you. You will die a slow and painful death.

Always.

If you get bitten by a yellow-spotted lizard, you might as well go into the shade of the oak trees and lie in the hammock.

There is nothing anyone can do to you anymore. ④

Source: Sachar, L. (1998). *Holes*. New York, NY: Random House Children’s Books.

## Notes on Teaching Comprehension With *Holes* Excerpt

### Level 2 vocabulary to teach

Level 2 for explicit instruction: “shriveled,” “forbidden,” “warden”

Other vocabulary to explain as needed: “hammock”

### Background knowledge to develop

None

### Thinking processes to teach

Asking questions to fill in gaps: This text has several places where the reader has to make inferences to fill in gaps.

Point of view and character analysis: This is an example of how important setting is to the plot, the character motivation, and character relationships.

Creating sensory images: The author provides a lot of details that help the reader create mental images.

### Places to stop and ask questions

In the text, write a 1 next to the first place you would stop to query students. Then, write a 2 in the next place, a 3 in the next place, etc.

Below, write the initial questions you would ask to get students thinking deeply about the text and the preferred student response.

### Questions to get students thinking deeply about the text

1. What does the author mean by “ninety-five degrees in the shade”? Why has he started his book with this description?

Student response: That means it’s even hotter when you’re not in the shade. Ninety-five degrees is already hot, so it must be miserable when you’re not in the shade. These paragraphs have given us a good picture of the setting—scorching hot, desolate, and barren.

2. What does “the Warden owns the shade” tell us about him? How can someone “own the shade”?

Student response: He is in charge. In fact, he’s so in charge that he even owns something that you technically can’t own—the shade. It almost makes him sound like a god.

3. What does this paragraph tell you about digging holes on the lake? What does it make you think about being a camper?

Student response: It’s a horrible thing to have to do. It’s so bad that it’s even worse than getting bitten by a scorpion or rattlesnake and getting sick. It makes me think that being a camper is an awful thing. This doesn’t sound like a very fun camp.

4. It says that if you get bitten by a yellow-spotted lizard, you will die and “might as well go into the shade of the oak trees and lie in the hammock.” What does this mean? What does it tell you about the Warden?

Student response: It implies that both of these things—getting bitten by a yellow-spotted lizard and going into the shade and lying in the hammock—will kill you. Because the shade and the hammock belong to the Warden, he must be the one who will kill you. He must be a terrible person if he’s willing to kill someone for these things.

## “Shasta Dam” by James Folta

ReadWorks

Shasta Dam

## Shasta Dam

James Folta



Shasta Dam is one of the largest dams in the United States. The dam is 602 feet tall and 883 feet thick at its base. Located in Northern California, it blocks the flow of California’s biggest river, the Sacramento River. This dam forms a big lake behind it, Lake Shasta, which has a 365-mile-long shore line.

The dam’s main use is to provide water for farms in California's Central Valley. The Central Valley is 400 miles long, and grows over 250 different types of fruits and vegetables. The dam protects farms from floods, and it helps to prevent a buildup of salt water from San Francisco Bay. It also provides water for people in nearby towns to drink and use. It has a hydroelectric power plant that creates electricity. ①

Shasta Dam isn't the only dam in the area. It is just one part of the Central Valley Project, a huge system of dams and reservoirs that provides water to the farms in the Central Valley. This water system was initially conceived of in the 1870s, after people moved to the area in the 1850s. People flocked to California because of the gold rush, hoping to get rich by mining for gold. While most people didn't strike it rich, many ended up staying in the area and farming. But the valley has contrasting rain patterns. In the north, there is more than 30 inches of rain per year, while the south gets less than 5 inches. There are also droughts, when almost no rain falls at all. Additionally, the Central Valley is at a risk to be flooded due to spring rain and infiltrated by saline water coming from the bay. Since farms need water to grow plants, the farmers needed a better, more reliable way to get water. This is why the Central Valley dams were built. ②

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**ReadWorks**Shasta Dam

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Shasta Dam took many years to build, starting in 1937 and ending in 1945. Many thousands of workers helped build it. In fact, there was so much work to be done that building contractors had to join together in groups to finish it.

The first step was to have 4,700 men dig out millions of tons of granite to make room for the dam. An almost 10-mile conveyor belt ran 24 hours a day to move the rocks away. Next, a railroad brought in dry cement. It was mixed with Sacramento River water, rock, and sand to make wet cement. Before it dried, the workers had to quickly rush the cement to the dam using a custom-built cable system. Once there, the cement was poured into interlocking wooden structures to form the large blocks that make up the dam. After two days, the cement was dry and the wooden structures were broken down and taken away, leaving the dried cement blocks. ③

Overall, the dam has been a positive addition to the Central Valley, allowing people and farms to thrive. But there are also drawbacks to the dam. The biggest loss is what is now buried under Lake Shasta. When the dam was built, Native American villages and sacred places belonging to the Winnemem Wintu tribe were flooded, and the people who lived there were forced to move. Local salmon were also affected. Because of changes in the Sacramento River from the dam, the salmon have had a harder time living, traveling, and breeding in the river. Fortunately, the dam has a water temperature control system to help the salmon survive. ④

Shasta Dam is an extremely impressive structure, and is the result of hard work by many people. The dam allows many more people to live and work in the area today. The Central Valley of California would not be the same without it.

## Notes on Teaching Comprehension With “Shasta Dam”

### Level 2 vocabulary to teach

Level 2 for explicit instruction: “dam,” “hydroelectric power,” “reservoir,” “reliable”

Other vocabulary to explain as needed: “conceived,” “flocked,” “strike it rich,” “contrasting,” “infiltrated,” “saline,” “conveyor belt,” “interlocking,” “thrive”

### Background knowledge to develop

Measurements of dam: Ensure the students understand in relative terms how big the dam is.

California geography: Use a map to show Central Valley area and other regions in the state.

Social studies connection: If studying Great Depression and New Deal, discuss how the dam project related to this time period.

Science connections: Human intervention to overcome nature (i.e., weather and flood patterns), human impact on the environment, renewable energy

### Thinking processes to teach

Considering author’s intentions: The author intentionally provides specific kinds of information about Shasta Dam.

Using text structure: This text can be used to model the importance of text structure. Here’s the text’s organization: the dam’s description and location, its benefits, why it was built, how it was built, its drawbacks, conclusion.

Summarizing: Students can practice breaking the selection into sections and summarizing each one.

### Places to stop and ask questions

In the text, write a 1 next to the first place you would stop to query students. Then, write a 2 in the next place, a 3 in the next place, etc.

Below, write the initial questions you would ask to get students thinking deeply about the text and the preferred student response.

### Questions to get students thinking deeply about the text

1. What does the author do in this paragraph?

Student response: The author lists the dam’s benefits, including providing water for farms, protecting farms from floods, preventing salt water from building up, providing drinking water, and creating electricity.

2. Why did the author include this paragraph?

Student response: This paragraph explains why the Shasta Dam was built—as part of a system of dams to ensure more reliable sources of water for farmers and others who moved into and live in California.

3. This and the previous paragraph have several numbers, including 4,700 men digging out millions of tons of granite and a 10-mile conveyor belt for moving rocks. Why did the author include this information in these two paragraphs?

Student response: These numbers and the other information in these two paragraphs show how difficult building the dam was due to its size.

4. Why did the author include this paragraph?

Student response: The author shows that in addition to benefits, building the dam had negative consequences. These include the Winnemem Wintu tribe losing their homes and land and the salmon struggling to survive in the river.

## Read-Aloud Cycle

### Preparation for Each Text

Choose a narrative or informational text, “chunk” it into sections of 200 to 250 words, and for each chunk, select three or four vocabulary concepts that students do not already know. Use a culturally responsive lens when selecting texts.

### Before Reading

Repeat the routine daily until the text is complete.

**STEP 1:** Preview the selection and introduce the three to four vocabulary words for today’s chunk of text. Use nonlinguistic representations and contextualized examples to teach the words. Activate students’ prior knowledge and make predictions.

### During Reading

**STEP 2:** Read the selection aloud to students without stopping, using appropriate prosody and expression.

**STEP 3:** Have students retell the text and make one inference, scaffolding their use of target vocabulary when possible. Ensure that all students have opportunities to use and practice language through pair interactions.

**STEP 4:** Reread the text, directing students to listen for target vocabulary and discuss meaning. Guide students in creating their own sentences using the vocabulary word.

### After Reading

**STEP 5:** Extend comprehension through deep processing of vocabulary knowledge and text content. Have students turn and talk about the text in relation to their lives. Together with students write a gist statement that gives the main idea for that chunk of text. Extend comprehension by having students write in a reader’s response journal. Use prompts such as, “What do you think will happen next in the story? Write a prediction in your journal.”

### Last Day for Each Text

Choose four to five vocabulary words from previous days that were particularly challenging and in need of further study. Reread or retell the entire story.

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## Rutina para leer y discutir libros

### Preparación para cada libro

Escoja un texto narrativo o expositivo, sepárelo en secciones de 200 a 250 palabras, y para cada sección, seleccione tres o cuatro conceptos o términos (palabras de vocabulario) que los estudiantes no conozcan. Seleccione los libros teniendo en cuenta los intereses y las culturas representadas por los estudiantes.

### Antes de la lectura

Repita esta rutina diaria hasta que el libro se termine de leer.

**1er PASO:** Presente el libro e introduzca tres o cuatro palabras de vocabulario para la sección del libro para este día. Utilice representaciones no-lingüísticas y ejemplos contextualizados para enseñar las palabras.

### Durante la lectura

**2do PASO:** Lea la sección a los estudiantes sin detenerse, utilizando prosodia y expresión apropiadas.

**3er PASO:** Pida a los estudiantes que recuenten la historia, deduciendo y ayudándolos a utilizar el vocabulario cuando sea necesario.

**4to PASO:** Relea el texto, pidiéndole a los estudiantes que pongan atención a las palabras del vocabulario a enseñarse y repase el significado.

### Después de la lectura

**5to PASO:** Desarrolle la comprensión a través del procesamiento a fondo del vocabulario y el contenido del texto.

### Ultimo día para cada texto

Escoja cuatro o cinco palabras de los días anteriores que fueron particularmente difíciles y que necesiten más repaso. Relea o discuta toda la historia.

Adaptado de Hickman, Pollard-Durodola, & Vaughn, 2004. Utilizado con permiso de Project ELITE, The Meadows Center for Preventing Educational Risk, 2016. Para mayor información, visite [www.elitetexas.org](http://www.elitetexas.org).

## Sample Read-Aloud Lesson

Title: *Jumanji*

Author: Chris Van Allsburg

Vocabulary and Stems	Questions	Example Gist	Lesson Closure
<b>Chunk 1:</b> pages 1–6			
<p><i>giggled with delight</i>: Laughed in a way that showed extreme happiness</p> <p><i>protested</i>: Went against what someone else said</p> <p><i>restless</i>: Feeling like you need to do something to change your situation</p> <p>I giggle with delight when _____.</p> <p>I protested when _____.</p> <p>I feel restless when _____.</p>	<p>Why do Judy and Peter giggle with delight when their parents leave?</p> <p>Why would the last set of game instructions be written in capital letters?</p>	<p>Judy and Peter are bored when left home alone. They go to the park and find a mysterious game with instructions saying that once they start the game, they must finish it.</p>	<p>How would you describe Judy? How would you describe Peter? What kinds of consequences might their behavior lead to?</p> <p>Turn to your partner and tell him or her about it.</p> <p>Write about it in your reading response journal.</p>
<b>Chunk 2:</b> pages 7–12			
<p><i>casually</i>: Doing something without much thought or concern</p> <p><i>absolute horror</i>: Very strong feeling of fear, dread, and shock</p> <p><i>firmly</i>: In a way that shows you are sure about doing something</p> <p>Something that I do casually is _____.</p> <p>I felt absolute horror when _____.</p> <p>I acted firmly when _____.</p>	<p>Why does Peter say, “How exciting” in a “very unexcited voice”?</p> <p>Why does the book say that Peter sat “firmly” in the chair?</p>	<p>Peter acts like the game is boring until a lion shows up, which makes him want to stop playing. Judy convinces him that they must finish the game according to the instructions.</p>	<p>What do you think will happen next? What do you think Judy and Peter will encounter as they make their way through the jungle game?</p> <p>Turn to your partner and tell him or her about it.</p> <p>Write about it in your reading response journal.</p>

Vocabulary and Stems	Questions	Example Gist	Lesson Closure
<p><b>Chunk 3:</b> pages 13–20</p> <p><i>ignored:</i> Didn't listen or pay attention to  <i>guide:</i> Person who leads others on a journey  <i>charged:</i> Rushed forward like in an attack                      Sometimes, I ignore _____ because _____.                      A guide can help you at a _____.                      I saw _____ charge at _____.</p>	<p>Why does Peter say the monkeys in the kitchen would upset their mother more than the lion in the bedroom?                      Why is it good to land on a blank space in the game?</p>	<p>Judy and Peter continue playing the game, and various jungle creatures and other things continue to appear in their house.</p>	<p>How do you think this story will end? How do you think their experience with this game will affect Judy and Peter?                      Turn to your partner and tell him or her about it.                      Write about it in your reading response journal.</p>
<p><b>Chunk 4:</b> pages 21–28</p> <p><i>bolted:</i> Ran very quickly  <i>relief:</i> Relaxing feeling when something bad has stopped  <i>exhaustion:</i> Being really tired                      One time, I bolted when _____.                      I felt relief when _____.                      A time I felt exhaustion was when _____.</p>	<p>Of all the creatures and other happenings during the game, which one seemed to bother Judy the most? How do you know?                      Why do Judy and Peter put up their toys when they get back from taking the game to the park?</p>	<p>Judy wins the game, so their house goes back to normal, and they return the game to the park. The game teaches these children, and possibly others, to follow instructions.</p>	<p>If this story had a moral, what would it be? Why do Judy and Peter say, "I hope so" when Mrs. Budwing says her boys will learn to follow instructions?                      Could you write a <i>Jumanji 2</i>?                      Turn to your partner and tell him or her about it.                      Write about it in your reading response journal.</p>

Título: *Jumanji* Autor: Chris Van Allsburg

Vocabulario y principios de oraciones	Preguntas	Ejemplo de idea principal	Cierre de lección
<p><b>Sección 1:</b> páginas 1–6</p> <p><i>se regodearon:</i> reirse mucho porque se disfruta de algo</p> <p><i>revolaron:</i> echarse sobre algo y dar vueltas</p> <p><i>decepcionado:</i> sentirse triste porque algo no funcionó como se esperaba</p> <p>Yo me regodeé cuando _____.</p> <p>Mis amigos y yo nos revolcamos sobre _____.</p> <p>Me sentí decepcionado cuando _____.</p>	<p>¿Por qué Judy y Peter rien con gusto, se regodean cuando sus padres se van?</p> <p>¿Por qué están escritas con mayúsculas las últimas instrucciones del juego?</p>	<p>Judy y Peter se aburren cuando se quedan en casa solos. Van al parque y se encuentran un juego de mesa misterioso cuyas instrucciones dicen que una vez que empiezan a jugar tienen que jugar hasta que uno de los jugadores llegue a la ciudad dorada.</p>	<p>¿Cómo describirías a Judy? ¿Cómo describirías a Peter? ¿Qué clase de consecuencias podrían tener debido a su comportamiento?</p> <p>Voltea con tu pareja y discute esta idea.</p> <p>Escribe sobre esto en tu diario de reflexión sobre la lectura.</p>
<p><b>Sección 2:</b> páginas 7–12</p> <p><i>desgano:</i> cuando no hay interés o ganas de hacer algo</p> <p><i>horror absoluto:</i> un sentimiento muy fuerte de miedo</p> <p><i>decididamente:</i> cuando estás muy seguro de algo</p> <p>Algo que hago con desgano es _____.</p> <p>Sentí un horror absoluto cuando _____.</p> <p>Actué decididamente cuando _____.</p>	<p>¿Por qué dice Peter “que emocionante” en una “voz no muy emocionante”?</p> <p>¿Por qué dice que Peter se sentó muy decididamente en la silla?</p>	<p>Al empezar a jugar el juego, Peter está aburrido hasta que un león se aparece en la casa y entonces quiere dejar de jugar. Judy lo convence a seguir jugando ya que tienen que terminar el juego de acuerdo a las instrucciones.</p>	<p>¿Qué crees que va a pasar después? ¿Qué tipos de animales o eventos crees que Judy y Peter van a ver en este juego?</p> <p>Voltea con tu pareja y discute esta idea.</p> <p>Escribe sobre esto en tu diario de reflexión sobre la lectura.</p>

Vocabulario y principios de oraciones	Preguntas	Ejemplo de idea principal	Cierre de lección
<b>Sección 3:</b> páginas 13–20			
<p><i>ignoraba</i>: sin escuchar o prestar atención</p> <p><i>explorador</i>: alguien que va de aventuras por la selva</p> <p><i>estampida</i>: cuando un grupo de animales o personas corren huyendo de algo</p> <p>Algunas veces ignoro a _____ porque _____.</p> <p>Un explorador te puede ayudar a _____.</p> <p>Vi una estampida de _____.</p>	<p>¿Por qué dice Peter que los monos en la cocina molestarían a su madre más que el león en la habitación?</p> <p>¿Por qué está bien llegar a un espacio en blanco en el juego?</p>	<p>Judy y Peter continúan jugando el juego. Varias criaturas de la jungla aparecen y otros eventos siguen pasando en la casa mientras ellos juegan.</p>	<p>¿Cómo crees tú que la historia va a terminar? ¿Cómo crees que el jugar este juego va a afectar a Judy y a Peter?</p> <p>Voltea con tu pareja y discute esta idea.</p> <p>Escribe sobre esto en tu diario de reflexión sobre la lectura.</p>
<b>Sección 4:</b> páginas 21–28			
<p>como <i>dos bólidos</i>: correr muy rápido</p> <p><i>alivio</i>: relajarse cuando algo malo ha terminado</p> <p><i>agotamiento</i>: cuando uno está muy cansado</p> <p>Una vez, yo corrí como un bólido cuando _____.</p> <p>Sentí alivio cuando _____.</p> <p>Sentí agotamiento cuando _____.</p>	<p>De todas las criaturas que aparecen y los eventos que pasan durante el juego, ¿cuál fue el que molestó más a Judy? ¿Cómo sabes esto?</p> <p>¿Por qué guardan sus juguetes Judy y Peter después de regresar el juego al parque?</p>	<p>Judy gana el juego y su casa regresa a la normalidad. Ellos regresan el juego al parque. El juego les enseña a los niños, y posiblemente a otros también, a seguir instrucciones.</p>	<p>Si esta historia tuviera una moraleja, ¿cuál sería? ¿Por qué dicen Judy y Peter, “Ojalá que sí”, cuando la Sra Budwing dice que ella espera que sus hijos aprendan a seguir instrucciones? ¿Podrías tú escribir un Jumanji 2?</p> <p>Voltea con tu pareja y discute esta idea.</p> <p>Escribe sobre esto en tu diario de reflexión sobre la lectura.</p>

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## Making Connections With Text Evidence

Title:

Comprehension purpose question:

Page	Statement		Text Clues	Background Knowledge
		<input type="checkbox"/> In the text (direct) <input type="checkbox"/> In my head (inference)		
		<input type="checkbox"/> In the text (direct) <input type="checkbox"/> In my head (inference)		
		<input type="checkbox"/> In the text (direct) <input type="checkbox"/> In my head (inference)		
		<input type="checkbox"/> In the text (direct) <input type="checkbox"/> In my head (inference)		

## Making Inferences Planner (Example)

**Title:** Chicken Sunday

**Comprehension purpose question:** What does it mean to be family?

Page	Statement		Text Clues	Background Knowledge
2-4	The author is showing that you don't have to be related by blood to be family. You can form familial bonds through your shared experiences with others outside of your family.	<input type="checkbox"/> In the text (direct) <input checked="" type="checkbox"/> In my head (inference)	The text says, "They were my brothers by a solemn ceremony" and "Their grandma, Eula Mae Walker, was my grandma now." She goes on to describe traditions they share together.	I know what it means to be "blood brothers." I have friends who I think of more as family because we are so close. My family also had "Sunday dinners," so I understand that tradition.
4	The three children know one another so well that they don't have to say anything to know what they are thinking, especially when it comes to their love for Miss Eula.	<input type="checkbox"/> In the text (direct) <input checked="" type="checkbox"/> In my head (inference)	The text says, "The three of us exchanged looks."	When you are close to someone, you often don't have to say anything to share your thinking or feelings. You can just look at someone you're close to, and that person knows what you're thinking.
		<input type="checkbox"/> In the text (direct) <input type="checkbox"/> In my head (inference)		
		<input type="checkbox"/> In the text (direct) <input type="checkbox"/> In my head (inference)		

Source: Polacco, P. (1992). *Chicken Sunday*. New York, NY: Putnam & Grosset Group.

## Haciendo conexiones con evidencia de los textos

**Libro:**

**Propósito para la lectura:**

Pg	Declaración		Pistas del texto	Conocimiento previo
		<input type="checkbox"/> En el texto (directo) <input type="checkbox"/> En mi cabeza (inferencia o deducción)		
		<input type="checkbox"/> En el texto (directo) <input type="checkbox"/> En mi cabeza (inferencia o deducción)		
		<input type="checkbox"/> En el texto (directo) <input type="checkbox"/> En mi cabeza (inferencia o deducción)		
		<input type="checkbox"/> En el texto (directo) <input type="checkbox"/> En mi cabeza (inferencia o deducción)		



## Comprehension Purpose Questions

Critical to planning for comprehension instruction is setting a comprehension purpose before reading. To help students deepen and extend understanding, plan ahead and really think about the text before reading it to students or before they read it themselves.

You can set a comprehension purpose question (CPQ) for any piece of text—even if it is only a paragraph or a few sentences long. You can set a CPQ before reading the story description on the back cover of a book or before reading a math problem students are about to solve. You can set a CPQ for narrative or informational text. Sometimes, it's best to set multiple CPQs throughout a reading, always stopping to discuss, share thinking, and check understanding before setting a new one.

To set a CPQ, think about a question that will focus student attention throughout the reading. Think about the major understandings you hope your students will acquire from the text. When focusing on a strategy, set a CPQ that will support or strengthen that strategy.

Each time your class reads a text, set a different CPQ. For the first reading, your CPQ might be overarching and straightforward. By the third reading, your CPQ can be more complex, helping students to think more deeply about the text. CPQs should nudge students to think about the intended meaning of the text.

What is important to remember when setting a CPQ?

En español:  
Propósito para la  
lectura

To help students focus on the CPQ during reading, post it for all to see. With younger students, or to support your English language learners, include a picture. During reading, redirect attention to the CPQ to remind students what to think about as they read or listen. Plan for places to think aloud or stop to discuss the CPQ during reading. At the end of the reading, discuss the CPQ in depth. Make sure that all students have an opportunity to share their thinking either orally with a partner or the whole group or in a reflective writing or response task.

## Practice Identifying CPQs

The chart below contains a few questions related to the “Shasta Dam” text you read earlier. Read each question. If the question would make a good CPQ, write “CPQ” in the box beside it. If the question would not make a good CPQ but is still a question you would use in instruction, write a “Q” in the box. The first one has been done as an example.

In what state is the Shasta Dam?	Q
How does the Shasta Dam help people in California?	
How big is the Shasta Dam?	
When was the Shasta Dam built?	
How is the building of the Shasta Dam an example of humans overcoming nature?	
Why did it take so many people to dig out the granite to make room for the dam?	

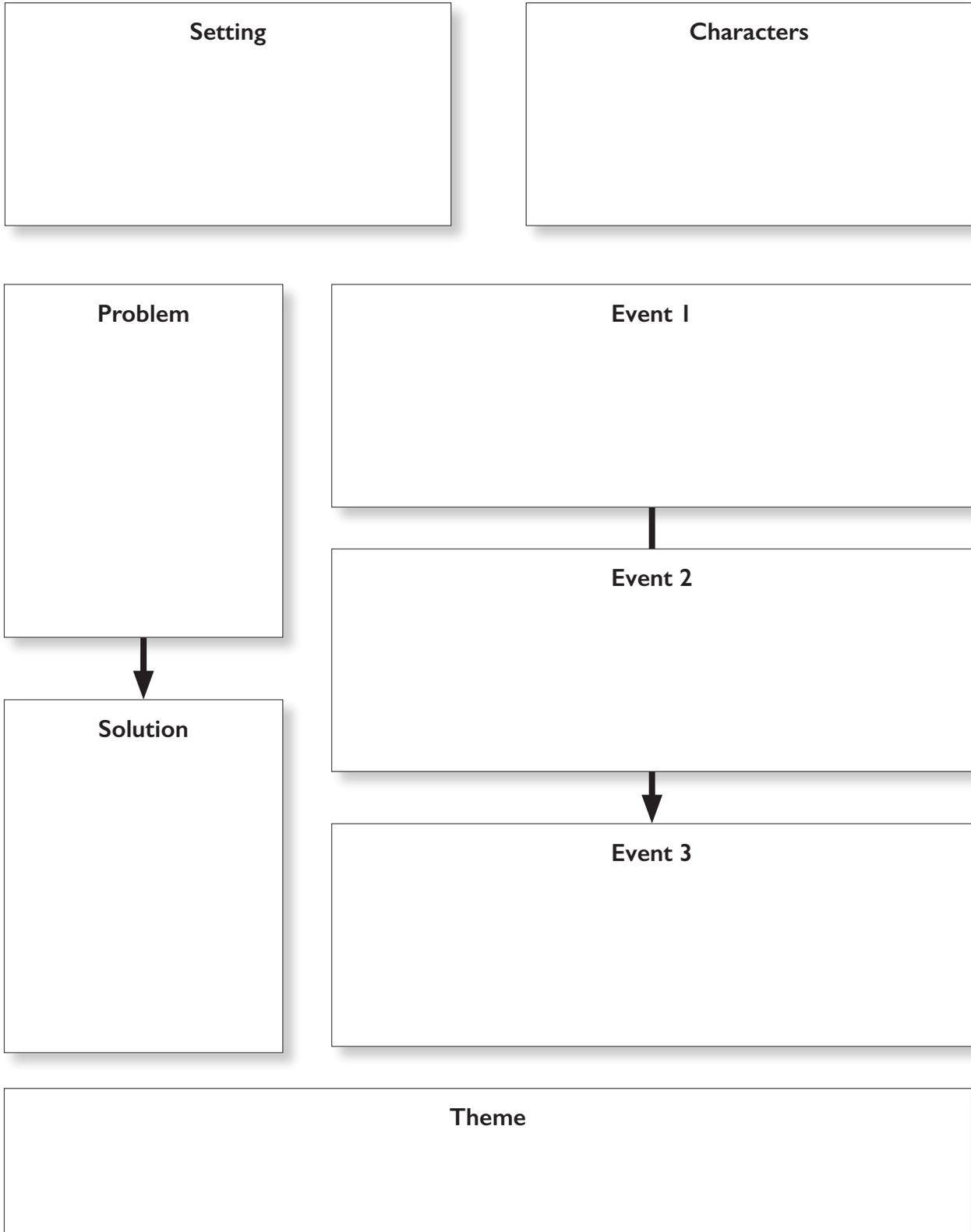
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## Practice Identifying CPQs Answer Key

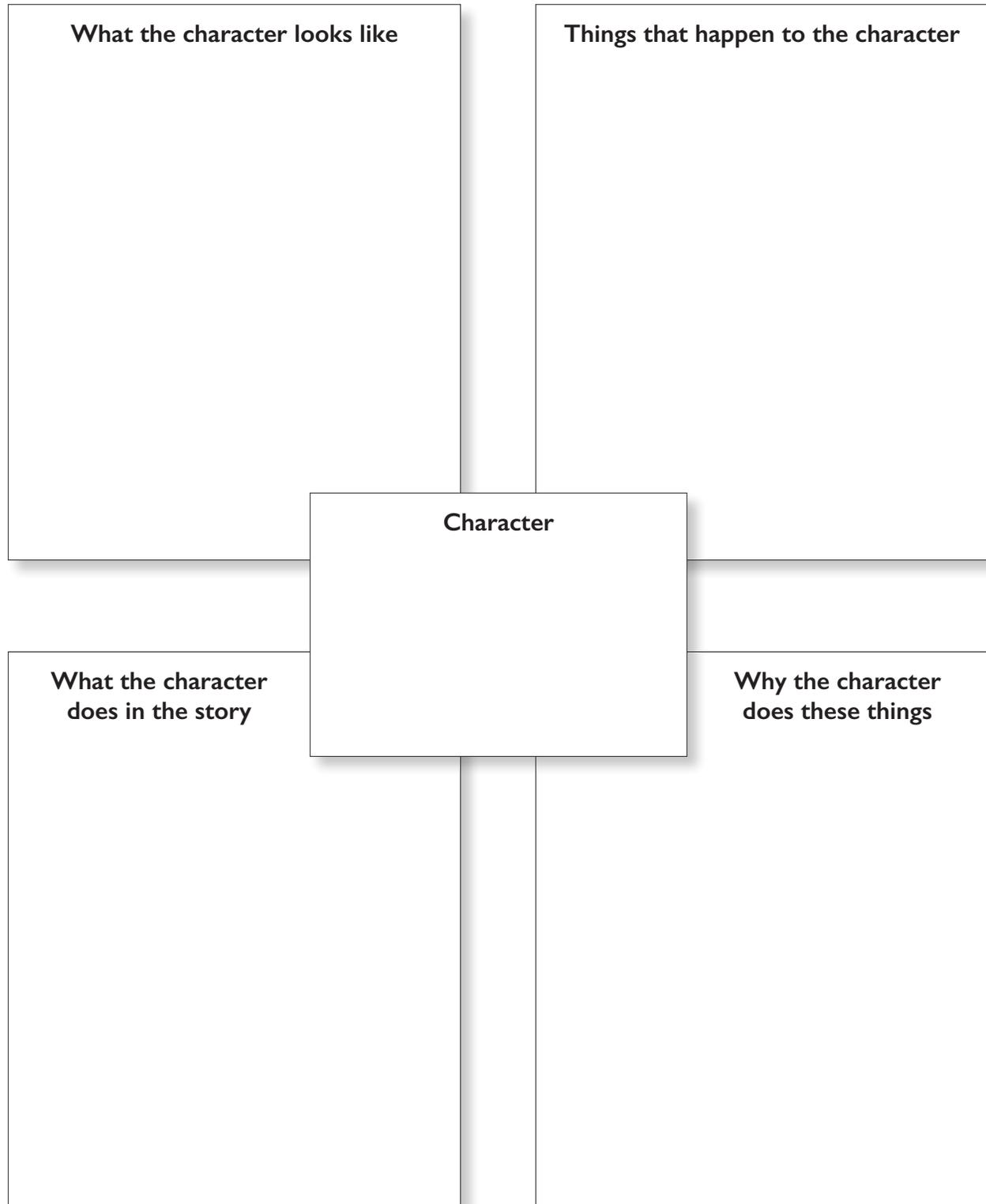
In what state is the Shasta Dam?	Q
How does the Shasta Dam help people in California?	CPQ
How big is the Shasta Dam?	Q
When was the Shasta Dam built?	Q
How is the building of the Shasta Dam an example of humans overcoming nature?	CPQ
Why did it take so many people to dig out the granite to make room for the dam?	Q

# Graphic Organizers for Teaching Text Structures

## Story Map



# Character Analysis

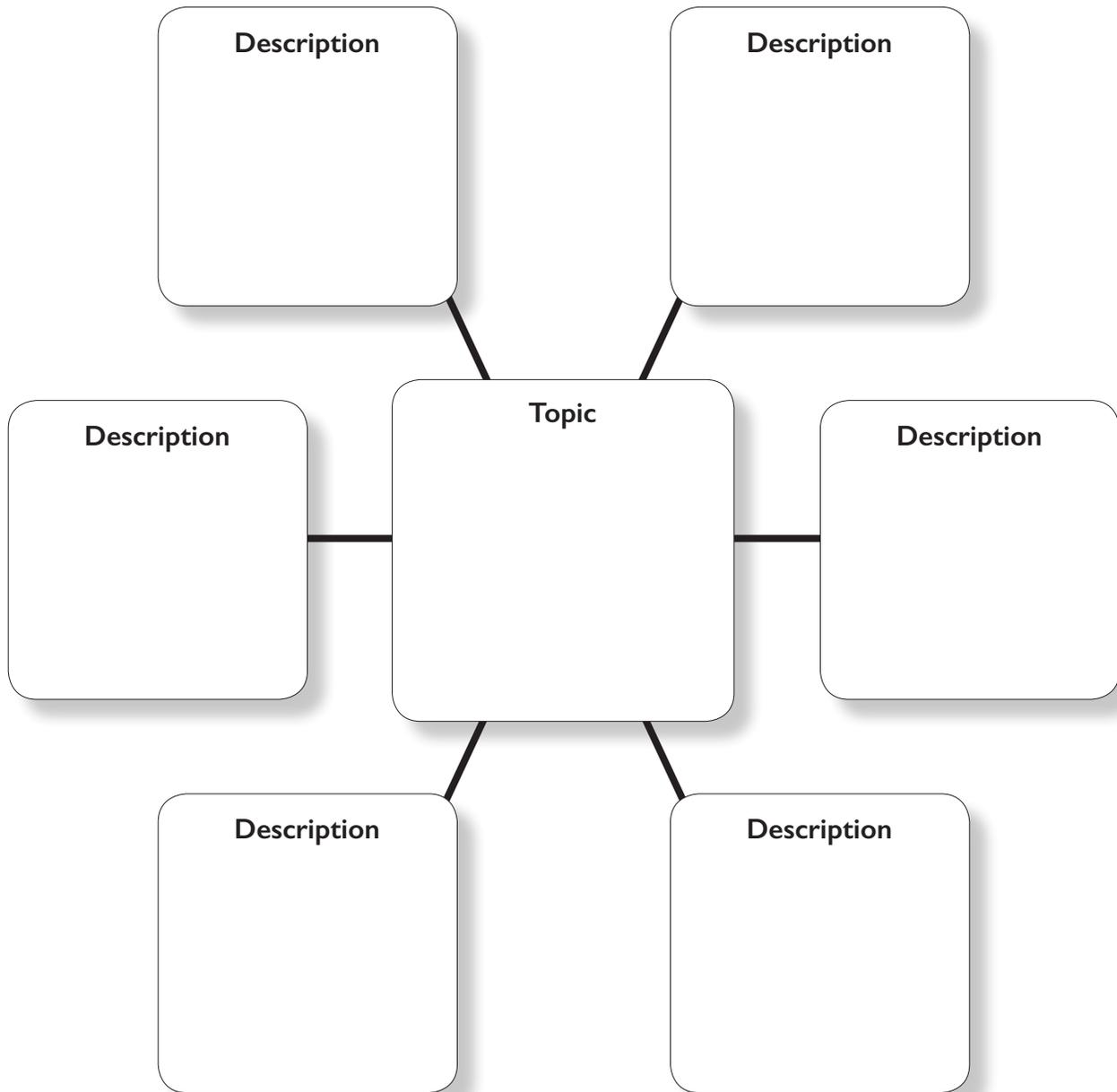


# Character Comparison

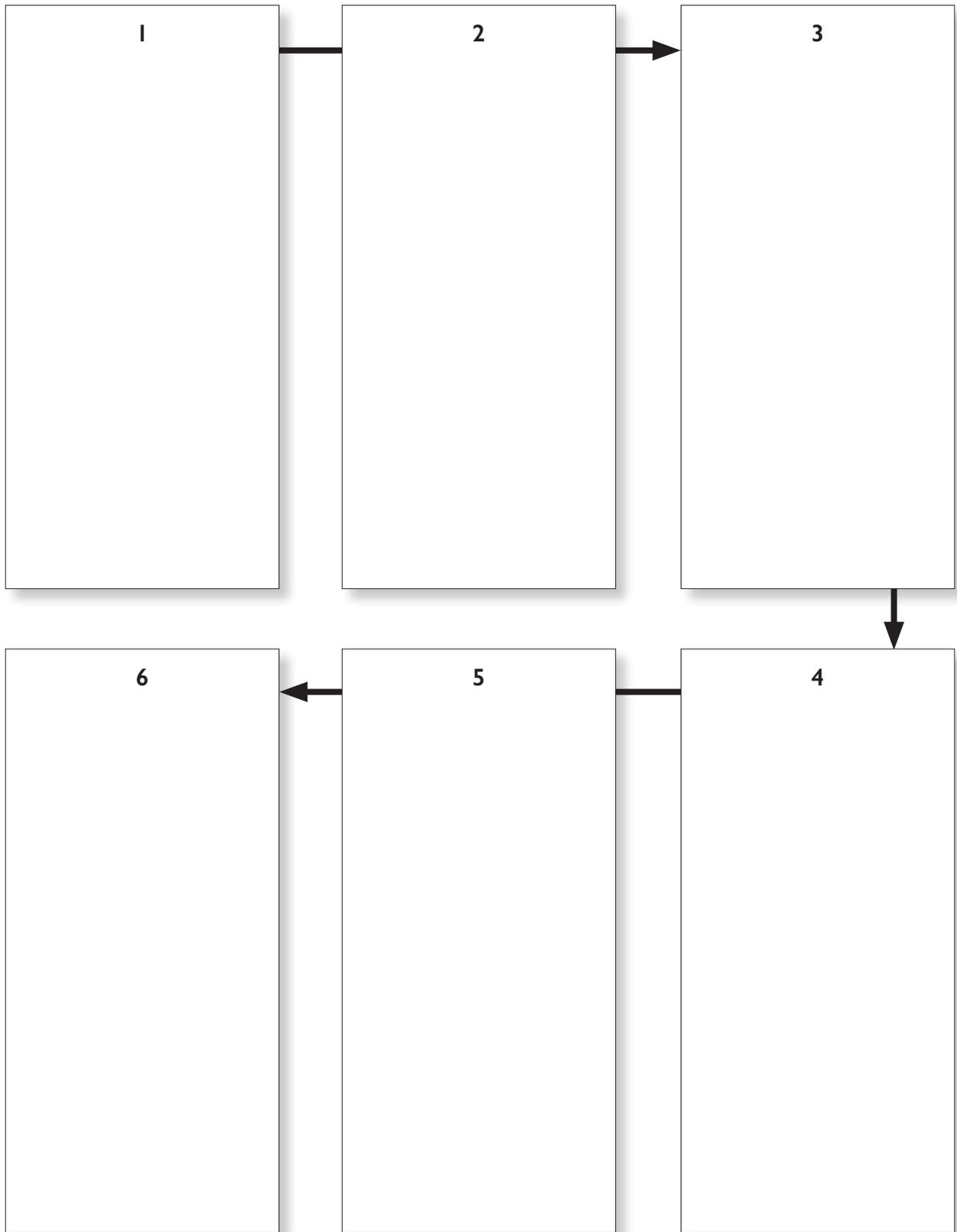
<b>Character A</b>	<b>Character B</b>
Name:	Name:
Characteristic 1:	Characteristic 1:
Characteristic 2:	Characteristic 2:
Characteristic 3:	Characteristic 3:
Characteristic 4:	Characteristic 4:

**Shared Characteristics**

# Topic and Description



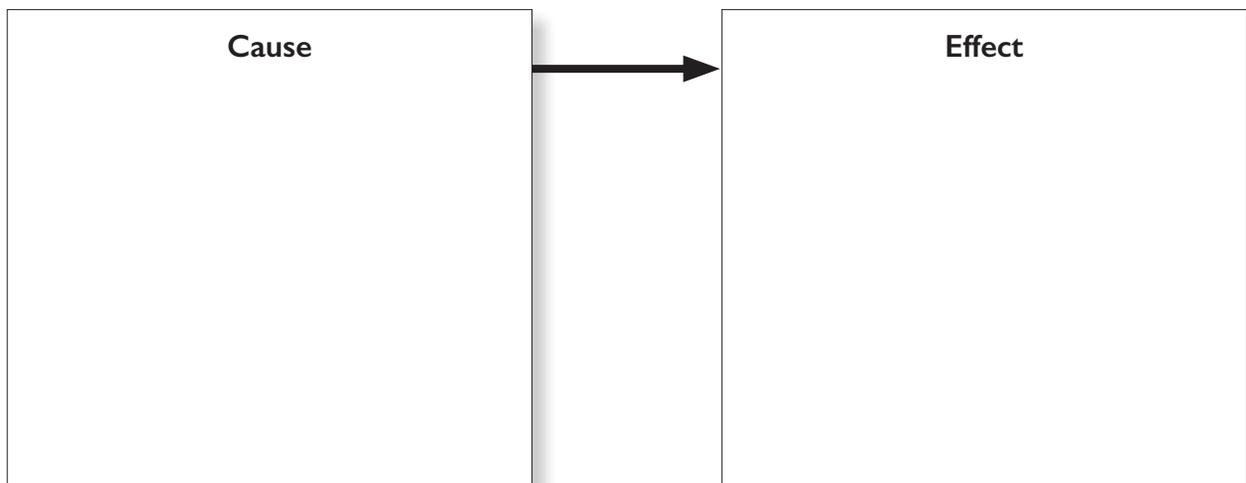
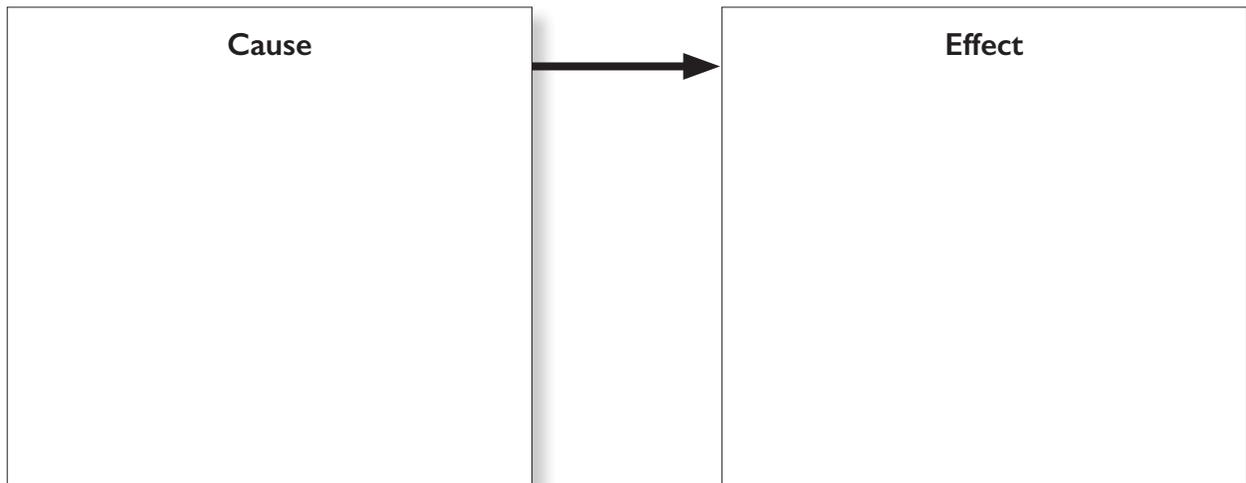
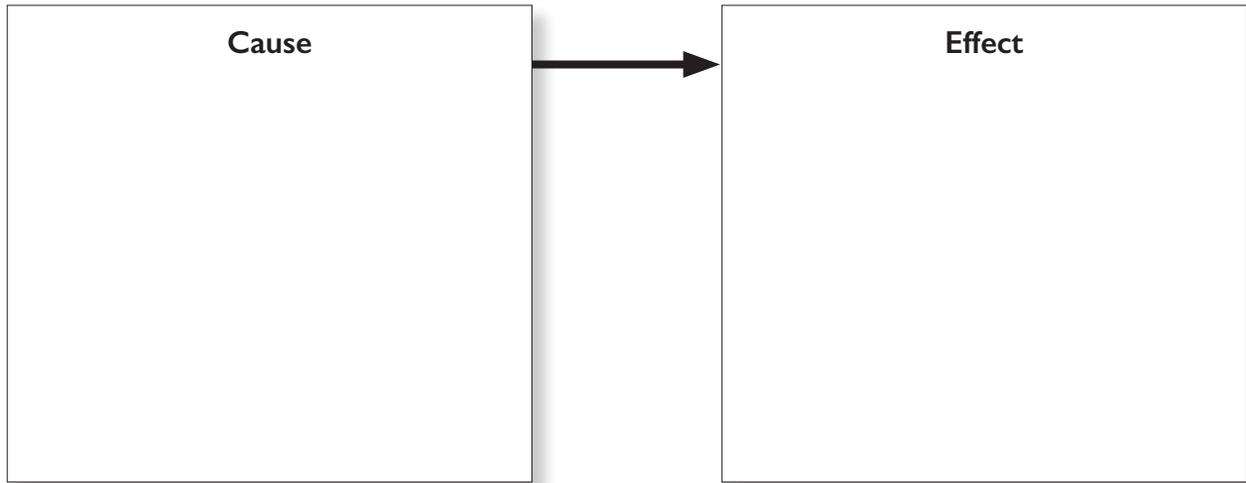
# Sequence



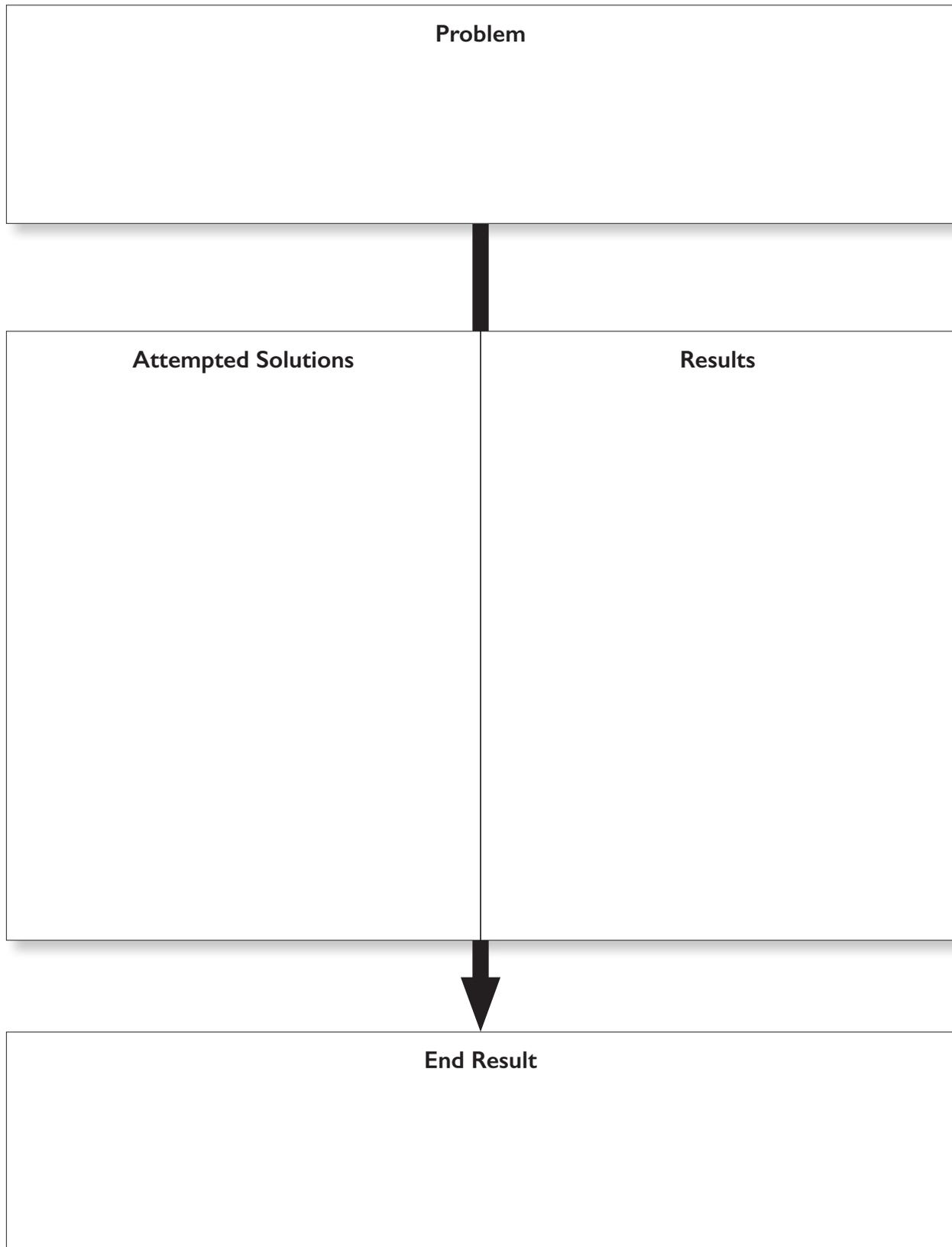
# Compare and Contrast

<b>A:</b> _____	<b>B:</b> _____
<b>Shared Characteristics</b>	

# Cause and Effect



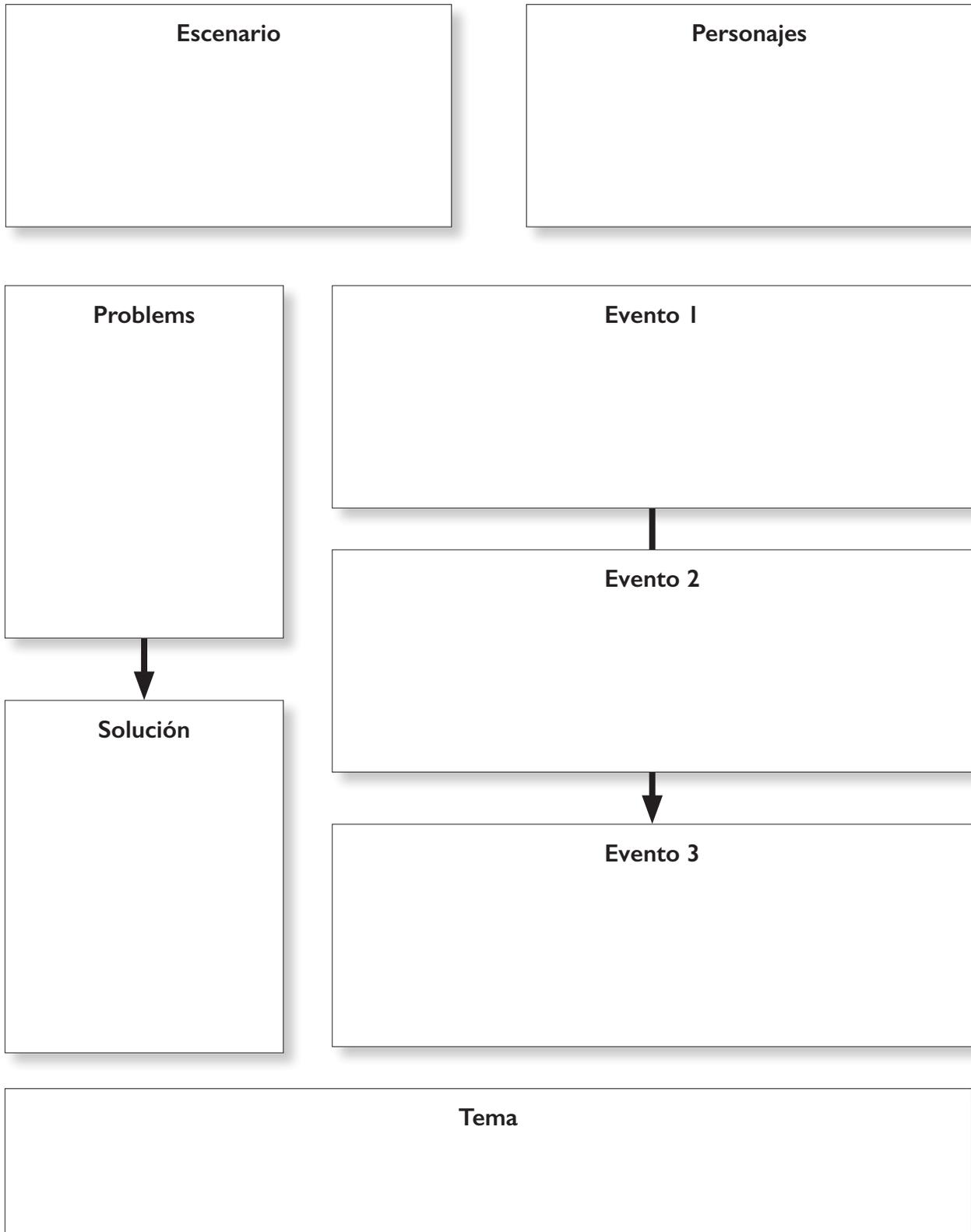
# Problem and Solution



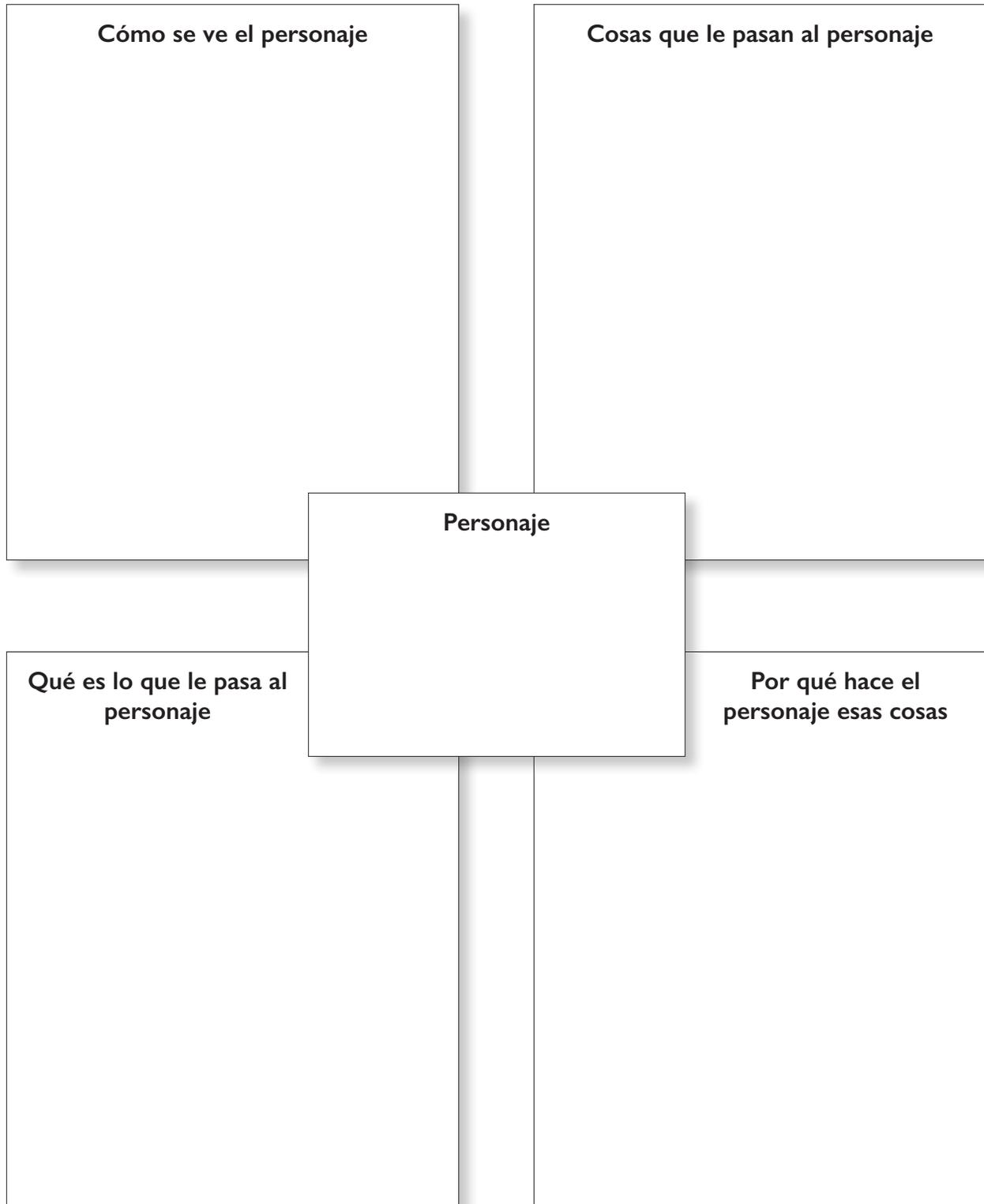
Adapted from Florida Center for Reading Research, 2006.

# Organizadores gráficos para diferentes tipos de estructura de texto

## Mapa de la historia



# Análisis de personajes

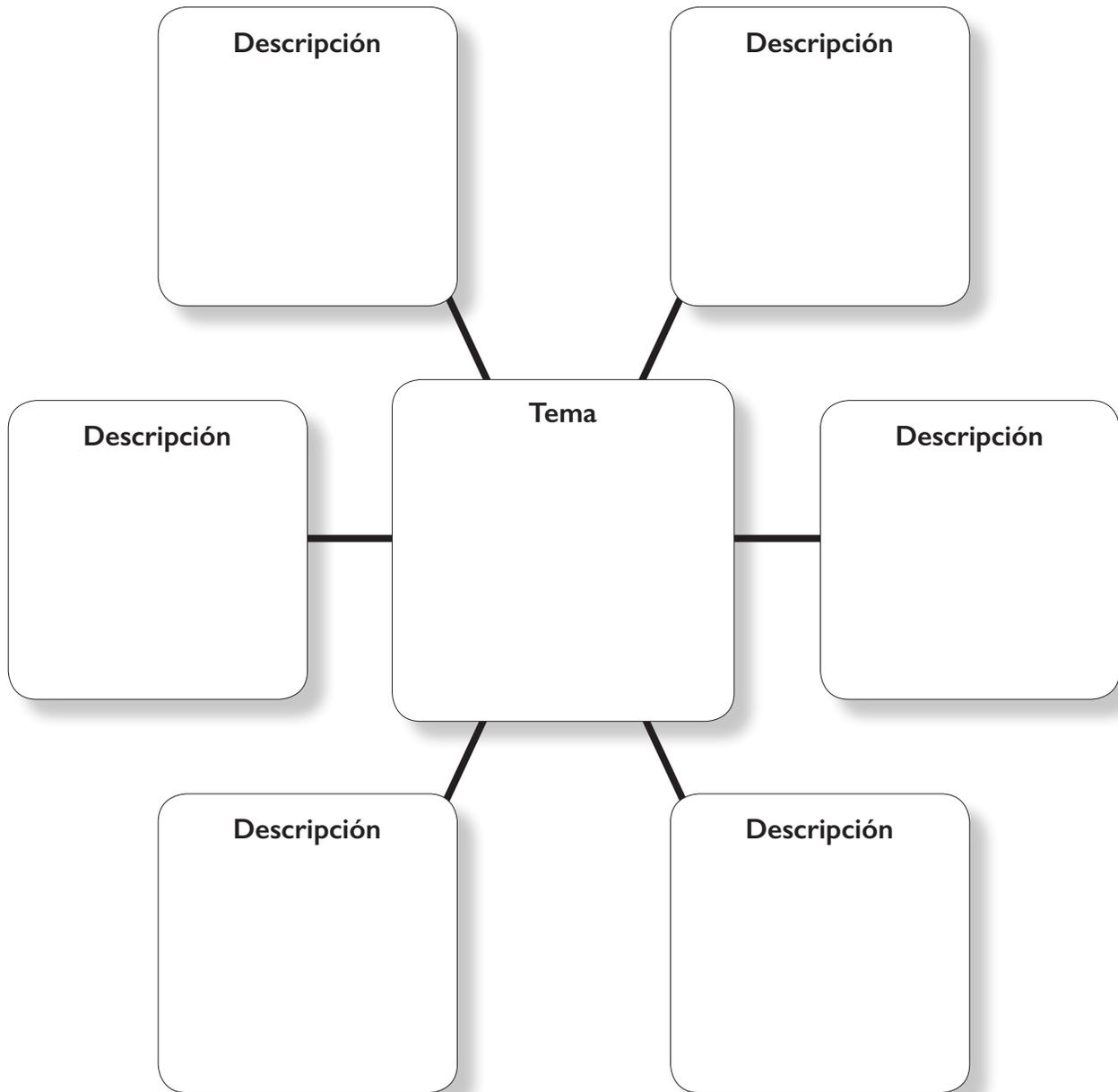


## Comparación de personajes

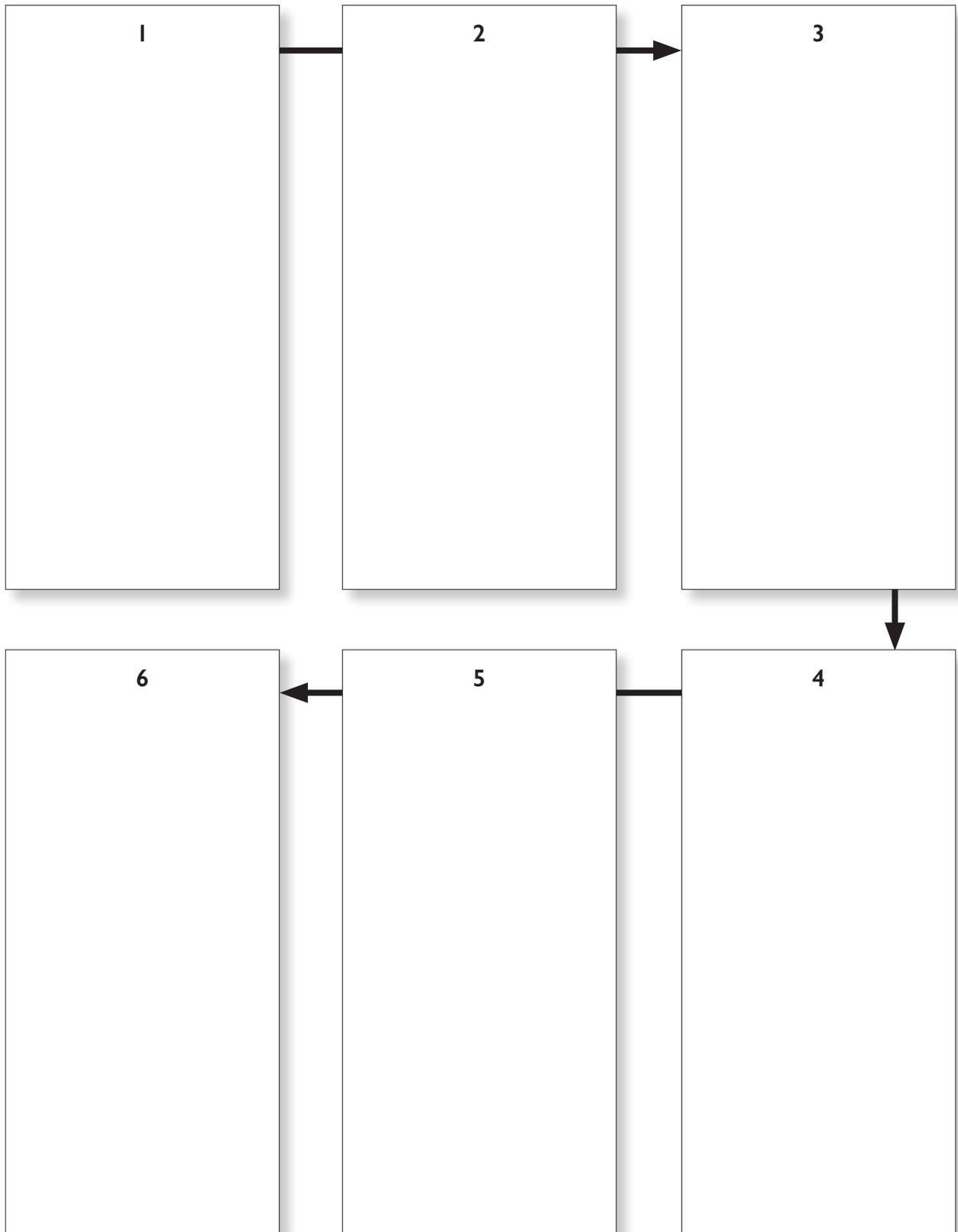
<b>Personaje A</b>	<b>Personaje B</b>
Nombre:	Nombre:
Característica 1:	Característica 1:
Característica 2:	Característica 2:
Característica 3:	Característica 3:
Característica 4:	Característica 4:

**Características compartidas**

# Tema y descripción



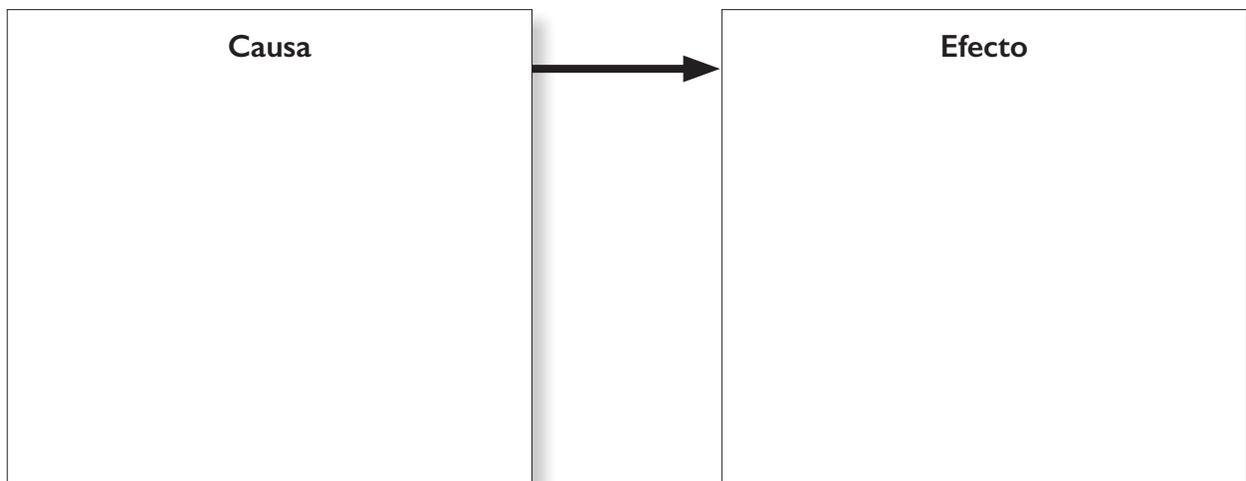
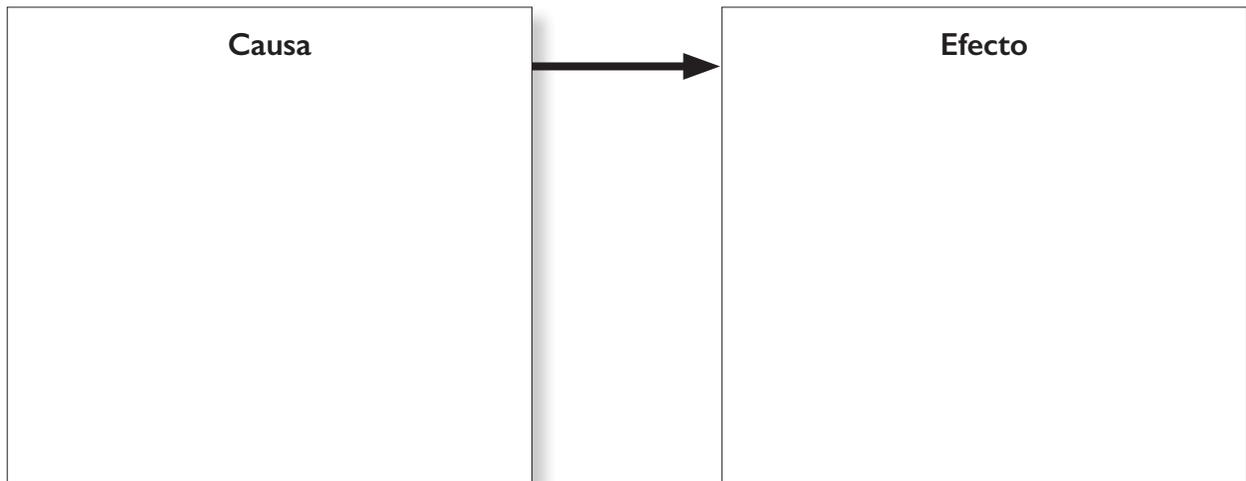
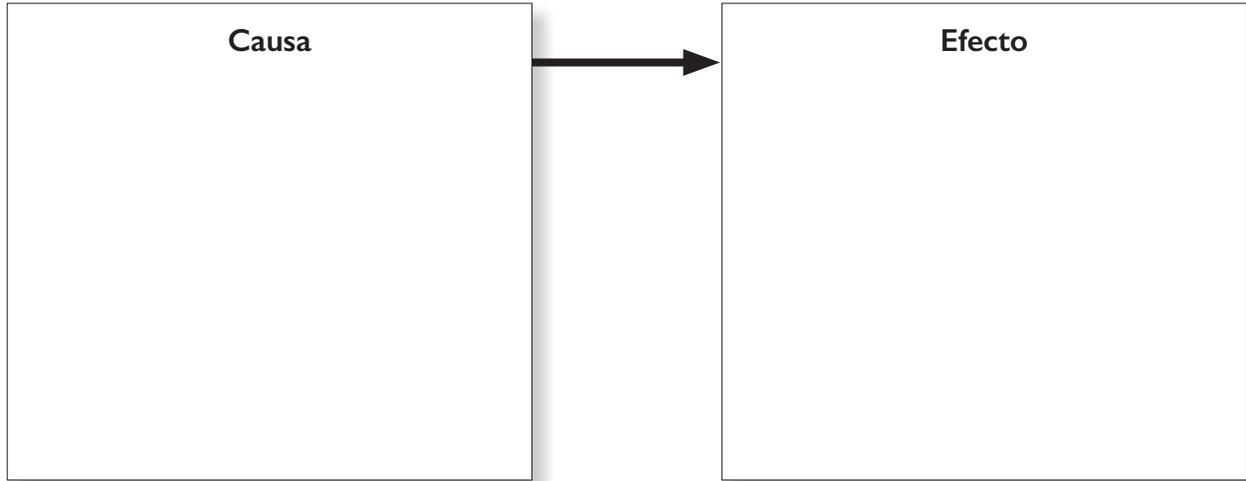
# Secuencia



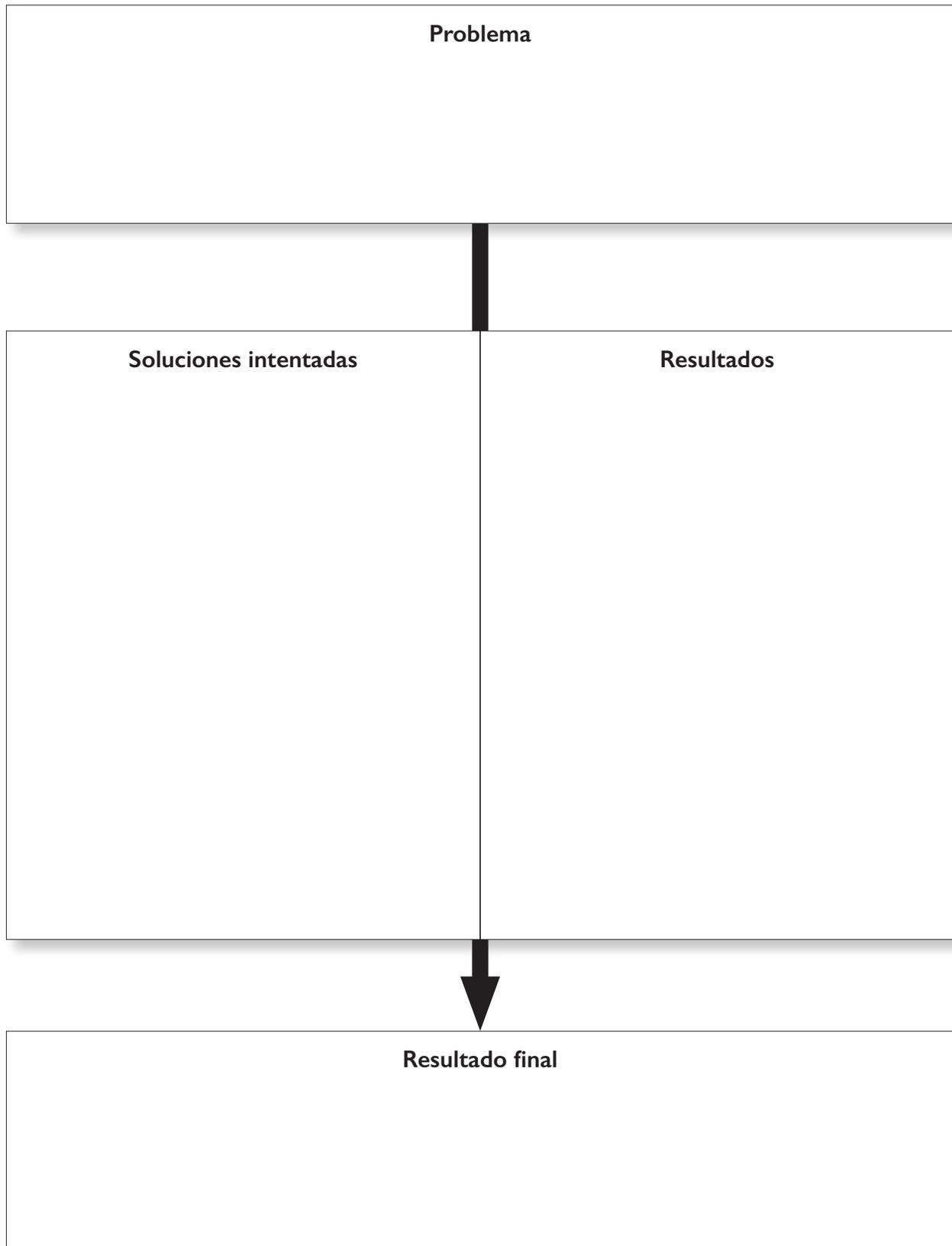
## Comparar y contrastar

<b>A:</b> _____	<b>B:</b> _____
<b>Características compartidas</b>	

# Causa y efecto



## Problema y solución



Adapted from Florida Center for Reading Research, 2006.

## Activities for Building Connections Within and Across Sentences

### Syntax Surgery

Read a text and note all the cohesive inferences needed to make sense of the text. Pay attention to connectives, pronouns and their referents, the renaming of nouns, etc. These are all elements of text that we often do not realize we are attending to as we read to build meaning.

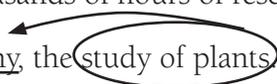
Choose pieces of the text to model how you make these connections.

As you read the text aloud to students, perform “syntax surgery” on the text. In other words, think aloud about the connections you are making between ideas, pronouns and their referents, etc., and “mark up” the passage by putting a circle or square around words and drawing arrows connecting them.

#### Example 1: “I do”

Here’s an example showing how to connect an appositive with the noun it defines:

After eight years of graduate work—including thousands of hours of research and work with microscopes—Dennis earned a Ph.D. in botany, the study of plants.



When you read the phrase “the study of plants,” think aloud about what that phrase is doing. Circle “the study of plants” and draw an arrow to what it renames.

#### Example 2: “We do”

Here’s an example from the same text focusing on a connective:

Although Dennis was finishing his schooling, he was just beginning a lifetime of scientific learning and discovery.

Read the word *although*. Stop and put a square around it. Tell students that this is a signal word that shows that there will be a contrast. Keep reading. Emphasize the words *finishing* and *beginning*. Go back and underline these two words. Draw an arrow from *although* to *finishing* and another arrow from *finishing* to *beginning*. Think aloud about how the author used *although* to contrast two parts of the scientist’s life—being in school and working as a scientist. This sentence acts as a transition between the first part of the text, which talks about the scientist’s schooling, to the next part, which tells about his work as a scientist. This is also an example of parallel structure.

**Suggestion:** When using this strategy, do not teach all cohesive elements in a text. Instead, pick one to focus on, like pronouns and their referents. Also, teach and have students practice the strategy in different types of texts—narrative, expository, and persuasive.

## Syntax Surgery Activity

Here is another example from the same text, *Hidden Worlds: Looking Through a Scientist's Microscope*. Perform syntax surgery on the text, focusing on pronouns and their referents.

Dennis and the other scientists kept careful records of the kinds of living things that returned to the lakes and when they reappeared. They identified the kinds of algae, protozoans, bacteria, and crustaceans they found. Later, Dennis and the team also discovered that frogs and fish were returning to some of these lakes, apparently carried in by surrounding streams.

## Syntax Surgery: Connections to Make

### Subject-verb agreement in sentences with single or compound subjects, especially when the subject and verb are separated

My cat and dog, both of whom have a wonderful attitude, love to play in the garden.

My cat, who has many feline friends, still loves to play in the garden with my dog.

### Relationships between subjects and compound predicates, especially when they are separated from each other

Emma's parents, daring to go against their daughter's wishes, followed her and her boyfriend to the restaurant, ate dinner in close proximity to them, but did not get caught.

### Coordinating or correlative conjunctions connecting ideas in compound sentences

Jessica makes a wonderful buttermilk pie, but Manuel makes an even better strudel.  
Either I will go the store, or you will.

### Subordinating conjunctions connecting ideas in complex sentences

Although I enjoy playing tennis, I'd rather be playing basketball.

### Connections between modifying phrases or clauses and what they modify

Eating dinner with my family and friends at my favorite restaurant makes life livable.

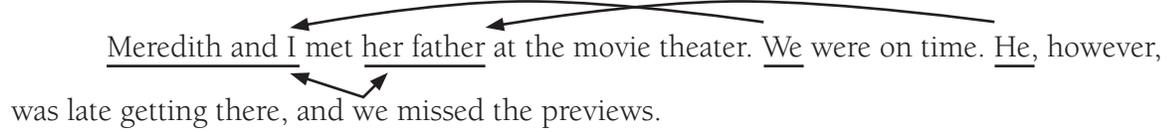
### Use of transition words or other connectives to connect ideas within or across sentences

The children played many carnival games, including dart throwing and ring toss.

The children played many carnival games. For example, they played dart throwing and ring toss.

**Pronouns and their referents**

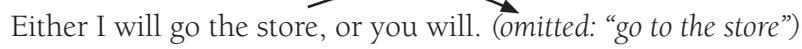
Meredith and I met her father at the movie theater. We were on time. He, however, was late getting there, and we missed the previews.

A diagram illustrating pronoun referents. Arrows point from the underlined pronouns to their corresponding referents: 'her father' points to 'Meredith and I', 'We' points to 'Meredith and I', 'He' points to 'her father', and 'we' points to 'Meredith and I'.**Words or phrases substituted for other words or phrases**

After he found an old peppermint in his pocket, Ricky popped the candy into his mouth.

A diagram showing substitution. An arrow points from 'the candy' back to 'old peppermint', indicating that 'the candy' is a substitute for 'old peppermint'.**Omission of words or phrases using ellipsis**

Either I will go the store, or you will. (*omitted: "go to the store"*)

A diagram showing ellipsis. An arrow points from the underlined phrase 'go the store' to the text '(omitted: "go to the store")', indicating that the phrase is omitted in the second part of the sentence.

Adapted from Beers, 2003; Moats & Hennessy, 2010

## Sentence Combining or Deconstructing

Pull a sentence from a book that students are reading and break it into its constituent sentences. Have students put the sentences back together into one sentence, trying to do it the way the author wrote it.

For a more challenging activity, use the opposite process. Have students deconstruct a sentence into two or more sentences. This activity is more difficult than combining sentences into one.

### Examples

- Inserting adjectives and adverbs  
In that place she felt completely safe. The place was dark.  
*In that dark place she felt completely safe.* (from *Thank you, Mr. Falker* by Patricia Polacco)
- Making compound subjects, objects, and predicates  
Owen stuffed Fuzzy inside his pajama pants. Owen went to sleep.  
*Owen stuffed Fuzzy inside his pajama pants and went to sleep.* (from *Owen* by Kevin Henkes)
- Producing compound sentences with *and*, *but*, *or*, etc.  
They laughed. Both hung on to the grass.  
*They laughed, and both hung on to the grass.* (from *Thank You, Mr. Falker* by Patricia Polacco)
- Producing possessive nouns  
She longed to go back to the farm. The farm belonged to her grandparents.  
*How she longed to go back to her grandparents' farm in Michigan.* (from *Thank you, Mr. Falker* by Patricia Polacco)
- Making a sentence with an adverbial clause using *because*, *after*, *until*, *when*, etc.  
I want to be a Secret Service agent. I will do it when I grow up.  
*When I grow up, I want to be a Secret Service agent.* (from *Diary of a Worm* by Doreen Cronin)  
QUESTIONS: Can you write this sentence a different way? Would that sentence need a comma?
- Making a sentence with a relative clause using *who*, *that*, *which*, etc.  
More bats gathered around to see the strange young bat. The strange young bat behaved like a bird.  
*More bats gathered around to see the strange young bat who behaved like a bird.* (from *Stellaluna* by Janell Cannon)

Adapted from Beers, 2003; Moats & Hennessy, 2010; Saddler, 2009, 2012; Saddler & Graham, 2005.



## Comprehension Strategies

Strategy	Reading Processes	Thinking Required	Activities
<b>Identifying important information</b>	Readers put together details and ideas an author presents to figure out what's most important to focus on and learn from a text.	Readers pull important ideas and use them to build a mental model of the text. Focusing on details detracts from building this mental model by taking up working memory capacity.	<ol style="list-style-type: none"> <li>1. Teach students the difference between details and main ideas.</li> <li>2. Give students a specific strategy for identifying a main idea. The following example strategy is get the gist: <ul style="list-style-type: none"> <li>• Identify the most important “who” or “what.”</li> <li>• Identify important information about the “who” or “what.”</li> <li>• Write that information in a short sentence (e.g., 10 words or less).</li> </ul> </li> <li>3. Model and have students practice the strategy paragraph by paragraph. Gradually, have students apply the strategy in longer and longer chunks of text.</li> </ol>
<b>Summarizing</b>	Readers put together the most important pieces of information from across a text and say or write them succinctly.	Readers build a mental model and connect the text to their background knowledge to pull a text's important ideas and write them in their own words.	<ol style="list-style-type: none"> <li>1. Before teaching students to write summaries, teach them a strategy for identifying important information.</li> <li>2. Directly connect the strategy for identifying main ideas with writing a summary by having students use their main idea statements to build a summary.</li> <li>3. Encourage students to connect these main idea statements using their own words.</li> </ol>
<b>Asking and answering questions</b>	Readers develop and answer questions about information in a text during and after reading.	<p>Literal questions: Readers connect words and phrases to use syntactic knowledge.</p> <p>Inferential questions: Readers build a mental model to connect ideas across a text.</p> <p>Text-to-text, text-to-self, or text-to-world questions: Readers fill in gaps and connect textual information with information outside the text.</p>	<ol style="list-style-type: none"> <li>1. Encourage students to ask and answer questions both during and after reading.</li> <li>2. Teach students how to ask different types of questions. The following are a few examples: <ul style="list-style-type: none"> <li>• “Right there” questions: Literal questions that can usually be answered with one or two words straight from the text (e.g., Who ate the porridge?)</li> <li>• “Think and search” questions: Questions that require the reader to make connections across a text (e.g., What negative effects did Goldilocks' visit to the bears' house have?)</li> <li>• “Author and me” questions: Questions that require the reader to put information from the text together with information outside the text (e.g., How do you think the bears felt about Goldilocks? Why?)</li> </ul> </li> </ol>

Strategy	Reading Processes	Thinking Required	Activities
<b>Monitoring comprehension</b>	Readers pay attention to whether they understand what they read. When comprehension problems arise, readers use strategies to make sense of what they are reading.	Readers build a mental model from what is being read. Then, when something does not fit with this model, that is an indication to stop and do something about it. This requires a need for coherence. Readers must care when things do not fit together to want to do something about it.	<ol style="list-style-type: none"> <li>1. Talk with students about the need for coherence and how we need to pay attention to when we do and do not understand what we are reading.</li> <li>2. Teach students specific strategies for “fixing up” their comprehension. These strategies include the following:                             <ul style="list-style-type: none"> <li>• Paraphrasing what you have read</li> <li>• Rereading parts of the text that do not make sense</li> <li>• Creating a mental image of what you are reading</li> <li>• Making a connection to background knowledge</li> <li>• Asking a question</li> </ul> </li> <li>3. Create a visual representation for each strategy (e.g., stop sign: stop and paraphrase what you just read). Put each one on cards for students to refer to when their comprehension breaks down.</li> </ol>
<b>Making predictions</b>	Readers put textual information together with what they know to predict what they will learn or what will happen next in a text. During reading, readers check whether predictions were correct and use that information to make new predictions.	Readers put together what has been read or seen in a text with prior experience. Readers use this connection to think about what could happen next in the text.	<ol style="list-style-type: none"> <li>1. Before reading, have students skim a text, looking at the pictures, headings, key words, etc. Then, have students think about and discuss what they think they will read and learn.</li> <li>2. During reading, stop occasionally to discuss a main idea from a text and ask students how it relates to their own experience. Ask them to predict whether an experience like their own might happen next.</li> <li>3. Part of the way through a text, ask students to predict how the text will end. Have them explain their thinking and text evidence that supports their thinking.</li> </ol>
<b>Creating sensory images</b>	Readers create a mental image of what is described in a text.	Readers put together what is happening in a text with what it looks like based on prior knowledge.	<ol style="list-style-type: none"> <li>1. Explain what visualizing is and how it helps us remember what we read.</li> <li>2. Have students examine objects or pictures. Remove an object or picture and ask students to visualize and describe or draw what they saw.</li> <li>3. Read a brief text and describe what you see. Have students practice visualizing and describing or drawing what they see.</li> </ol>

Adapted from Clarke et al., 2014; Klingner et al., 2012; Shanahan et al., 2010.

## Example Lesson Plan: Identifying Main Ideas

### Materials

- Copies of “Underground Workers” for students (page 4 of this handout)
- Picture of a worm
- Chart paper with large version of Identifying Main Ideas and Writing a Summary chart (page 5 of this handout)
- Marker
- Copies of Identifying Important Main Ideas and Writing a Summary chart for students

### Objective

Students will practice identifying main ideas in an expository text.

### Vocabulary

Preteach: *recycle, nutrients, absorb*

Build into lesson: *soil, plows and tillers, deposit, process, layers, minerals, digestive system, matter, release*

### Modeled Reading: “I Do” and “We Do”

Ask students whether they have ever heard the term “main idea.” Most students will respond, “Yes!” Tell them that we often ask students what a text’s main idea is, but we do not always teach students how to figure out the main idea. Referring to your Identifying Main Ideas and Writing a Summary chart, say:

“Today will be different. I will show you a strategy to figure out a main idea. It has three steps:

1. Figure out the most important ‘who’ or ‘what.’
2. Identify the most important information about the ‘who’ or ‘what.’
3. Write this information in a main idea, or gist, statement that is 10 words or less.”

Distribute copies of the “Underground Workers” text. Put a copy on the document camera. Say:

“I will read this text aloud. As I read, I will stop occasionally and think aloud about what I am learning. I will try to figure out the ‘who’ or ‘what’ and the important information about the ‘who’ or ‘what.’ Then, I will try to use this information to create a short main idea statement. Let’s do this one paragraph at a time.”

Put a bracket around the first paragraph and write a 1 next to it. Tell students to do the same on their copy. Say:

“Let’s start with this paragraph. As I read aloud, follow along with your finger. I will stop every once in a while to tell you what the text is making me think. We will see whether I can determine the paragraph’s main idea.”

Read the text aloud. Stop occasionally to think aloud about the topic and information in the text. For example, read the first two sentences. Then, stop and say:

“This is interesting. The title, ‘Underground Workers,’ must refer to these billions of creatures it mentions. I’ll keep reading to see whether that’s correct.”

Read the next sentence. Then, stop and say:

“Oh, now it mentions worms. Maybe that’s the important ‘who’ or ‘what’. I’ll read a bit further to see whether that’s correct.”

Read the next two sentences. Then, stop and say:

“Yes. These last two sentences talk about worms and the jobs that they do, so I definitely think that’s the important ‘what’. I’ve learned a few things about worms, too, so I’ll go ahead and write this on my chart. Try to help me.”

With your copy of the Identifying Main Ideas and Writing a Summary chart on the document camera, say:

“The important ‘what’ is definitely worms because they’re talked about in those last three sentences.”

Write “worms” in the first row, second column. Tell students to do the same on their copy. Say:

“Now, I have to figure out what the author taught me about worms that is important. Well, first, I learned that their work improves soil, so I’ll write that. I learned that there are **a lot** of worms underground—a million in just one acre. Let’s write that. Last, I learned that worms’ work helps plants grow. Let’s read what I wrote.”

Have students fill in their copies of the chart with you. Say:

“The next step is writing the information from these two columns into one sentence that is about 10 words or less. This is the trickiest part, so I practiced last night writing a sentence on another piece of paper.”

Show students a starter sentence written on another piece of paper that is a bit too long: Millions and millions of worms work underground at jobs to improve soil and help plants grow.

Read the sentence aloud and count the words. Say:

“Sixteen words. That is a bit too long. Let me see if I can shrink this sentence by getting rid of a few words.”

Model by thinking aloud. Say:

“I see the words *millions and millions*. If there really are millions and millions, we could actually say there are...”

Pause for students to say, “lots” or “billions.”

“Yes, billions, so I’ll get rid of the words *millions and millions* and replace them with the word *billions*. That leaves the sentence: Billions of worms work underground at jobs to improve soil and help plants grow.”

Count the words in the new sentence, 14 words. Continue working to shrink the sentence to about 10 words or less. A final sentence might be: Billions of worm workers improve soil and help plants grow. That’s 10 words.

### **Moving From “I Do” to “We Do”**

Follow the same procedure with the second paragraph. This time, ask questions and have students turn to a partner to discuss the “who” or “what” and the important information and help you fill out the chart for that paragraph.

Then, let students work with their partners to create a short gist statement on a separate piece of paper, similar to what you did. Walk around and facilitate this work. As students come up with sentences that are close to being gist statements, write them on a sheet of paper to share on the document camera. You can use these examples as starter sentences and help students turn them into effective gist statements.

Follow the same procedure with the third paragraph.

### **Graphic Organizer**

Identifying Main Ideas and Writing a Summary chart

### **Partner and Cooperative Reading: “We Do”**

When doing other read-alouds, have students work in partners to identify the main ideas.

### **Independent Reading: “You Do”**

Some students may be able to fill out their own Identifying Main Ideas and Writing a Summary charts at a reading or listening workstation, but many students will not be ready to use this strategy independently until you have practiced it many times together.

## Underground Workers

There are billions of small creatures living in the soil. All these creatures work day and night to improve the soil for plants. The hardest workers among these underground creatures are worms. There are about a million worms in every acre of soil. The jobs these worms perform help plants grow.

As worms move through the soil, they create tunnels. These tunnels provide more space for air and water to reach plant roots. In this way, worms loosen the soil like garden plows or tillers. When worms tunnel along, they eat the soil. Later on, they deposit the soil somewhere else. This process mixes the layers of soil, bringing important minerals buried deep within the soil to the surface, closer to plant roots.

A worm's most important job is recycling soil nutrients. They recycle by eating living or dead plant matter, like leaves, stems, and roots. The worm's digestive system then breaks down the plant matter, and they release rich nutrients back into the soil. Plants can easily absorb these nutrients through their roots.

## Identifying Main Ideas and Writing a Summary

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

Paragraph	Who or What (Topic)	Important Information	Main Idea Sentence (About 10 words or less)
1			
2			
3			

**Summary:**

Adapted from Klingner, Vaughn, Dimino, Schumm, &amp; Bryant, 2001; Read Naturally, 2006.

## Lección ejemplo para identificar la idea principal en un texto expositivo

### Materiales

- Copias de “Los bosques tropicales” (más adelante)
- Ilustración de un bosque tropical
- Hoja grande con copia del organizador gráfico “Identificando ideas principales para resumir un texto”
- Copias del organizador gráfico “Identificando ideas principales para resumir un texto” para los estudiantes

### Objetivo

Estudiantes practicarán cómo identificar las ideas principales en un texto expositivo.

### Vocabulario

Antes de la lectura: *promedio, Ecuador, ciclo*

### Lectura Modelada: “Yo hago” y “Todos hacemos”

Pregunte a los estudiantes si han escuchado el término de “idea principal”. La mayoría contestará que sí. Mencione que muchas veces preguntamos a los estudiantes cuál es la idea principal, pero no siempre les enseñamos cómo encontrar la idea principal. Diga:

“Hoy vamos a aprender cómo identificar la idea principal y escribir un resumen. Les voy a enseñar un método para que encuentren la idea principal correctamente. Este método tiene tres pasos:

1. Encontrar el **quién o qué** más importante.
2. Decir **qué es lo más importante** que se dice de ese quién o qué.
3. ¡Decir esa idea en **15 palabras o menos!**”

Distribuya copias de “Los bosques tropicales”. Coloque una copia en la cámara para documentos. Diga:

“Voy a leer este texto en voz alta. Al leer, voy a detenerme ocasionalmente para reflexionar en lo que estoy leyendo. Voy a tratar de encontrar el quién o qué más importante y la información que se presenta sobre el quién o qué. Después, trataré de usar esta información para decir esta idea de manera corta. Vamos a hacer esto párrafo por párrafo.”

Escriba 1 al lado del primer párrafo:

“Vamos a empezar con el primer párrafo. Cuando yo lea, ustedes sigan la lectura con su dedo. Voy a detenerme de vez en cuando para decirles lo que el texto me hace pensar. Vamos a ver si puedo identificar la idea principal de este párrafo.”

Lea el primer párrafo en voz alta. Deténgase ocasionalmente para pensar en voz alta sobre el tema y discutir la información en el párrafo. Al terminar de leer las primeras oraciones, diga:

“Parece que vamos a leer sobre los bosques tropicales. Me voy a preguntar de quién o de qué están hablando en el primer párrafo. El título del texto me dice eso también. Dice que los bosques tropicales se encuentran, están localizados, cerca del Ecuador. Yo aprendí que el Ecuador es el área que se encuentra a la mitad de la Tierra. También dice que las selvas tropicales son muy húmedas, extremadamente húmedas.”

Continúe leyendo y deténgase unas dos más para pensar en voz alta y demostrar cómo se encuentra el quién o el qué e identificar la información importante sobre ese quién o qué. Cuando acabe de leer el párrafo, diga lo siguiente:

“OK, creo que tengo una idea del quién o de qué, y la información importante sobre ese tema en este párrafo. Vamos a ver si me pueden ustedes ayudar.”

Utilice la copia del organizador gráfico y demuestre cómo hacerlo con la cámara para documentos. Diga:

“Primero, ¿cuál es el quién o el qué más importante de este párrafo? Todo el párrafo dio información sobre los bosques o selvas tropicales. Me dice que son cálidos, húmedos, cuánta lluvia reciben, y cuál es la temperatura. Todo esto es sobre los bosques tropicales. Así que los bosques tropicales es el qué o el quién del cual se habla en el párrafo. Escribiré ‘bosques domésticos’ en la segunda columna.”

Escriba “bosques tropicales” en la segunda columna. Diga a los estudiantes que hagan lo mismo en su copia. Continúe:

“Ahora, tengo que reflexionar sobre lo que el autor escribió sobre los bosques tropicales. Bueno, primero leí muchas cosas sobre los bosques tropicales: que son cálidos, muy húmedos, que reciben hasta 400 pulgadas de lluvia anualmente, y que la temperatura promedio es de 90 grados Fahrenheit.”

Escriba estos datos en la tercera columna. Pida a los estudiantes que completen su hoja de ejercicio con usted. Continúe:

“El siguiente paso es escribir la información de estas dos columnas en una oración de 15 palabras o menos. Esto es lo más difícil, así que tenemos que practicar. Esta es la oración que yo voy a escribir primero:

*“Los bosques tropicales son cálidos y húmedos porque reciben hasta 400 pulgadas de lluvia al año y tienen una temperatura promedio de 90 grados Fahrenheit.”*

Lea la oración en voz alta y cuente las palabras. Diga:

“Veinticinco palabras. Está muy larga. Voy a ver si podemos hacerla más corta al quitar algunas palabras.”

Piense en voz alta para demostrar a los estudiantes cómo hacerlo:

“La idea principal es realmente que los bosques tropicales son cálidos y muy húmedos. Eso es realmente lo más importante. Los otros datos me explican porqué son cálidos y húmedos por la lluvia. Pero realmente la idea principal es que los bosques tropicales son cálidos y muy húmedos. La oración quedaría:

*“Los bosques tropicales son cálidos y extremadamente húmedos porque reciben mucha lluvia.”*

“Lo logramos. Ahora tenemos 12 palabras.”

### **Avanzando de “Yo hago” a “Nosotros hacemos”**

Siga el mismo procedimiento con el segundo párrafo. En esta ocasión, haga las preguntas y pida a los estudiantes que discutan con su compañero el quién o el qué y la información importante sobre éstos. Pida la información a los estudiantes y complete la hoja de ejercicio para el segundo párrafo utilizando la cámara para documentos.

Para el último paso, los estudiantes trabajan en parejas para crear su oración para la idea principal en una hoja extra. Monitoree el progreso y ayude como sea necesario. Copie en una hoja adicional las oraciones que los estudiantes formulen aunque sean más largas de 15 palabras. Después, puede mostrarlas en la cámara para documentos y realizar el mismo proceso para reducir el número de palabras en algunas de esas oraciones.

### **Organizador gráfico**

Tabla para identificar la idea principal y escribir un resumen.

### **Lectura en parejas y colaborativa: “Nosotros hacemos”**

Cuando se lea en voz alta, los estudiantes pueden trabajar en parejas para identificar las ideas principales.

### **Lectura independiente: “Tú haces”**

Algunos estudiantes podrán completar el organizador gráfico “Identificando idea principal y escribiendo un resumen” ellos solos en un centro de lectura. Sin embargo, muchos estudiantes no estarán listos para realizar esta actividad independientemente hasta que la hayan practicado muchas veces todos juntos.

## Los bosques tropicales

### **¿Por qué son especiales los bosques tropicales?**

Las selvas tropicales, localizadas cerca del Ecuador, son áreas cálidas y extremadamente húmedas que tienen muchos árboles. Las selvas tropicales reciben de 77 pulgadas (200cm) a 400 pulgadas (1,000) de lluvia anualmente. La temperatura promedio en una selva tropical es 90 grados Fahrenheit (32 grados centígrados).

### **¿De dónde viene toda esta lluvia?**

Los bosques tropicales crean su propia lluvia. Como el sol tropical calienta la selva en la mañana, la niebla se levanta a través de los árboles. Esta niebla se forma debido a la humedad de las plantas combinadas con las cálidas temperaturas. Entonces, la niebla sube y forma nubes sobre la selva. Por la tarde, las nubes llenas de humedad derraman su lluvia sobre el bosque. Este ciclo continúa día tras día en el bosque tropical.

Source: McKenzie, P. (2014). *Los bosques tropicales*. North Mankato, MN: Rourke Educational Media.

## Identificando ideas principales para resumir un texto

Nombre del estudiante: \_\_\_\_\_ Fecha: \_\_\_\_\_

Párrafo	Qué o quién (tema)	Información importante	Oración para la idea principal (15 palabras o menos)
1			
2			

**Resumen:**

Adapted from Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001; Read Naturally, 2006.

## Example Lesson Plan: Summarizing

### Materials

Copies of the filled-in Identifying Main Ideas and Writing a Summary chart (page 3 of this handout)

### Objective

Students will practice using main ideas in an expository text to write a summary.

### Vocabulary

Preteach: *recycle, nutrients, absorb*

Build into lesson: *soil, plows and tillers, deposit, process, layers, minerals, digestive system, matter, release*

### Modeled Reading: “I Do” and “We Do”

All students should have their copies of the filled-in Identifying Main Ideas and Writing a Summary chart. Put your copy on the document camera. Say:

“Now that we have figured out the main ideas of all three paragraphs in the ‘Underground Workers’ text, let’s put them together to summarize what we learned. Our gist statements are ‘Billions of worm workers improve soil and help plants grow. Worm tunneling helps plant roots get water, air, and minerals. Worms digest plant matter and release nutrients, which plant roots absorb.’ Let me think about how we can put these three sentences together to create a short summary.

“The first one is a general statement about the work billions of worms do, and the last two are about specific types of work they perform. A summary is usually general without a lot of details. I could mainly use the first gist statement, which is more general, and then add information from the last two about the specific work that worms do. Maybe I can say something like, ‘Billions of worms perform underground jobs, like tunneling and recycling nutrients, that improve soil and help plants grow.’ What do we think about that summary?”

Pause to let students respond. If students like the summary, write it in the summary area. If needed, make adjustments based on student feedback.

### Graphic Organizer

Identifying Main Ideas and Writing a Summary chart

**Partner and Cooperative Reading: “We Do”**

When doing other read-alouds, have students work in partners to identify the main ideas and write them in a summary. You may have to continue to scaffold summarizing in the whole group. This strategy is difficult to master.

**Independent Reading: “You Do”**

Some students may be able to fill out their own Identifying Main Ideas and Writing a Summary charts at a reading or listening workstation, but many students will not be ready to use this strategy independently until you have practiced it many times together.

## Identifying Main Ideas and Writing a Summary

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

Paragraph	Who or What (Topic)	Important Information	Main Idea Sentence (About 10 words or less)
1	Worms	<p>Their work improves soil.</p> <p>A million worms live in one acre.</p> <p>Their work helps plants grow.</p>	Billions of worm workers improve soil and help plants grow.
2	Worm tunneling	<p>It helps plant roots get air and water.</p> <p>Worms eat the soil and put it somewhere else.</p> <p>It brings up minerals and puts them closer to plant roots.</p>	Worm tunneling helps plant roots get water, air, and minerals.
3	Worm recycling	<p>Worms recycle soil nutrients.</p> <p>They digest plant matter and release nutrients into soil.</p> <p>Plant roots absorb the nutrients.</p>	Worms digest plant matter and release nutrients, which plant roots absorb.

**Summary:**

Adapted from Klingner, Vaughn, Dimino, Schumm, &amp; Bryant, 2001; Read Naturally, 2006.

## Lección ejemplo para resumir

### Materiales

Copias del organizador gráfico “Identificando ideas principales para resumir un texto” completado anteriormente

### Objetivo

Copias del organizador gráfico “Identificando ideas principales para resumir un texto” completado anteriormente

### Vocabulario

Antes de la lectura: NA

Durante la lectura: NA

### Lectura modelada: “Yo hago” y “Todos hacemos”

Todos los estudiantes deben tener sus copias del organizador gráfico “Identificando ideas principales para resumir un texto” completado anteriormente. Coloque su copia en la cámara de documentos. Explique a los estudiantes:

“Ahora que ya hemos identificado la idea principal de los dos párrafos del texto sobre los bosques tropicales, vamos a unirlos para resumir lo que aprendimos. Nuestras dos ideas principales fueron: ‘Los bosques tropicales son cálidos y extremadamente húmedos porque reciben mucha lluvia,’ y ‘Los bosques tropicales crean su lluvia porque el ciclo del agua pasa a diario.’ Voy a pensar cómo unir estas dos oraciones para escribir un pequeño resumen.

“La primera idea principal me explica que los bosques tropicales son muy húmedos por tanta lluvia que reciben. La segunda idea principal me explica que reciben tanta lluvia porque el ciclo del agua sucede a diario en los bosques tropicales. Entonces tengo que poner estas dos ideas juntas. Puedo decir que los bosques tropicales son muy húmedos porque en ellos se produce lluvia todos los días debido a que el ciclo del agua sucede a diario en esos lugares. Entonces, puedo usar esto como resumen: ‘Los bosques tropicales son muy húmedos porque el ciclo del agua sucede a diario.’ ¿Qué les parece este resumen?”

Deténgase un momento para que los estudiantes respondan. Si los estudiantes están de acuerdo, escriba esta oración en la sección del resumen del organizador gráfico. Posiblemente tenga que hacer ajustes basados en la retroalimentación de los estudiantes.

### Organizador gráfico

Identificando ideas principales para resumir un texto

**Lectura en parejas y colaborativa: “Nosotros hacemos”**

Cuando se realicen otras lecturas en voz alta, pida a los estudiantes que trabajen en parejas para identificar las ideas principales y escribir un resumen. Los estudiantes posiblemente necesitarán mucha práctica a nivel de grupo ya que ésta es una estrategia algo difícil de dominar.

**Lectura independiente: “Tú haces”**

Algunos estudiantes podrán completar el organizador gráfico “Identificando ideas principales para resumir un texto” por ellos mismos en un centro de lectura. Sin embargo, muchos estudiantes no estarán listos para realizar esta actividad independientemente hasta que la hayan practicado muchas veces todos juntos.

## Identificando ideas principales para resumir un texto

Nombre del estudiante: \_\_\_\_\_ Fecha: \_\_\_\_\_

Párrafo	Qué o quién (tema)	Información importante	Oración para la idea principal (15 palabras o menos)
1	bosques tropicales	están cerca del ecuador son cálidos son muy húmedos reciben hasta 400 pulgadas de lluvia al año tienen una temperatura promedio de 90 grado Fahrenheit	Los bosques tropicales son cálidos y extremadamente húmedos porque reciben mucha lluvia.
2	bosques tropicales	sol calienta la tierra la niebla sube y forma nubes las nubes dejan caer lluvia esto pasa todos los días	Los bosques tropicales crean la lluvia porque el ciclo del agua pasa a diario.

### Resumen:

Los bosques tropicales son muy húmedos porque el ciclo del agua sucede a diario.

## Student Log for Self-Generated Questions

Text Title: \_\_\_\_\_

<b>QUESTION 1:</b>		
<b>Question Type:</b>		
<b>Answer</b>	<b>Evidence</b>	<b>Page(s)</b>
<b>QUESTION 2:</b>		
<b>Question Type:</b>		
<b>Answer</b>	<b>Evidence</b>	<b>Page(s)</b>
<b>QUESTION 3:</b>		
<b>Question Type:</b>		
<b>Answer</b>	<b>Evidence</b>	<b>Page(s)</b>

## Sample Stems for Each Question Level

### “Right There” Questions

Who...?

What...?

Which...?

When...?

Where...?

### “Think and Search” Questions

How did...?

Why did...?

Describe...

Describe the relationship between \_\_\_\_\_ and \_\_\_\_\_.

What was the main idea of...?

Explain how...

Explain why...

Summarize...

### “Author and Me” Questions

How is \_\_\_\_\_ similar to \_\_\_\_\_?

How is \_\_\_\_\_ different from \_\_\_\_\_?

How is \_\_\_\_\_ related to \_\_\_\_\_?

How would you describe...? Why?

What do you think about...?

Which \_\_\_\_\_ was most important? Why?

How can you connect what we read to...?

How do you think...? Why?

How would you characterize...? Why?

## Student Log for Self-Generated Questions (Example)

Text Title: Chicken Sunday

<p><b>QUESTION 1:</b> What do the three children want to get Miss Eula?</p>		
<p><b>Question Type:</b> Right there</p>		
<p><b>Answer</b> An Easter bonnet</p>	<p><b>Evidence</b> After Miss Eula says the Easter bonnet is "the most beautiful" one she's seen, the text says the children want to get her "that hat."</p>	<p><b>Page(s)</b> 4</p>
<p><b>QUESTION 2:</b> Why did the children count the money in the Band-Aid tin?</p>		
<p><b>Question Type:</b> Think and search</p>		
<p><b>Answer</b> They wanted to see whether they had enough money to buy Miss Eula the Easter bonnet.</p>	<p><b>Evidence</b> The narrator says they "wanted to get her that hat more than anything in the world." Then, the children went outside to count the money. Next, the narrator says that they would need more money to buy the hat.</p>	<p><b>Page(s)</b> 6</p>
<p><b>QUESTION 3:</b> How is the point of view in "Chicken Sunday" different from the point of view in "Thank You, Mr. Falker"? Why do you think the author, Patricia Polacco, uses different points of view in these two stories?</p>		
<p><b>Question Type:</b> Author and me</p>		
<p><b>Answer</b> "Chicken Sunday" is told from the first-person point of view, and "Mr. Falker" is told in third person. I think Polacco writes in first person in "Chicken Sunday" because it helps the reader to see what she really felt and thought about the other characters. This story is about these relationships, so this is helpful. I think she told "Mr. Falker" in third person because she wanted to surprise the reader at the end of the story when she reveals the story was about her.</p>	<p><b>Evidence</b> In "Chicken Sunday," the narrator uses pronouns like "I" and "we." In "Mr. Falker," the narrator uses pronouns like "she" and "they." In "Chicken Sunday," Polacco lets you see her relationships with the characters through her eyes. She includes personal details, such as Miss Eula's voice being like "slow thunder and sweet rain" and the phrase "she squeezed my hand." In "Mr. Falker," Polacco tells you on the last page that Trisha is her as a little girl. That's when you find out why the book is titled "Thank You, Mr. Falker."</p>	<p><b>Page(s)</b> Throughout both stories</p>

Source: Polacco, P. (1992). *Chicken Sunday*. New York, NY: Putnam & Grosset Group.

## Student Log for Self-Generated Questions

Text Title: \_\_\_\_\_

<b>QUESTION 1:</b>		
<b>Question Type:</b>		
<b>Answer</b>	<b>Evidence</b>	<b>Page(s)</b>
<b>QUESTION 2:</b>		
<b>Question Type:</b>		
<b>Answer</b>	<b>Evidence</b>	<b>Page(s)</b>
<b>QUESTION 3:</b>		
<b>Question Type:</b>		
<b>Answer</b>	<b>Evidence</b>	<b>Page(s)</b>

Adapted from Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001.

## Preguntas auto-generadas por el estudiante

Título del libro: \_\_\_\_\_

<b>PREGUNTA 1:</b>		
<b>Clase de pregunta:</b>		
<b>Respuesta</b>	<b>¡Muestra la evidencia! ¿Cómo sabes?</b>	<b>Pág(s).</b>
<b>PREGUNTA 2:</b>		
<b>Clase de pregunta:</b>		
<b>Respuesta</b>	<b>¡Muestra la evidencia! ¿Cómo sabes?</b>	<b>Pág(s).</b>
<b>PREGUNTA 3:</b>		
<b>Clase de pregunta:</b>		
<b>Respuesta</b>	<b>¡Muestra la evidencia! ¿Cómo sabes?</b>	<b>Pág(s).</b>

## Ejemplos de preguntas para cada nivel

### Preguntas “ahí en el texto”

¿Quién...?

¿Qué...?

¿Cuál...?

¿Cuándo...?

¿Dónde...?

### Preguntas para “pensar y buscar”

¿Cómo pudo...?

¿Por qué...?

Describe...

Describe la relación entre \_\_\_\_\_ y \_\_\_\_\_?

¿Cuál fue la idea principal de...?

Explica cómo...

Explica por qué ...

Resume...

### Preguntas “entre el autor y yo”

¿Cómo son \_\_\_\_\_ y \_\_\_\_\_ similares?

¿Cómo son \_\_\_\_\_ y \_\_\_\_\_ diferentes?

¿Cómo se relaciona \_\_\_\_\_ con esto?

¿Cómo describirías a ... ¿Por qué?

¿Qué piensas sobre...?

¿Qué \_\_\_\_\_ fue más importante? ¿Por qué?

¿Cómo podemos relacionar lo que leímos con...?

¿Cómo crees...?

Adapted from Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001.

## Guidelines for High-Quality Discussions

**Select a text that allows for compelling discussions. Be sure to consider your instructional purpose and specific student needs.**

When using a narrative text, consider one with a character who faces a conflict so students can discuss both sides of the conflict and debate the character's motivations and actions.

When using an informational text, find one that describes a real-world problem that presents a dilemma for students to discuss and possibly argue different sides.

Consider different types of thinking when students discuss the text, including the following.

Type of Thinking	Description
Locate and recall	Locate specific facts or details; identify important information and supporting details; find story elements such as characters and setting.
Integrate and interpret	Make connections across parts of a text; compare and contrast information or story elements; use mental images; consider alternative ideas or explanations for what's in a text.
Critique and evaluate	Assess a text from various perspectives; synthesize what's in one text with other texts and experiences; determine the theme of a text; decide on what's significant within a text; judge whether a text and its features effectively accomplish a purpose.

**When reading a text aloud, discussions should allow students to develop higher-level thinking processes like integration, interpretation, and evaluation.**

Develop questions that go beyond the text's surface level.

These questions focus on what students will think about in relation to the text.

Move beyond locate and recall questions to higher-level questions that require students to integrate text information with their background knowledge and to assess a text's purpose, effectiveness, and significance.

Example question stems	Your question stems
Why did _____?	
What do you think _____?	
If you were the author, _____?	
What does _____ remind you of and why?	

Ejemplos de preguntas	Sus preguntas
¿Por qué _____? ¿Por qué crees tú que _____? Si tu fueras el autor, _____? ¿Qué te recuerda _____ y por qué?	

Both the teacher and students can use these question stems when asking questions.

**Have follow-up questions prepared to help students delve deeper into a text’s meaning.**

Often, students struggle with the initial question asked about a text, especially a question that requires them to make several connections within or across texts.

Be prepared with follow-up questions to help students clarify their thinking, elaborate on their responses, and tie these responses directly to the text.

Example follow-up questions and stems	Your follow-up questions and stems
That’s what the text says, but what does that mean? Use this question when a student simply repeats a text word for word.  What makes you say that?  What happened in the text that makes you think that?  Can you explain what you meant when you said _____?  Do you agree with what _____ said? Why or why not?  How does what you said connect with what _____ already said?  Let’s see whether what we read provides us with any information that can resolve _____ and _____’s disagreement.  What does the author say about that?	

Ejemplos de preguntas para llegar a una discusión más compleja	Sus preguntas para discusión
<p>Eso es lo que dice en el texto, pero, ¿qué significa eso? (a utilizarse cuando un estudiante repite el texto palabra por palabra)</p> <p>¿Por qué dices eso?</p> <p>¿Qué pasó en el texto que te hace pensar eso?</p> <p>¿Puedes explicar qué quieres decir cuando dijiste _____?</p> <p>¿Estás de acuerdo con lo que _____ dijo? ¿Por qué sí o por qué no?</p> <p>¿Cómo se relaciona lo que dices con lo que _____ ya dijo?</p> <p>Vamos a ver si lo que leímos nos puede dar información que pueda resolver el desacuerdo entre _____ y _____.</p> <p>¿Qué es lo que dice el autor sobre eso?</p>	

Rather than following the typical cycle of teacher asks a question, student answers, teacher evaluates, teacher asks another question, etc., these questions can be used by the teacher and students to create a collaborative discussion.

**Have students work in structured small groups to think more critically and independently about a text.**

As students become more proficient at these discussions, allow for more time to be spent in student-led discussion groups.

Group students who are strong readers and proficient at discussions with students who are less strong readers and less proficient at discussions.

The following are a few other suggestions for setting up and using these student-led groups:

- Start with shorter discussions and gradually increase the discussion time.
- Establish and model discussion rules (e.g., taking turns, not interrupting, staying on task). Use a rules chart as a reminder during discussions.
- One rule to consider is not allowing students to talk more than three times until everyone has spoken. Use chips for students to turn in each time they talk. Once they're out of chips, they have to listen without speaking until everyone has turned in at least one chip.
- Assign roles to students in each group to ensure full participation.
- Give students higher-order questions or pictures to discuss with a partner before moving into small groups.
- After reading a text aloud, ask students to reflect on the text by drawing or writing in a journal. Explain that the journal entries should relate to questions or issues that they'd like to discuss later.
- Have students create their own questions using question stems like the ones listed above. Have students take turns asking their questions.

Adapted from Beck & McKeown, 2006; National Assessment Governing Board, 2008; Santoro et al., 2008; Shanahan et al., 2010

## Example Lesson Plan

<b>Materials</b>	
<b>Objective</b>	
<b>Vocabulary</b>	<p>Preteach:</p> <p>Build into lesson:</p>
<b>Modeled Reading</b> “I Do” “We Do”	
<b>Graphic Organizer</b>	
<b>Partner and Cooperative Reading</b> “We Do”	
<b>Independent Reading</b> “You Do”	

## Three Ideas to Support Student Discussions While Applying Comprehension Strategies

1.

2.

3.

## Disciplinary Texts

1. Read each text below. Think about how you make sense of it. Do you use a strategy or technique to put the information together? Do you read each text the same way, or do you use different processes?
2. Compare the vocabulary and language patterns across the texts. What differences do you notice? How might these differences affect your instruction when using each text?

### Literary Text: Poem

Excerpt from “Flying Lesson” by Joyce Sidman

This time, Father says,  
he will not bring me my dinner.  
This time  
he will let it fall,  
and I must try to catch it.

Flying, Father says,  
is like seeing the air.  
Not just the blue shimmer,  
not just the bright clouds,  
but the air itself  
as it swells and swirls  
around our rocky cliff.

To show me,  
he leaps from the nest,  
gathers the wind in his wings,  
and dives.  
He comes up dangling dinner  
between his claws.

He calls to me:  
Now! Fly!

### Historical Explanation

Excerpt from “On the Road to Statehood”

Most Texans wanted to join the United States. But there were many people in the United States who were not sure if the annexation of Texas would be successful.

Texas had very large debts. The United States would have to take over these debts if Texas became a state. This was a big responsibility. Many people also worried about the Mexican and American Indian attacks. No one wanted to be caught in the middle of disagreements. The biggest concern was slavery. People in Texas, like many southern states in the United States, were allowed to own other people as slaves. These enslaved people were forced to work and did not have the freedoms other Americans had. Many people, especially in the North, did not want another state that allowed slavery.

## Scientific Description

Excerpt from “Hybrids”

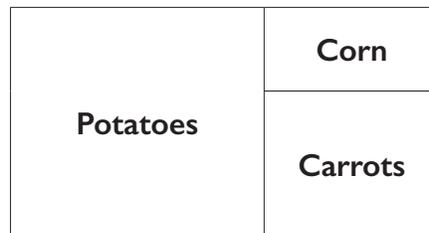
A hybrid is the offspring of two different species. Most species cannot have offspring with other species. Hybrids are usually sterile, which means they cannot have their own offspring. Hybrids like certain mice can also have more health problems than their parents.

A mule is a hybrid. It is the cross between a horse and a donkey, and it cannot reproduce. Mules have attributes from both useful horses and good, sturdy donkeys. Since mules can't reproduce, there aren't as many of them around.

Hybrids don't always have to be animals. Plants can be hybrids, too. Plant hybrids are found in nature quite frequently. To create plant hybrids, the pollen of one plant must come in contact with another plant of a different variety. Many farmers also experiment with hybrid crops, such as types of corn, to produce and harvest.

## Mathematics: Word Problems

1. Raymond used 42 cubes to build the first layer of a rectangular prism. The edge length of each cube was one inch. The finished prism had a total of seven layers. What is the volume of Raymond's prism in cubic inches?
2. Phoebe divided her rectangular vegetable garden into three sections, as shown in the drawing below.



- The potato section is a square with a side length of seven meters.
- The carrot section is a square with a side length of five meters.

What is the area, in square meters, of the corn section of Phoebe's garden?

Adapted from Studies Weekly, 2017a, 2017b; Texas Education Agency, 2016a, 2016b.

# Text Differences Across the Disciplines

## General Differences

### Vocabulary

**Technical terms:** Words have different meanings across disciplines. For example, *producer* has a different meaning in biology than in economics. As another example, *prime* has a precise mathematical meaning that's very different from its meaning in other contexts. Here are a few other examples that differ in meaning across disciplines: *revolution*, *solution*, *difference*, *matter*, *equal*, *transformation*, *rotation*, *figure*, and *gravity*.

**1. List some other examples.**

**Impact of morphological changes:** Morphology affects language across disciplines, but words in some disciplines, such as the sciences, are especially affected by derivational prefixes and suffixes. Consider the relationships among words like *carnivore*, *herbivore*, and *omnivore* or *water vapor*, *evaporate*, and *evaporation*. Nominalization, changing verbs and adjectives into nouns, is especially prevalent in science. With so many scientific words deriving from Latin and Greek, it makes sense to teach morphology within the context of science instruction.

**Use of metaphorical terminology:** Some disciplines, like English language arts and history, use more metaphorical language. For example, in history, many technical terms connect groups, people, or events or express perspectives on specific time periods, actions, or other historical elements. Examples include: *Industrial Revolution*, *Civil War*, *Elizabethan Era*, *Emancipation Proclamation*, and *Great Depression*.

### Grammatical Patterns

**Passive versus active voice:** Some disciplinary texts, such as those in the sciences, are more likely to use passive voice than other types of texts. Passive voice can be more difficult for readers to comprehend. The following is an example of passive versus active voice:

- **Active:** The water evaporated, leaving an empty cup.
- **Passive:** The cup was made empty by the water's evaporation.

**2. Change the following sentence from active to passive voice:  
The wood absorbed the sound waves.**

**How ideas are connected:** In narrative language, idea relationships can often be identified explicitly through the use of connectives like *because*, *however*, *so*, and *if*. In more abstract linguistic constructions, like those used in science and math, such relationships are signaled through the use of specific verbs, nouns, or prepositional or other phrases. Examples include *cause*, *produce*, *relate*, *decrease*, *increase*, *reason*, *results*, *factors*, *difference*, *improvement*, *in reaction to*, and *as a result of*.

**Lengthy noun phrases:** Across history, science, and mathematics, noun phrases are often extended with the use of prepositional phrases, relative clauses, and other linguistic constructions. The following are a few examples:

- **In science:** two species with similar characteristics but different evolutionary origins
- **In mathematics:** two lines that are parallel and the same length
- **In history:** economic relationships between consumers and producers

### **Author and Context Awareness**

Is knowledge of the author important to text understanding and interpretation?

Should the context of when the text was written have an impact on comprehension?

## Textual and Linguistic Patterns Within Disciplines

### English Language Arts

- Understanding of sensory and figurative language is important.
- Abstract literary elements like character motivation, theme, motif, and tone are inferred during reading.
- In general, more focus is placed on literary texts with narrative, poetic, or dramatic structures.
- Text analysis and interpretation is the focus of instruction (as opposed to building conceptual knowledge and skills in other disciplines).
- Consideration of author and context is often important.

### History

- Technical terms are used to describe events or groups or to give a specific perspective on an action or event (e.g., *the Enlightenment*).
- Text structure relates narrative aspects to author's argument.
- Critical analysis is inherent to effective reading.
- Consideration of author and context is crucial, especially when reading primary or secondary sources.

### Science

- Technical language includes morphological derivations (e.g., nominalizations), use of passive voice, and abstract causation (as opposed to human causation in literary or history texts).
- Integration of text with graphics is often important.
- Text structure is used to support understanding and find information.
- Consideration of author and context is not usually important.

### Mathematics

- Understanding of precise mathematical definitions of vocabulary is crucial.
- Integration of text with graphic elements, equations, and other mathematical elements is important.
- Text structure is used to support understanding and find information.
- Extensive rereading is often necessary to ensure identification and correction of errors.
- Consideration of author and context is not necessary.

Adapted from Fang 2012; Shanahan & Shanahan, 2012; Shanahan, Shanahan, & Misischia, 2011



## Teaching Within Disciplinary Texts

Using the texts in Handout 17, answer the following questions.

### Literary Text: Poem

What literacy and linguistic elements could you teach with this poem?

Which of these elements is more abstract and, thus, more difficult to help students see and understand?

Is it important to think about who wrote this poem? Would that knowledge help you better understand the poem?

### Historical Explanation

What technical terms would you have to preteach to ensure that students understand this text? (One of these terms is an example of “metaphorical terminology.” Do you know which one? How would you teach it?)

How is this text organized? How would you use this information to help students make sense of the text?

**Scientific Description**

What technical terms would you have to preteach to ensure that students understand this text?

What words of Latin or Greek origin could you use to teach morphology?

How is this text organized? How could you use this information to help students make sense of the text?

**Mathematics: Word Problems**

What technical terms do students need to understand to complete each problem?

Problem 1:

Problem 2:

As you work through each problem, how could you connect the text with graphic elements—either those provided or those you create in your mind?

Expert mathematicians reread extensively to identify and correct errors. Did you find yourself rereading the problems or parts of them to ensure accuracy? In the second word problem, which parts did you reread most?

# Analyzing Text Complexity

## Literary Texts: Factors to Consider

**Levels of meaning:** Can the text be taken literally, or should the reader consider multiple levels of meaning?

**Figurative language:** How significant a role does figurative language play in understanding the text? Are the connections explicit or more sophisticated?

**Purpose:** How is the main idea or purpose of the text learned—explicitly or through interpretation?

**Genre:** Is the genre familiar? Is the genre consistent throughout the text, or does the text bend the rules for the genre (e.g., a fictional story that incorporates poetic elements)?

**Organization:** Does the text follow a logical, conventional sequence, or does it shift back and forth among time points and perspectives (e.g., using flashbacks, telling a story from two points of view)?

**Narration:** Who is the narrator? Is the narrator consistent throughout the text? What point of view is used?

**Text features and graphics:** Are visuals or graphics provided that support understanding? Are explicit connections made between the text and these features?

**Standard English and variations:** How closely aligned are the text's language and the reader's language?

**Register:** Is the text's language casual or more formal?

**Background knowledge:** How closely does the reader's knowledge match the level of knowledge necessary to understand the text?

**Prior knowledge:** Is technical or specialized knowledge necessary to understanding the text?

**Cultural knowledge:** Does the text make reference to cultural experiences or other texts with which the reader is familiar or unfamiliar?

**Vocabulary knowledge:** How extensive are the vocabulary demands in the text? Does the text provide contextual support for figuring out words?

Literary Texts: Qualitative Rubric

		<b>Three Points (Stretch)</b> Text stretches the reader and/or requires instruction.	<b>Two Points (Grade Level)</b> Text requires grade-appropriate skills.	<b>One Point (Comfortable)</b> Text builds background knowledge, fluency, and skills.
<b>Levels of Meaning and Purpose</b>				
Levels of meaning	Significant density and complexity with multiple levels of meaning; meanings may be more ambiguous	Single level of meaning that's more complex or abstract; some meanings are stated, and others are left to the reader to identify	Single and literal levels of meaning; meaning is explicitly stated	
Figurative language	Figurative language plays a significant role in understanding the text; more sophisticated figurative language is used; reader must interpret these meanings	Figurative language is used to make connections within the text to more explicit information; reader is supported in understanding these language devices through examples and explanations	Limited use of figurative language that alludes to other unstated concepts; language is explicit and relies on literal interpretations	
Purpose	Purpose is deliberately withheld from the reader, who must use other interpretive skills to identify it	Purpose is implied but is easily identified based on title or context	Purpose or main idea is directly stated at the beginning of the reading	

	<b>Three Points (Stretch)</b> Text stretches the reader and/or requires instruction.	<b>Two Points (Grade Level)</b> Text requires grade-appropriate skills.	<b>One Point (Comfortable)</b> Text builds background knowledge, fluency, and skills.
<b>Structure</b>			
Genre	Genre is unfamiliar or bends the rules for the genre	Genre is either unfamiliar but a reasonable example of it or familiar and bends the rules for the genre	Genre is familiar; text is consistent with elements of that genre
Organization	Organization distorts time or sequence in deliberate effort to delay the reader's full understanding of the plot, process, or concepts	Organization adheres to most conventions but digresses on occasion to temporarily shift the reader's focus to another point of view, event, time, or place before returning to the main idea or topic	Organization is conventional, sequential, or chronological with clear signals and transitions to lead the reader
Narration	Unreliable narrator provides a distorted or limited view; reader must use other clues to deduce the truth; multiple narrators provide conflicting information; shifting points of view keep the reader guessing	Third-person limited or first-person narration provides accurate but limited perspectives	Third-person omniscient narration or authoritative and credible voice provides appropriate level of detail and keeps little hidden from reader's view
Text features and graphics	Limited use of text features to organize information and guide the reader; information in graphics is not repeated in main part of text but is essential for understanding	Wider array of text features that compete for the reader's attention; graphics and visuals are used to augment and illustrate information in the main part of text	Text features organize information explicitly and guide the reader; graphics or illustrations may not be present but are not necessary to understand main part of text

<b>Three Points (Stretch)</b> Text stretches the reader and/or requires instruction.		<b>Two Points (Grade Level)</b> Text requires grade-appropriate skills.	<b>One Point (Comfortable)</b> Text builds background knowledge, fluency, and skills.
<b>Language Conventionalty and Clarity</b>			
Standard English and variations	Text includes significant and multiple styles of English and its variations, and these are unfamiliar to the reader	Some distance exists between the reader's linguistic base and the language conventions used in the text; vernacular used is unfamiliar to the reader	Language closely adheres to reader's linguistic base
Register	Archaic, formal, domain-specific, or scholarly register	Register is consultative or formal and may be academic but acknowledges reader's developmental level	Register is casual and familiar
<b>Knowledge and Demands</b>			
Background knowledge	Text places demands on the reader that extend far beyond one's experiences and provides little in the way of explanation of these divergent experiences	There is distance between the reader's experiences and those in the text, but there is acknowledgment of these divergent experiences and sufficient explanation to bridge these gaps	Text contains content that closely matches the reader's life experiences
Prior knowledge	Specialized or technical content knowledge is presumed, and little in the way of review or explanation of these concepts is present in the text	Subject-specific knowledge is required, but the text reviews or summarizes this information	Prior knowledge needed is familiar and draws on a solid foundation of practical, general, and academic learning
Cultural knowledge	Text relies on extensive or unfamiliar references to other texts and uses artifacts and symbols that reference archaic or historical cultures	Text primarily references contemporary and popular culture to anchor explanations for new knowledge; references to other texts are used but are mostly familiar to the reader	Reader uses familiar cultural templates to understand the text; limited or familiar references to other texts
Vocabulary knowledge	Vocabulary demand is extensive, domain-specific, and representative of complex ideas; text offers few context clues to support the reader	Vocabulary draws on domain-specific, general academic, and multiple-meaning words with text support to guide the reader's correct interpretations of their meanings; vocabulary used represents familiar concepts and ideas	Vocabulary is controlled and uses the most commonly held meanings; multiple-meaning words are used in a limited way

## Informational Texts: Factors to Consider

**Levels of meaning:** Can the text be taken literally, or should the reader consider multiple levels of meaning?

**Analogies and abstract comparisons:** Does the text use analogies and other abstract comparisons (e.g., metaphors) to make abstract connections? Does the reader's prior knowledge match what's needed to interpret these comparisons?

**Purpose:** Is the purpose of the text explicitly stated, or must the reader analyze the text to derive its purpose?

**Genre:** Is the genre familiar? Is the genre consistent throughout the text, or are multiple genres embedded within the text (e.g., a procedural text within an expository essay)?

**Organization:** Does the text use one structural pattern or multiple structural patterns? Are signal words available to support the reader in identifying the text's organization?

**Text features:** What kinds of features does the text provide to support the reader? How well are these features integrated with the information in the text?

**Graphic elements:** Are graphic elements provided that support understanding? How much interpretation do these elements require?

**Language level:** How closely aligned are the text's language and the reader's language?

**Register:** Is the text's language casual or more formal?

**Voice:** Is the text's tone more personal or authoritative?

**Background knowledge:** How closely do the reader's knowledge and experiences match the level of knowledge necessary to understand the text?

**Prior knowledge:** Is technical or specialized knowledge necessary to understanding the text?

**Vocabulary knowledge:** How extensive are the vocabulary demands in the text? Does the text provide contextual support for figuring out words?

Informational Texts: Qualitative Rubric

		<b>Three Points (Stretch)</b> Text stretches the reader and/or requires instruction.	<b>Two Points (Grade Level)</b> Text requires grade-appropriate skills.	<b>One Point (Comfortable)</b> Text builds background knowledge, fluency, and skills.
<b>Levels of Meaning and Purpose</b>				
Levels of meaning	Significantly dense and complex with multiple layers of content topics; reader is expected to critique or evaluate information	Multiple layers of specific content; some information must be inferred or integrated with previous content	Single and literal levels of meaning are present; meaning is explicitly stated	
Analogies and abstract comparisons	Metaphors and analogies are abstract and require sophistication and depth of knowledge from the reader; process or phenomenon to make comparison requires prior knowledge	Analogies and metaphors help the reader make connections between new concepts and the reader's knowledge; associations draw on familiar processes and phenomena	Limited use of analogous statements; language relies on literal interpretations	
Purpose	Text may involve multiple purposes, some of which may be implicit; requires reader to critically analyze across texts to discern implicit purposes	Text serves both explicit and implicit purposes, which become evident with close inspection of text	Purpose is directly stated at the beginning of the text and is in evidence throughout text	

		<b>Three Points (Stretch)</b> Text stretches the reader and/or requires instruction.	<b>Two Points (Grade Level)</b> Text requires grade-appropriate skills.	<b>One Point (Comfortable)</b> Text builds background knowledge, fluency, and skills.
<b>Structure</b>				
Genre	Text presented as specific genre but includes other embedded genres	Text exemplifies one genre but deviates from typical characteristics of that genre	Text exemplifies conventional characteristics of one familiar genre	One conventional organizational pattern predominates throughout text; signal words and phrases are overt and numerous
Organization	Text includes variety of conventional organization patterns dictated by text content but with little notification or guidance to reader	More than one conventional organization pattern is used; signal words and phrases are present	Text contains familiar access features such as a table of contents, headings and subheadings, a glossary, and an index	Text contains familiar access features such as a table of contents, headings and subheadings, a glossary, and an index
Text features	Text contains access features that require the reader to integrate information outside of the text (e.g., from preface, afterward, or author notes)	Text contains conventional access features but also includes detailed information in sidebars, insets, and bulleted lists	Text contains graphic elements that require interpretation and have additional information that supplements the text	Text contains familiar graphic elements that repeat information in the text
Graphic elements	Text contains less familiar graphic elements that require interpretation and have information that complements and is integrated with text	Text contains graphic elements that require interpretation and have additional information that supplements the text	Text contains graphic elements that require interpretation and have additional information that supplements the text	Text contains graphic elements that require interpretation and have additional information that supplements the text

	<b>Three Points (Stretch)</b> Text stretches the reader and/or requires instruction.	<b>Two Points (Grade Level)</b> Text requires grade-appropriate skills.	<b>One Point (Comfortable)</b> Text builds background knowledge, fluency, and skills.
<b>Language Conventinality and Clarity</b>			
Language level	Text uses unfamiliar language conventions and structures, especially those that reflect voices found in specific content areas	There is some distance between the text's language and the developmental and experiential language of the reader	Language is appropriate to the developmental and experiential level of reader
Register	Domain-specific, formal, and/or scholarly register	Consultative or formal register and may be academic but acknowledges the reader's developmental level; humorous or casual language may be used in titles and headings and subheadings	Casual and familiar register; humorous language may be used throughout to engage reader in information
Voice	Strong authoritative voice dominates; language is used to impart knowledge to reader and makes little effort to engage reader on personal level	Vocabulary and diction invite reader's curiosity about the text content while presenting information with an authoritative tone	Information presented in straightforward way; may use second-person language and personal tone to draw reader into text
<b>Knowledge and Demands</b>			
Background knowledge	Content demands specialized knowledge beyond reader's experiences and provides no bridge or scaffolding between known and unknown	Content represents distance between reader's experiences, but text provides explanations to bridge gap between what is known and unknown	Content closely matches reader's lived experiences and experiences gained through other media
Prior knowledge	Specialized or technical content knowledge is presumed; little review or explanation of these concepts present in text	Subject-specific knowledge required but augmented with review or summary of information	Prior knowledge needed to understand text, which is familiar and draws on solid foundation of practical, general, and academic learning
Vocabulary knowledge	Vocabulary demand is extensive, domain-specific, and representative of complex ideas; few context clues to support reader	Vocabulary draws on domain-specific, general academic, and multiple-meaning words with text supports to guide reader's correct interpretations of meanings; represents familiar concepts and ideas	Controlled vocabulary that uses most commonly held meanings; multiple-meaning words are used in a limited way

Adapted from Fisher, Frey, & Lapp, 2016.

## Magnetism

**Magnetism** is an invisible force or field that causes certain materials to be attracted to or repelled from each other. A **magnet** produces a **magnetic field** that attracts metals, especially iron and steel, and other magnets. Magnetism may seem like magic, but it's not. We have learned a lot about magnets over the last century.

### TYPES OF MAGNETS

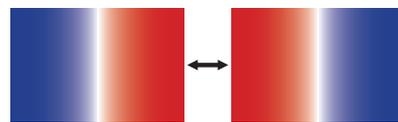
There are different types of magnets. Certain metals can be **magnetized**, or turned into magnets, easily. These metals are called **ferromagnetic**, and they are described as either hard or soft magnetic materials.

Soft magnetic materials such as iron quickly lose their magnetism. They are used to create **temporary magnets**. Hard ferromagnetic materials such as steel stay magnetized for much longer. They are used to make **permanent magnets**.

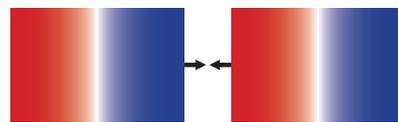
### POLES

Ever heard the phrase “opposites attract”? This phrase describes magnets perfectly. All magnets have two poles—a **north** or **north-seeking pole** and a **south** or **south-seeking pole**. The north pole of one magnet will pull toward, or **attract**, the south pole of another magnet. Additionally, like poles push away, or **repel**, one another. If you put a north pole next to another north pole, you'll find it difficult to get them close to each other.

**Like poles repel each other.**



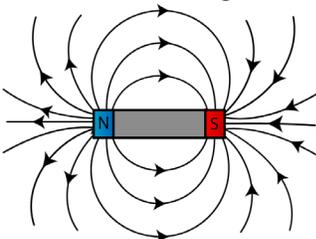
**Unlike poles attract each other.**



If a magnet hangs from a string tied around its middle or floats on water, it will always line up in a north-south direction. The north and south poles of the magnet are attracted to the south and north poles of the Earth. Our planet is like one giant magnet!

### MAGNETIC FIELDS

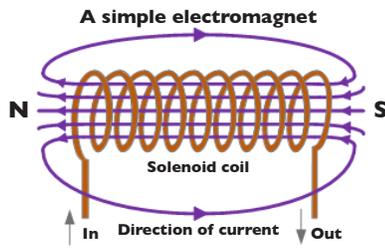
**Magnetic flux lines showing the direction of the magnetic field around a bar magnet**



**The lines are closest near the poles, where the field is strongest.**

The area around a magnet in which objects are affected by its magnetic force is called a **magnetic field**. When drawing a magnetic field, scientists show the strength and direction of the magnetic field with **magnetic flux lines**. The lines' arrows show the field's direction, and where the lines are closest together, the magnetic field is the strongest.

Because it acts like a giant magnet, the Earth itself has a magnetic field. This is why a compass's north pole points toward **magnetic north**, and its south pole points toward **magnetic south**. These two points are slightly different from the geographic North and South Poles.



## ELECTROMAGNETISM

An electric current produces a magnetic field around a wire as the electric current flows through the wire. This is called **electromagnetism**. The wire's magnetic field can be strengthened if the wire is wound in a coil. When a current passes through the coil, the coil acts like a magnet and is called a **solenoid**. The area inside the coil is called the **core**.

If a solenoid has a bar of soft magnetic material such as iron inside it, the bar quickly magnetizes and adds its own magnetic field to that of the solenoid. Together the solenoid and the magnetic core create an **electromagnet**. The position of the north and south poles in an electromagnet depends on which direction the current is flowing through the wire.

# Systematic Instruction: Comprehension Checklist

Teacher: \_\_\_\_\_ Observer: \_\_\_\_\_ Content Area: \_\_\_\_\_ Date: \_\_\_\_\_

Category	Instructional Methods and Strategies (Check All Observed)	Observed Time(s)	Comments
<b>Grouping Formats</b>	<input type="checkbox"/> Whole group <input type="checkbox"/> Teacher-led small groups <input type="checkbox"/> Independent work <input type="checkbox"/> Mixed-ability small groups (e.g., workstations) <input type="checkbox"/> Partners		
<b>Explicit Instruction Components</b>	<input type="checkbox"/> Identifies objective <input type="checkbox"/> Activates background knowledge <input type="checkbox"/> Models (e.g., thinks aloud) <input type="checkbox"/> Uses consistent language <input type="checkbox"/> Scaffolds when needed <input type="checkbox"/> Uses examples and nonexamples (as appropriate) <input type="checkbox"/> Paces instruction appropriately <input type="checkbox"/> Provides guided practice <input type="checkbox"/> Checks for understanding <input type="checkbox"/> Provides multiple response opportunities <input type="checkbox"/> Provides extended practice opportunities <input type="checkbox"/> Provides immediate feedback (corrective when needed)		
<b>Comprehension Activities and Lessons</b>	<input type="checkbox"/> Read-aloud focused on comprehension <input type="checkbox"/> Student small-group discussions <input type="checkbox"/> Background knowledge building <input type="checkbox"/> Sentence combining <input type="checkbox"/> Sentence deconstructing <input type="checkbox"/> Syntax surgery <input type="checkbox"/> Activating background knowledge <input type="checkbox"/> Text structure <input type="checkbox"/> Making inferences <input type="checkbox"/> Comprehension strategies <input type="checkbox"/> Teaching and practicing disciplinary literacy		
<b>Materials Used</b>	<input type="checkbox"/> Content-rich text <input type="checkbox"/> Think-alouds <input type="checkbox"/> Effective questions <input type="checkbox"/> Comprehension purpose questions <input type="checkbox"/> Anticipation-reaction guide <input type="checkbox"/> Text structure graphic organizer <input type="checkbox"/> Strategy graphic organizer <input type="checkbox"/> Effective oral language or discussions <input type="checkbox"/> Other:		

# Instrucción sistemática: Lista de control para comprensión

Docente: \_\_\_\_\_ Observador: \_\_\_\_\_ Área/materia: \_\_\_\_\_ Fecha: \_\_\_\_\_

Categoría	Estrategias y métodos de instrucción (Marque todos los observados)	Cantidad de tiempo observado	Comentarios
<b>Formatos de grupo</b>	<input type="checkbox"/> Grupo entero <input type="checkbox"/> Grupos pequeños guiados por la maestra <input type="checkbox"/> Trabajo independiente <input type="checkbox"/> Grupos pequeños de habilidades mixtas (por ej., centros) <input type="checkbox"/> Trabajo en parejas		
<b>Elementos de instrucción explícita</b>	<input type="checkbox"/> Se identifica el objetivo <input type="checkbox"/> Se activa el conocimiento previo y de fondo <input type="checkbox"/> Se demuestra a través de modelos (Por ej., pensando en voz alta) <input type="checkbox"/> Se utiliza un lenguaje consistente <input type="checkbox"/> Se apoya específicamente a los estudiantes cuando se necesita <input type="checkbox"/> Se utiliza ejemplos y no-ejemplos apropiadamente <input type="checkbox"/> El ritmo de la lección es apropiado <input type="checkbox"/> Proporciona práctica guiada <input type="checkbox"/> Se monitorea el entendimiento <input type="checkbox"/> Se proporcionan múltiples oportunidades para responder <input type="checkbox"/> Se proporcionan oportunidades para practicar más a fondo. <input type="checkbox"/> Se proporciona retroalimentación inmediata y se corrige cuando es necesario.		
<b>Comprensión actividades/ Lección</b>	<input type="checkbox"/> Lectura de libros en voz alta como enfoque en comprensión <input type="checkbox"/> Discusiones en grupos pequeños <input type="checkbox"/> Desarrollando conocimiento de contexto <input type="checkbox"/> Enseñar y practicar el uso de estructura del texto <input type="checkbox"/> Enseñar y practicar el hacer inferencias <input type="checkbox"/> Enseñar y practicar estrategias de comprensión <input type="checkbox"/> Crear un ambiente positivo para la comprensión		
<b>Materiales usados</b>	<input type="checkbox"/> Textos con contextos <input type="checkbox"/> Pensando en voz alta <input type="checkbox"/> Oraciones modelo <input type="checkbox"/> Preguntas efectivas <input type="checkbox"/> Propósito de la lectura <input type="checkbox"/> Guía de anticipación y reacción <input type="checkbox"/> Organizador gráfico para diferentes textos de escritura <input type="checkbox"/> Organizador gráfico para estrategias <input type="checkbox"/> Uso de lenguaje y discusiones efectivas <input type="checkbox"/> Otro material:		

## English Language Learners and Reading Comprehension Instruction

When teaching reading comprehension to English language learners (ELLs), scaffold instruction to promote their language comprehension and production.

### **Plan instruction that is sensitive to different levels of English proficiency.**

For students who are not yet able to express themselves orally in English, nonverbal responses such as hand signals (e.g., thumbs up, thumbs down) and diagrams or drawings are appropriate. Allow beginners to work with a more proficient partner who can help translate ideas expressed in a native language. By allowing ELLs to use their native language, they will draw on all their language resources. Consider adapting texts to meet language proficiency. For example, create an outline of a chapter that students can follow or rewrite a text with simpler language.

### **Use a systematic approach to consider ELLs' prior knowledge by analyzing texts to identify content and/or language that might be unfamiliar to them.**

Will ELLs have sufficient background knowledge to understand a story about a visit to the beach, slumber parties, a specific holiday, or going to a museum?

Consider how much they know about the topic and which unfamiliar auxiliary verbs, tenses, long sentences, and/or idioms students will encounter in the text.

Activate and/or build prior knowledge by explicitly explaining novel topics and by helping ELLs make connections between what they already know and what they will hear in English.

Teach unfamiliar and crucial vocabulary. Pay special attention to academic vocabulary that ELLs need to know to understand texts and strategies. Research has proven that academic vocabulary knowledge is important to ELLs' reading comprehension. Teach students to actively engage with new words by using them in discussions and highlighting them in different texts.

Consider the comprehension skills that ELLs have in their native language. These skills can be transferred to English with teacher support.

### **Scaffold comprehension.**

Provide as much nonverbal support as possible through the use of graphic organizers, diagrams, photos, real objects, and acting. Use facial expressions, hand gestures, and exaggerated intonation to promote understanding. Restate critical information by using synonyms, cognates, paraphrasing, and visual cues. Facilitate access to texts by explaining how a chapter is organized through the use of titles, subtitles, tables, different fonts, etc.

**Be explicit and model effective comprehension strategies.**

Explicitly teach and model comprehension strategies through carefully crafted think-alouds that meet language proficiency. Repeat, clarify, and paraphrase the language you use in your think-alouds. Ensure that ELLs can apply these strategies with texts that are at their level of language development.

**Check comprehension and monitor progress frequently.**

Assess comprehension in a variety of ways, such as retelling main points, drawing, illustrating texts, completing a graphic organizer, and role-playing. ELLs understand more than they can express orally or in written form. When questioning, use student-friendly questions that have a simple structure and include key vocabulary from the text.

Adapted from August & Shanahan, 2006; Francis et al., 2006; Galloway & Lesaux, 2015; Garcia, 2000; Gersten et al., 2007; Goldenberg, 2013; Hickman et al., 2004; Peregoy & Boyle, 2005; Roit, 2006; Snow et al., 1998; Vaughn & Linan-Thompson, 2004.

## Examples of Formal Comprehension Assessments

### Retell

“Now that you have finished reading the story, tell me what you can remember about it.”

Count the number of words in the retell. Use a rubric to rate the retell on several elements, including sequencing, details vs. main ideas, and ability to paraphrase.

### Cloze (Oral or Written)

“You will read a sentence or group of sentences. Each one will have missing words. As you read the sentence or sentences, try to figure out the missing words.”

For oral assessments, students say the words; for written assessments, students write the words in the blank. The following is an example.

Today, I went to the \_\_\_\_\_ and bought some bread. I knew it was going to rain, but I forgot my \_\_\_\_\_ and ended up getting wet on the way.

### Maze

“You will read a story with some missing words. For each missing word, there will be three words in parentheses. Circle the word that makes the most sense in the story.”

Once in a while, a natural athlete is born. This person has an (angry / unusual / result) talent for a sport. Tiger Woods (mind / were / is) one such person. He makes the (fair / game / too) of golf look so easy, and (golf's / people / stopped) love to watch him play.

### Multiple Choice

Students read a text and answer questions with four or five options. These examples were taken from the STAAR Reading (2011) released samples.

#### Example 1

Read line 4 from the poem:

*I struggled to keep up.*

The poet includes this line most likely to show that the dog –

- A. ran faster than the speaker
- B. was lost
- C. looked larger than the speaker
- D. was tired

**Example 2**

The author includes headings in bold print to –

- A. explain why the article was written
- B. describe why pictures were included in the article
- C. show which words are most important
- D. tell what information is in each section

**Example 3**

What is the best summary of this article?

- A. Ranchers owned a lot of cattle. In order to find enough food, the cattle had to roam freely across large areas of land. The ranchers needed help with their cattle, so they hired vaqueros.
- B. Spanish ranchers hired vaqueros to take care of their cattle. The cattle lived in large open areas. Vaqueros used horses and special clothing and tools to help them with their work. When the ranchers moved away, the vaqueros taught their skills to new settlers.
- C. Vaqueros took care of cattle that wandered across large areas of land. The vaqueros watched over the cattle and chased harmful animals away. They also helped find calves in springtime.
- D. Spanish ranchers owned cattle that grazed in large areas of grassland. It was difficult to keep track of the cattle and take care of them. The cattle ranchers needed some help, so they hired vaqueros, who were similar to cowboys. Eventually the Spanish ranchers left.

### Open-Ended Response (Oral or Written)

These examples are based on the multiple-choice questions above.

**Example 1:** Read line 4 from the poem: *I struggled to keep up*. Why do you think the poet included this line?

**Example 2 (easier):** In the informational text, what text feature helps you to know how the text is organized? What information does it provide?

**Example 2 (more difficult):** In the informational text, how do the headings help you as a reader?

**Example 3:** Write a summary for the article you just read.

Adapted from Farrall, 2012; Good & Kaminski, 2011; Texas Education Agency, 2011.

# Sample Comprehension Lesson

## OUTCOME

Students learn to ask questions about what they read.

## DESCRIPTION

Asking and answering questions can help students to identify main ideas, summarize text, monitor their understanding, integrate information from different parts of a text, and make inferences.

Students are taught to ask and answer questions at three different levels:

- Level 1: “right there” questions  
Answers are explicitly stated, word for word, in one place in the text.
- Level 2: “think and search” questions  
Answers require readers to put together information from different parts of the text.
- Level 3: “making connections” questions  
Answers are not found in the text alone; readers must think about what they read, what they already know, and how this information fits together.

## INTRODUCING QUESTION TYPES

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- Introduce each question type separately. Model first and then scaffold student application of each question type with guided practice. Once students are successful at writing one question type, move on the next type. Most teachers spend 3–5 days modeling and practicing each question type before moving on.
- If some, but not all, of the students have mastered a question type, you can move on, but continue to provide struggling students with practice in the previous question type. For example, hand out cue cards to students at specific levels that have instructions to write one or two questions. That way, one student could write “right there” questions while another writes “think and search” or “making connections” questions.
- A student has truly mastered a question type when he or she can write a range of questions of that type. For example, a student has mastered “right there” questions when he or she can successfully write “right there” questions with varied question stems (*who, what, where, when, why, how*).
- Depending on students’ proficiency, either assign question types (e.g., one question at each level, two “right there” questions) or allow students to create questions at any level they choose.

## LEVEL 1: “RIGHT THERE” QUESTIONS

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### TEACHER-MODELED PHASE

Tell students that they will learn about reading-related questions.

**Teacher:** Teachers ask questions to see whether students understand what they read. There are three basic types of questions we ask. Understanding these types will make it easier to find the answers. Some question types require you to find facts about what you read, and others require you to draw conclusions or make inferences.

Creating and answering questions will help you to understand what you read and to remember important information about what you read.

Pass out the Question Types card (pictured below and found in Appendix B) to introduce the first question type: “right there.”

QUESTION TYPES
<b>“RIGHT THERE” QUESTIONS</b>
Answers are “right there” in one place in the text.
<b>“THINK AND SEARCH” QUESTIONS</b>
Answers have to be put together from more than one place in the text.
<b>“MAKING CONNECTIONS” QUESTIONS</b>
Answers are not only in the text. Readers must think about what they read, what they already know, and how this information fits together.

**Teacher:** Your question cards show three different question types: “right there,” “think and search,” and “making connections.” Today, we will practice “right there” questions.

These questions are called “right there” because the information needed to answer them can be found in one place in the reading. Answering “right there” questions is usually easy and requires little thinking or effort.

Use a short passage (or the following example passage) to model how to create a “right there” question. Distribute or display the passage on an overhead projector. Read the passage aloud.

<b>WHAT’S THAT SMELL?</b>
Have you ever remembered something with your nose? Maybe the smell of hot dogs gets you daydreaming about being at a baseball game. Or the smell of burnt marshmallows reminds you of a night around a campfire. Scientists know that the sense of smell can trigger powerful memories.

Sample text continues on the following page.

Wouldn't it be cool to somehow bottle those memories? That's exactly what perfumer Mark Crames tries to do. His company, Demeter Fragrance, makes more than 200 scents. "Imagine every smell in the world as a musical note," Crames [said]. "We try to combine those notes to make a melody." He has created perfumes inspired by Play-Doh, thunderstorms, and even earthworms!

Everyday smells mean different things to different people. "A perfume we call Poison Ivy might remind you of being itchy and miserable," Crames says. "But it could make your sister think of a great time at summer camp."

Crames captures aromas using a high-tech method called headspace technology. A perfumer takes the source of an aroma and puts it into an airtight container. The aroma molecules are collected from the air and analyzed. A chemist then matches those molecules to ingredients in a fragrance library.

This month, Crames is launching fragrances for Tootsie Roll and Junior Mints. But not every smell can be easily copied. "One of our most requested perfumes is puppy's breath," he says. "But it is so chemically complicated that it's very tough to capture."

(Source: **Time For Kids: World Report**  
May 2, 2008, Volume 13, Issue 26)

**Teacher:** To create a "right there" question, I need to find information that's in only one place in the passage.

Here's a sentence: *Demeter Fragrances makes more than 200 scents.* That looks like the answer to a "right there" question because it is a fact and it is found in one place in the text.

Let me turn that fact into a question. "Right there" questions usually start with one of these words: *who, what, when, where, why,* or *how*. Because the answer has a number, my question will probably start with: *How many*. So, let's try making a question: How many scents does Demeter Fragrances make?

OK, that looks like a “right there” question because I can easily find the answer in one place in my reading.

Now, I’ll make up some more “right there” questions, and you see whether you can find the answers in your reading.

Practice creating and answering “right there” questions with the class. Remind students to look at their question cards to remember what a “right there” question is.

The following are example “right there” questions from *What’s that Smell?*

- What sense triggers powerful memories?
- What new fragrances will be launched this month?
- Where are the scents made?

## TEACHER-SUPPORTED PHASE

In the teacher-supported phase, provide students with practice and feedback writing “right there” questions.

First, review the definition of “right there” questions. Review the sentence stems most often used with “right there” questions.

Use a short passage to model one or two examples of “right there” questions. Then, have students suggest “right there” questions for the group to answer. Remind students to explain why their question fits in the “right there” category.

- Students can work alone or with a partner to write their questions, using their question cards to help them remember the criteria. Continue to provide feedback.
- Writing questions helps students remember what they read and provides a study guide to go back to. It also helps students remember their questions while they wait for their turn to share with the class. However, because many students struggle with writing, to save time, you may choose to do the question-and-answer process orally.
- Allowing students to work in pairs allows more opportunities to share and shorter wait time before being able to ask a question.

## LEVEL 2: “THINK AND SEARCH” QUESTIONS

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### TEACHER-MODELED PHASE

Introduce “think and search” questions and review the purpose of asking questions when reading.

**Teacher:** Teachers ask questions to see whether students understand what they read. There are three basic types of questions we ask. Understanding these types will make it easier to find the answers. Some question types require you to find facts about what you read, and others require you to draw conclusions or make inferences.

Why is learning to create and answer questions important?

*[Possible answers include the following: to check what we know about what we read, or test our understanding; to help us remember important information about we read.]*

**Teacher:** We have already worked on asking and answering “right there” questions. You can find the answer to these questions in just one place in your reading. Now we are going to learn about a second type of question. It is called a “think and search” question. Teachers like these questions because to find the answer, you have to put information together. That means you usually have to look in more than one place in your reading to find the answer.

“Think and search” questions usually take a sentence or more to answer. “Think and search” questions are a little more difficult to answer and to ask than “right there” questions.

Use the same passage as the one you used to introduce “right there” questions. Give an example of a “right there” question and then contrast it with the “think and search” type. Ask students several more questions. Example questions for *What’s That Smell?* include the following:

- How is headspace technology used to create these fragrances?
- How might the scent of poison ivy be interpreted differently by different people?
- Why is it difficult to copy some smells?

For each question, model why it is a “think and search” question and how to find the answer in the text.

## TEACHER-SUPPORTED PHASE

Answering teacher-initiated questions may help students learn content and understand a passage, but it does not teach students to use the skills on their own. Students who learn to ask questions about what they read revisit the text to check and strengthen comprehension. Struggling readers can improve their understanding and memory by learning this important skill.

“Think and search” questions can be difficult for students to create. Start by giving students a few straightforward sentences and telling students to combine the information into a “think and search” question. For example, give students the following sentences:

- Greyhounds have a good sense of smell.
- Greyhounds have keen eyesight.

The information can easily be combined into one question, such as: Which senses are very strong in greyhounds?

Continue with straightforward sentences before moving on to paragraphs.

Follow the same procedures for scaffolding as described in the “right there” teacher-supported phase.

## LEVEL 3: “MAKING CONNECTIONS” QUESTIONS

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### TEACHER-MODELED PHASE

Introduce “making connections” questions.

**Teacher:** “Making connections” questions are different from “right there” and “think and search” questions because you cannot answer them only by looking in the text. To answer a “making connections” question, you need to think about what you just read and make connections to your own experiences. “Making connections” questions often start with the following question stems:

- How is this like...
- How is this different from...
- How is this related to...

Model several examples of “making connections” questions from a short passage. Example questions from *What’s That Smell?* include the following:

- How is a smell related to a musical note?
- What smells would you like to make into perfume? Why?
- Why does the smell of poison ivy have different memories for different people?
- Why do you think so many people want to have a perfume of puppy’s breath?

## TEACHER-SUPPORTED PHASE

Follow the same instructions as previously shown in teacher-supported phase for “right there” questions.

Note that the goal of creating “making connections” questions is for students to integrate prior learning with the ideas presented in the text. Teacher feedback may be needed to guide students to connect their questions to the text. Reminding students to “stay with the text” and analyzing good student examples will help.

Using *What’s That Smell?* as an example, a student who asks, *What is your favorite smell?* has not stayed with the text; reading the text is not necessary to answer this question. Instead, the question *How are Cranes’ scents similar to regular perfume scents?* focuses on the main ideas of the passage while allowing the reader to make connections to his or her own experience.

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## Taking a Closer Look

### Comprehension component: Asking questions about a text

Examine the lesson and complete the chart. Specifically state how the lesson addresses each element.

<b>Explicit, Systematic Instruction</b>
<b>Modeling</b>
<b>Scaffolded Practice</b>
<b>Immediate Feedback</b>



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Studies Weekly. (2017b). On the road to statehood. *Texas studies weekly, Grade 4* (Issue 20, pp. 1–2).

Texas Education Agency. (2016a). *STAAR grade 4, reading*. Retrieved from [http://tea.texas.gov/student.assessment/STAAR\\_Released\\_Test\\_Questions/](http://tea.texas.gov/student.assessment/STAAR_Released_Test_Questions/)

Texas Education Agency. (2016b). *STAAR grade 5, mathematics*. Retrieved from [http://tea.texas.gov/student.assessment/STAAR\\_Released\\_Test\\_Questions/](http://tea.texas.gov/student.assessment/STAAR_Released_Test_Questions/)

Van Allsburg, C. (1981). *Jumanji*. New York, NY: Houghton-Mifflin Harcourt.

White, E. B. (1945). *Stuart Little*. New York, NY: HarperCollins.

### **Helpful Websites**

School-Home Links Reading Kit (archived): [www.ed.gov/pubs/CompactforReading/tablek.html](http://www.ed.gov/pubs/CompactforReading/tablek.html)

U.S. Department of Education free educational materials: [www.edpubs.gov](http://www.edpubs.gov)

Colorín Colorado: [www.colorincolorado.org](http://www.colorincolorado.org)

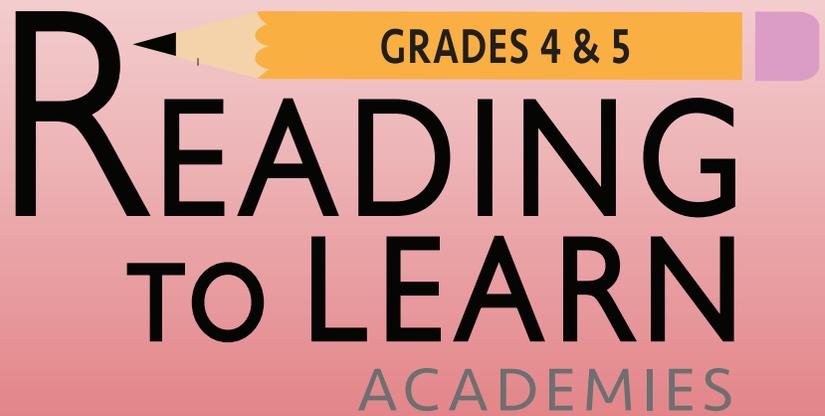
Reading Rockets, PBS Launching Young Readers: [www.readingrockets.org/shows/launching](http://www.readingrockets.org/shows/launching)





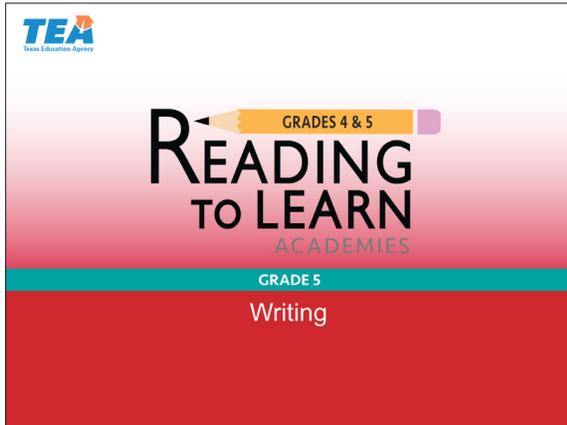
# Writing

Participant Notes



GRADE 5





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### Section Objectives

This session will enhance your knowledge of explicit and effective instructional practices for

- writing across content areas,
- understanding the writing process, and
- writing for a variety of purposes and audiences.



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### Previewing Quick-Write

- Reflect on your current writing instructional practices.
- Quickly write your ideas that relate to teaching writing in each of the writing instructional areas on Handout 1.
- Conclude the quick-write with two sentences that summarize your thoughts about teaching writing in fifth grade.



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### What We Know From Research

- Provide daily opportunities for students to write.
- Teach handwriting, spelling, and syntax skills explicitly.
- Model and have students practice writing strategies for different purposes and audiences.
- Teach the writing process explicitly.
- Create a community of writers in your classroom.



### English Language Arts and Reading TEKS



**Oral and Written Conventions Strand**

Conventions  
K-12

Handwriting, Capitalization, and Punctuation  
K-12

Spelling  
K-12

**Writing Strand**

Writing Process  
K-12

Literary Texts  
K-12

Students Write About their Own Experiences  
3-8

Expository and Procedural Texts  
K-12

Persuasive Texts  
K-12

**Research Strand**

Research Plan  
K-12

Gathering Sources  
K-12

Synthesizing Information  
1-12

Organizing and Presenting Ideas  
1-12



### Allocating Daily Time to Writing

How much time does research indicate should be spent on daily writing instruction and practice in fifth grade?



### Writing Across the Curriculum

- Every classroom can use writing as part of instruction.
- The opportunity to write in every class develops effective writers.
- Integration of writing in areas like math, science, and social studies helps students to clarify their thinking and facilitates content learning.
- This integration also promotes student participation and engagement.



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### Writing to Learn

**“If the purpose were more cognitive than communicative, one would expect to see writing instruction and activity taking place in all of the disciplines ... We are talking about a writing assignment with learning, rather than communication, as the major point.”**

— Shanahan, 2004, pp. 51 and 60



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### Writing to Learn: Effective Practices

- Provide frequent, brief opportunities for students to write across the curriculum.
- Focus on the ideas and what they tell you about student understanding. Do not grade based on spelling, handwriting, organization, grammar, punctuation, or capitalization.
- Use these activities as an informal method for monitoring student progress in learning the content.



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### Why We Should Care About Handwriting: The Presentation Effect

**“Non-content factors, such as legibility or spelling correctness, influence readers’ judgments about the quality of ideas in a written text.”**

— Santangelo & Graham, 2016, p. 226

**“To place the obtained effects in perspective, the score for a typical paper would drop from the 50th percentile to between the 22nd and 10th percentiles if it was written by a school-age student with poor but readable handwriting.”**

— Graham, Harris, & Hebert, 2011, p. 10




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### A Student’s Handwriting



Dear Mary Downing Hahn,  
 Hello my name is Zachary  
 and I like your book Tom  
 and I want you to make  
 another one of those ghost  
 story I like that you write  
 great story because  
 I love better I like that  
 you a writer and a librarian  
 and you've been writing  
 children books for 30  
 years I really want to  
 read

Dear Mary Downing Hahn,  
 Hello, my name is Zachary, and I like  
 your book Tom, and I want you make another  
 ghost story I like that you write great stories  
 because I love better I like that you are a writer  
 and a librarian, and you've been writing  
 children books for 30 years I really want to read the

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### Another Reason to Care About Handwriting: The Writer Effect

**“Handwriting interferes with other writing processes or consumes an inordinate amount of cognitive resources, at least until handwriting becomes automatic and fluent ... Handwriting-instructed students made greater gains than peers who did not receive handwriting instruction in the quality of their writing, how much they wrote, and writing fluency.”**

— Santangelo & Graham, 2016, p. 226



### Supporting Students Struggling With Handwriting



1. Show students how to hold a pencil.
2. Model efficient and legible letter formation.
3. Provide multiple opportunities for students to practice effective letter formation.
4. Use scaffolds, such as letters with numbered arrows showing the order and direction of strokes.
5. Have students practice writing letters from memory.
6. Provide handwriting fluency practice to build students' automaticity.
7. Practice handwriting in short sessions.



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### Handwriting Versus Keyboarding



- Pen-and-paper handwriting has been shown to have advantages over keyboarding for elementary and intermediate students, including in the amount written, writing rate, and number of ideas expressed.
- Writing by hand activates areas of the brain that keyboarding does not, which helps build neural networks among visual, auditory, and motor areas that help students read and spell words effectively.
- Taking notes by hand versus on a computer resulted in improved content learning and attention during class discussions for college students.

**Which of these findings provides the strongest reason for having students write by hand over keyboarding?**



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### Teaching Keyboarding

**Technology Applications, Grades 3–5**  
6(E) The student is expected to use **proper touch keyboarding techniques** and ergonomic strategies such as correct hand and body positions and **smooth and rhythmic keystrokes**.



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### Building Syntactic Knowledge

- Find sentences to model different syntactic elements
  - Subject + predicate = complete sentence
  - Verbs, nouns, modifiers, prepositions, pronouns
  - Capital letters
  - Punctuation
- Use sentences in various activities
  - Examining and manipulating model sentences
  - Playing with sentence anagrams
  - Expanding or elaborating sentences



### Examining Model Sentences

“Right in the middle of our game, Mrs. Craig came around the corner and caught us red-handed.”  
— Kinney, 2007



### Manipulating a Model Sentence

Right in the middle of our game, Mrs. Craig came around the corner and caught us red-handed.



### Playing With Sentence Anagrams

hated

wind

rain

bandit

and

the

cold

- Can you arrange these words to make a complete sentence?
- What kind of capitalization do we need? Why?
- What kind of punctuation do we need? Why?
- How we punctuate this sentence depends on the word *cold*. Why?

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### Playing With Sentence Anagrams (cont.)

Bandit hated the cold wind and rain. During a thunderstorm, he jumped the fence and took off.

for

and

nor

but

or

yet

so

I want to combine these sentences to make a compound sentence.

- Which coordinating conjunction should I use to combine these sentences?
- What relationship does it show between the ideas in my two sentences?
- Is there a different conjunction I could use instead?

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### Playing With Sentence Anagrams (cont.)

for

and

nor

but

or

yet

so

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### Expanding or Elaborating Sentences

- Start with an original sentence.
- Have students add words, phrases, and clauses to provide more details.
- Use questions to develop these details related to the predicate and subject.

Predicate Questions	Subject Questions
Did what?	Who or what?
How...?	Which...?
When...?	What kind of...?
Where...?	
Why...?	



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### Teaching the Writing Process

- Planning
- Drafting
- Revising for content
- Editing for mechanics
- Publishing



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### Planning: A Key Step in the Process

**Prewriting Activities**

- Conducting research
- Drawing pictures, creating lists, etc.
- Conferencing about, brainstorming, or webbing ideas

**Other Activities**

- Using a graphic organizer to structure ideas
- Applying a mnemonic strategy, such as TREE or DARE, to organize writing
- Creating an outline to organize main ideas, reasons, details, etc.



**Teaching Revising**

- Set clear, meaningful goals for writing.
- Ensure students receive feedback on their writing from you and their peers.
- Teach how to use specific criteria to evaluate writing and how to revise based on those criteria.
- Integrate instruction in critical reading with evaluation and revision instruction.
- Allow students to word process their writing when possible.
- Explicitly teach specific revision strategies.




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**Editing and Publishing**

**Editing**  
Checking and correcting elements such as the following:

- Capitalization
- Usage (e.g., subject-verb agreement)
- Punctuation
- Spelling

**Publishing**  
Sharing student work through methods such as the following:

- Posting in a classroom, hallway, etc.
- Posting on a website, in a newsletter, or other publication
- Giving to a family member, peer, community member, etc.




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**Explicit Instruction in the Writing Process:  
Gradual-Release Model**

**“I do”**

- Read model texts aloud to model specific writing components.
- Use “think-alouds” and “write-alouds” to show students the writing process.

**“We do”**

- Use shared writing activities in which students work with you and one another.
- Support young writers through a gradual-release model of instruction.

**“You do”**  
Have students try out what they have learned.




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### “I Do” Teacher Modeling

- Reading model texts
- Modeling thinking processes, planning and organizing strategies, etc.
- Showing students where you struggle and how you solve problems
- Modeling not only the cognitive processes necessary to writing effectively, but also the motivational and emotional processes



### “We Do” Guided Practice

- Shared writing
- Interactive writing
- Writing aloud

**Activity: Zach’s Story**

- What does his story tell you about the “We do” process?
- Have you had a student who refused to write? Why do you think that student refused to write?
- What can you learn from Zach’s story to support such students?



### The Writing Process: Instructional Tools

- Model texts
- Anchor charts
- Writer’s notebooks
- Collaborative books
- Technology tools



### Model Texts

Books, essays, poems, letters, newspaper articles, and other texts used to teach specific aspects of writer's craft

As you read a model text, do the following:

- Reveal your thinking related to the writer's craft.
- Explicitly model how to notice what authors do and how they do it.
- Model and have students practice imitating what an author does well.




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### Using Model Texts

Read the text aloud to students before using it in a lesson.

Then, use a small section of text to model and focus on an element such as the following:

- A writing genre (e.g., poetry) or purpose (e.g., to describe)
- A particular aspect of a writer's craft (e.g., effective word choice, organization)
- The use of a specific strategy




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### Using Model Texts: Example



The important thing  
 about a spoon is  
 that you eat with it.  
 It's like a little shovel,  
 You hold it in your hand,  
 You can put it in your mouth,  
 It isn't flat,  
 It's hollow,  
 And it spoons things up.  
 But the important thing  
 about a spoon is  
 that you eat with it.

— Brown, 1990




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### Anchor Charts

Class-, teacher-, or student-created graphic organizers, charts, word lists, etc., that support a specific aspect of writing

**Benefits**

- Create a visible trail of shared thinking
- Assist students in recalling key information and/or concepts
- Serve as teaching and learning tools
- Can be posted on walls and in writer's notebooks

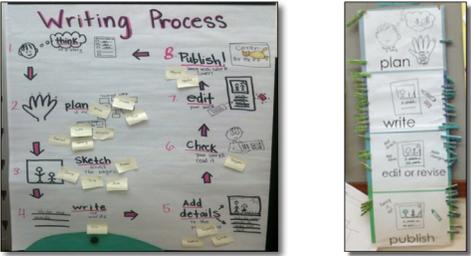


### Anchor Chart Examples

- Lists of the writing process steps
- Prewriting and planning graphic organizers
- Text structure graphic organizers
- Revising and editing checklists
- Word walls: Vocabulary and high-frequency words
- Transition words
- Top 10 word list
- Descriptive words or phrases
- Strong (action) verbs checklists



### Anchor Chart Examples (cont.)



**The Writing Process**





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### Anchor Chart Examples (cont.)



More Precise Word Choice




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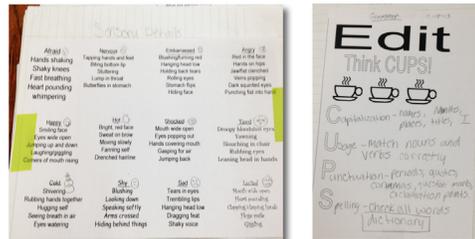
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### Anchor Chart Examples (cont.)



Revising and Editing Tools




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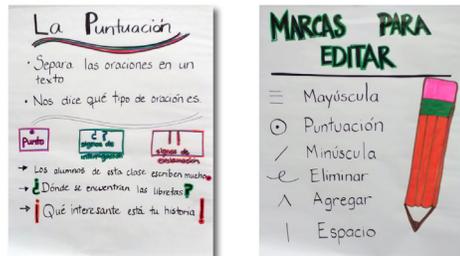
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### Anchor Chart Examples (cont.)



Herramientas para revisar y editar



### Writer's Notebook

Journal with stored information and ideas—such as anchor charts, prewriting and planning notes, drafts, and revising and editing tools—that students use to experiment with drafting and revision

**Sections**

Writer's notebooks are usually divided into separate sections, which may include the following:

- Prewriting and planning area
- Drafting section
- Collection of revision and editing tools




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### Collaborative Books

Student-created books kept in a classroom library in which individual students or groups of students create one or more pages to add to the book

**Examples**

- Pattern or ABC books
- Poetry anthologies
- Class-created stories
- Informational books that focus on a theme or topic




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### Technology Tools

**“Technology integration is only as effective as the lesson constructed by the teacher.”**

— Karchmer-Klein, 2013, p. 329

- Identify content, processes, or skills to be mastered.
- Plan specific learning goals.
- Make instructional decisions based on these goals, such as grouping formats to use (partners, small groups, or the whole group).
- Decide whether a technology tool will support student learning based on the specific content and goals.




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### Writing for a Variety of Purposes and Audiences

- Model planning strategies.
- Help students generate topics of interest.
- Help students identify a purpose and match it to form and audience.
- Allow students to choose writing topics.
- Help students decide what to share and/or publish.
- Let students decide how to publish their writing.



### Narrative Writing

**Fictional Stories**  
In fifth grade, students are expected to be able to do the following:

- Write stories that include detailed characters and a plot with a climax and that have a clearly defined focus and point of view
- Create a specific, believable setting by using sensory details and use dialogue to develop the story

**Personal Narratives**  
Students are expected to write personal narratives that convey thoughts and feelings about an experience.



### Poetry Writing

- Start with easier poems, including color poems and acrostics.
- Write poems based on the number of syllables or words like cinquain poems and haikus.
- Create poems related to specific themes.
- Write both nonrhyming (free verse) and rhyming poetry with students.
- Use various models, such as Dr. Seuss, Jack Prelutsky, Shel Silverstein, Nikki Giovanni, and Gary Soto.

**Helpful Websites**

- [www.childrenspoetryarchive.org](http://www.childrenspoetryarchive.org)
- [www.poetry4kids.com](http://www.poetry4kids.com)
- [www.readwritethink.org](http://www.readwritethink.org)
- [www.poetryfoundation.org](http://www.poetryfoundation.org)



**Informational Writing**

**Expository Essays**  
 In fifth grade, students are expected to be able to do the following:

- Write essays that include a central idea, or thesis, that is supported by key ideas and evidence
- Create effective introductions and conclusions
- Organize the facts, details, and examples in their essays in an appropriate structure with transitions linking paragraphs

**Literary Responses**  
 In fifth grade, students are expected to write responses to literary or expository texts. These responses must provide text evidence that demonstrates an understanding of what was read.




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**Informational Writing (cont.)**

**Letters**

- In fifth grade, students are expected to write formal and informal letters that convey ideas, include important information, and demonstrate a sense of closure.
- This type of writing requires the use of appropriate conventions.




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**Persuasive Writing**

- In fifth grade, students are expected to establish a position.
- In their essays, students should include sound reasoning, detailed and relevant evidence, and consideration of alternatives.
- This type of writing must be created with a specific audience in mind.




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### Research Report Writing

**Planning**

- Brainstorming and consulting with others
- Deciding on a topic and formulating open-ended questions to address the topic

**Gathering Sources**

- Following a plan to collect information from sources
- Differentiating between primary and secondary sources
- Recording data using technology and changing visual information into written notes
- Identifying sources and recording bibliographic information
- Differentiating between paraphrasing and plagiarizing



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### Research Report Writing (cont.)

**Synthesizing and Organizing Information**

- Revising research question when necessary
- Evaluating sources' relevance, validity, and reliability
- Compiling information from multiple sources, including quotations, to develop a topic sentence, summarize findings, and use evidence to support conclusions
- Presenting findings



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### Creating a Writing Community

- Read model texts to hook students into listening for what effective writers do.
- Write in front of your students and share your writing.
- Weave writing into lessons throughout the day and across content areas.
- Encourage students to collaborate with one another as writers.
- Show students the importance of writing in your daily life.



### Creating a Writing Community (cont.)

- In addition to modeling thinking within the writing process, model motivational aspects of writing.
- Make mistakes in front of your students and show them how you learn from mistakes.
- Give students writing choices.
- Celebrate and share student successes.
- Provide positive feedback in one-on-one conferences with students.
- Publish students' writing both in your class and in the wider community.



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### Scaffolding Writing



- Scaffold writing instruction to meet each student's needs during small-group instruction.
- Extensive writing scaffolding may include more modeling ("I do"), more guided practice ("We do"), a different type of graphic organizer, or a sentence or writing frame.



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### Systematic Writing Instruction



- Allocate at least one hour a day to developing student writing.
- Explicitly teach handwriting, spelling, and syntax skills.
- Explicitly teach the writing process through the "I do," "We do," "You do" framework.
- Model and have students practice writing strategies for different purposes and audiences.
- Create a writing community in your classroom.



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## Remember

**“In our increasingly technology-mediated society, we can no longer afford to consider writing a skill for the privileged few. Writing is one of the primary ways that we persuade and inform, both socially and professionally ... The ability to communicate through [various] media has become a gatekeeper for full participation in economic and social life.”**

— Graham, 2013, p. 3




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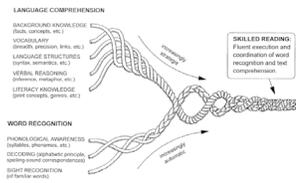
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## The Reading Rope

How do these instructional practices benefit English language learners, struggling students, and gifted students?



Scarborough, 2001




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## My Synthesis and Summary

**Writing**

Three to four **example activities and lessons** you want to use

Three to four **workstation ideas**

Two to three ideas you want to use with **struggling learners**

At least one scaffold you will provide to **English language learners** who need it

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# Writing

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

# RGRADES 4 & 5READING TO LEARN ACADEMIES

**GRADE 5**



## Quick-Writes for Teaching Writing

Reflect for one minute on your current writing instructional practices. Then, for two minutes, complete a quick-write to document those practices as they relate to each of the five areas of writing instruction listed below. Below the table, write one or two sentences to express how you feel about teaching writing.

Writing Instruction Area	Practices
Allocating time	
Explicitly teaching handwriting, spelling, and syntax	
Modeling and practicing the writing process	
Writing for a variety of purposes and audiences	
Monitoring writing progress	

**Teaching Writing Reflection:**



## **Recommendations From** ***Teaching Elementary School Students to be Effective Writers***

**Recommendation 1:**

**Provide daily time for students to write.**

**Recommendation 2:**

**Teach students to use the writing process for a variety of purposes.**

- Recommendation 2a:  
Teach students the writing process.
  - Teach students strategies for the various components of the writing process.
  - Gradually release writing responsibility to the student.
  - Guide students to select and use appropriate writing strategies.
  - Encourage students to be flexible in their use of the writing process components.
- Recommendation 2b:  
Teach students to write for a variety of purposes.
  - Help students understand the different purposes of writing.
  - Expand students' concept of audience.
  - Teach students to emulate the features of good writing.
  - Teach students techniques for writing effectively for different purposes.

**Recommendation 3:**

**Teach students to become fluent with handwriting, spelling, sentence construction, typing, and word processing.**

- Teach young writers how to hold a pencil and how to form letters fluently and efficiently.
- Teach students to spell words correctly.
- Teach students to construct sentences for fluency, meaning, and style.
- Teach students to type fluently and to use a word processor to compose.

**Recommendation 4:  
Create an engaged community of writers.**

- Participate as members of the community by writing and sharing writing with students.
- Give students writing choices.
- Encourage students to collaborate as writers.
- Provide students with opportunities to give and receive feedback throughout the writing process.
- Publish students' writing and extend the community beyond the classroom.

Adapted from Graham et al., 2012.

## Writing TEKS and Research-Based Recommendations

Use your English Language Arts and Reading TEKS Alignment chart to answer the questions.

### Allocating Daily Time

About what percentage of the grade 5 English Language Arts and Reading TEKS address the components of effective writing instruction (e.g., writing process, handwriting, conventions, spelling)?

- (a) 20 percent to 30 percent                      (c) 40 percent to 50 percent  
(b) 30 percent to 40 percent                      (d) 50 percent to 60 percent

What does your answer tell you about the time you should spend on teaching and having students practice writing as compared to teaching and having students practice reading?

### Teaching the Writing Process

Which steps of the writing process are students expected to learn about and practice in grade 5?

### Writing for a Variety of Purposes

What types of writing are students expected to learn about and practice in grades 3–6?

### Teaching Handwriting, Spelling, Sentence Construction, Typing, and Word Processing

In relation to handwriting, what should students be able to do by the end of fourth grade?

How many spelling expectations are in fifth grade?

What sentence types should students master by the end of fifth grade?

### **Creating a Community of Writers**

How often do the TEKS mention writing for an audience or reader? Highlight all uses of the words *audience* and *reader* across grades 3–6. In relation to which areas are these words mentioned?

Adapted from Graham et al., 2012.

## Integrating Writing Across the Curriculum

### Quick-Writes

Quick-writes are opportunities for students to write in different content areas, such as mathematics, science, and social studies. Quick writes can be read and discussed to monitor student progress and understanding.

Types of Quick-Writes	Example Prompts
<p><b>Previewing</b> Helps students and teachers determine prior knowledge</p>	<p>We are beginning a unit about energy. Write all the words you think of when you think of energy. You have one minute.</p> <p>Before we begin studying fractions, write two sentences describing what you already know about fractions.</p>
<p><b>Summarizing</b> Reflects knowledge and concepts learned during a lesson</p>	<p>We have been learning about force. Write a one-sentence definition of force.</p> <p>We have been discussing Harriet Tubman. Write a paragraph about why she should be considered an American hero.</p>
<p><b>Self-Assessing</b> Assesses and checks student understanding of important information</p>	<p>Today, we learned a lot of new information about musical instruments. Write one thing you are not sure you understand.</p> <p>Tell me in one or two sentences what the experiment taught you about magnetism.</p>

### In-Depth Writing Activities

Quick writes are just one type of writing activity to build into content area lessons. Here are a few other writing activities that help students process content area concepts more deeply.

- Silent conversations:** Like the “turn to a partner” activity, this strategy allows students to talk to one another about a question or concept but on paper (thus, silently), rather than orally. Students need paper or maybe even a dialogue journal to write and keep track of their conversations. To implement this strategy, stop a lesson and have students write a note to a fellow student about a question they have or a concept they are learning. After one to three minutes, have partners stop writing and swap notes. Then, give students another one to three minutes to read and respond silently to each other’s notes. Continue this note-writing and note-swapping process as many times as you see fit.
- Write around:** Similar to silent conversations, students write notes about what they are learning, but in this activity, students work in groups of three to five. Students write on a topic for one to three minutes until the teacher says, “Pass.” Then, students each pass their paper to the next person, who reads what the last person wrote, writes his or her initials in the margin, and begins writing until the teacher says, “Pass” again. The process continues until the teacher decides to stop the activity.

- **Double-column note-taking:** This writing strategy is similar to what is called “Cornell notes,” and it can be used during read-alouds, discussions, video watching, etc. Students first divide a piece of paper in half to create two columns and label each column. The first column is for students to write notes from the reading, discussion, or other lesson; the second is for students to respond or reflect on this information. For example, if the first column is labeled “Quotes From Video,” the second column might be labeled “My Thoughts” or “What It Means to Me.” As another example, the first column might be labeled “Addition Problem” and the second “My Solution.” Tell students what these notes will be used for. Will students use the notes to have a discussion after the lesson? Will they use the notes to write an essay? Will they use the notes later for some other purpose? Make sure to model how to fill in each column before students begin.
- **Nonstop write:** Stop during a lesson, display a prompt related to what students have been learning, and have students write as much as they can on the topic for three to five minutes nonstop. The focus is getting ideas down, not writing with correct punctuation or spelling. Tell students how you will use this writing. Will students use the writing to monitor their learning? Will students share the writing with a partner? Will you collect the writing to read?

### Content Journals and Learning Logs

A content journal is a place for students to record their questions, insight, confusion, and ideas about what they are learning. Journal entries are more extended than quick-writes.

Students can incorporate what they are learning and how they may use it. They can write scientific observations, results of experiments, descriptions of how to solve mathematics problems, plans for reports, or responses to questions that the class has brainstormed. Some students include drawings, charts, graphs, and time lines.

Students can choose a subtopic connected to the content, or they can respond to assigned topics from the teacher. Students can write in journals in the beginning or at the end of a lesson. Students can also write brief comments or pose questions during reading or a lesson.

Examples of journal entries in mathematics include the following:

- Creating an anchor chart to show the relationship between fractions and decimals
- Writing a tip to help students work division problems
- Writing a paragraph using mathematics terms from a content word wall

Adapted from Cunningham, 2002; Daniels, Zemelman, & Steineke, 2007; Moore, Moore, Cunningham, & Cunningham, 2010.



## Silent Conversation (Long Division)

Solve:  $598 \div 9 = \underline{\quad}$

<b>Step 1 Reasoning and Response:</b>	<b>Step 1:</b>
<b>Step 2 Reasoning and Response:</b>	<b>Step 2:</b>
<b>Step 3 Reasoning and Response:</b>	<b>Step 3:</b>
<b>Step 4 Reasoning and Response:</b>	<b>Step 4:</b>
<b>Step 5 Reasoning and Response:</b>	<b>Step 5:</b>

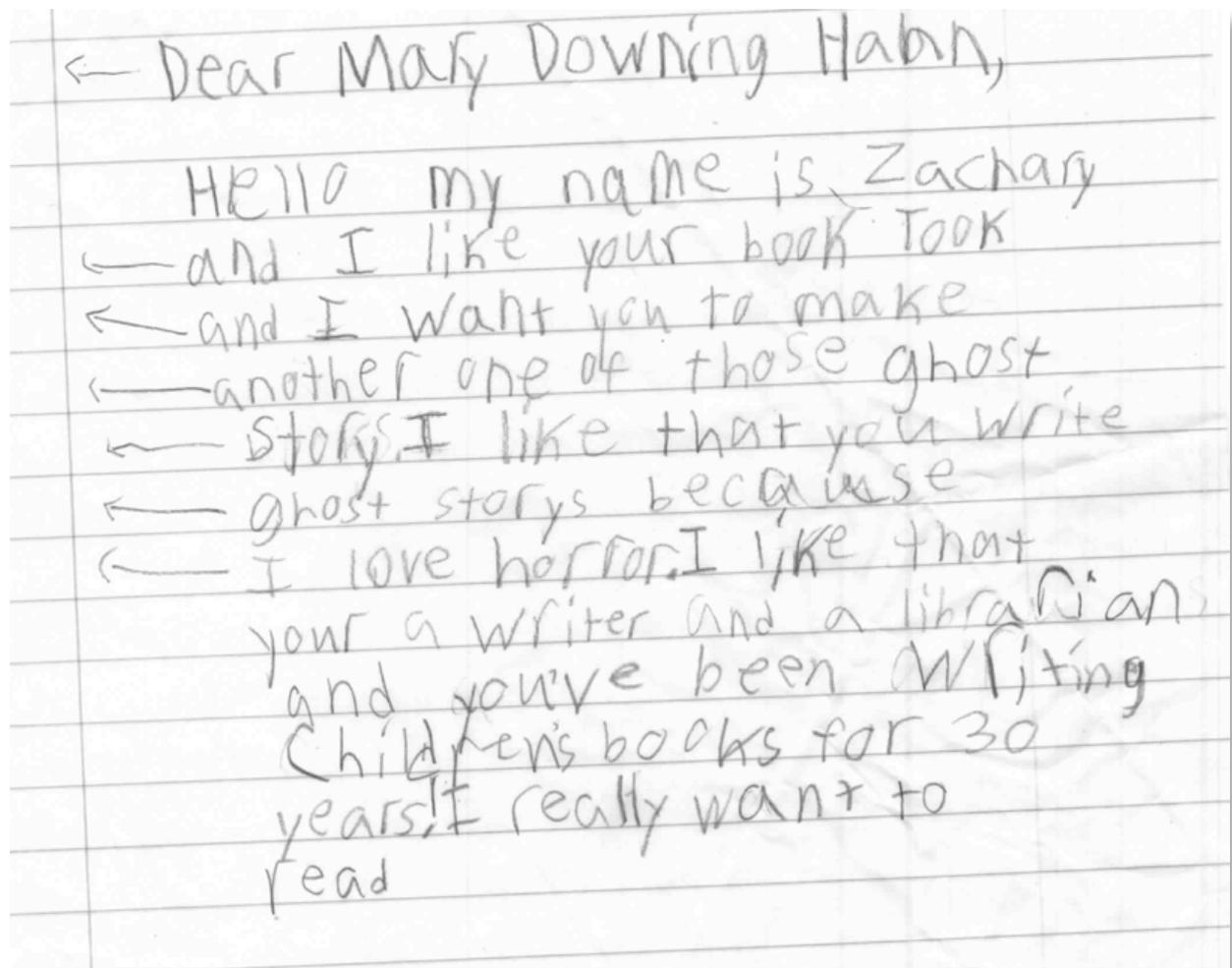


## Conversación silenciosa (División larga)

Resuelve:  $598 \div 9 = \underline{\quad}$

<b>1er paso—Razonamiento y respuesta:</b>	<b>1er paso:</b>
<b>2do paso—Razonamiento y respuesta:</b>	<b>2do paso:</b>
<b>3er paso—Razonamiento y respuesta:</b>	<b>3er paso:</b>
<b>4to paso—Razonamiento y respuesta:</b>	<b>4to paso:</b>
<b>5to paso—Razonamiento y respuesta:</b>	<b>5to paso:</b>

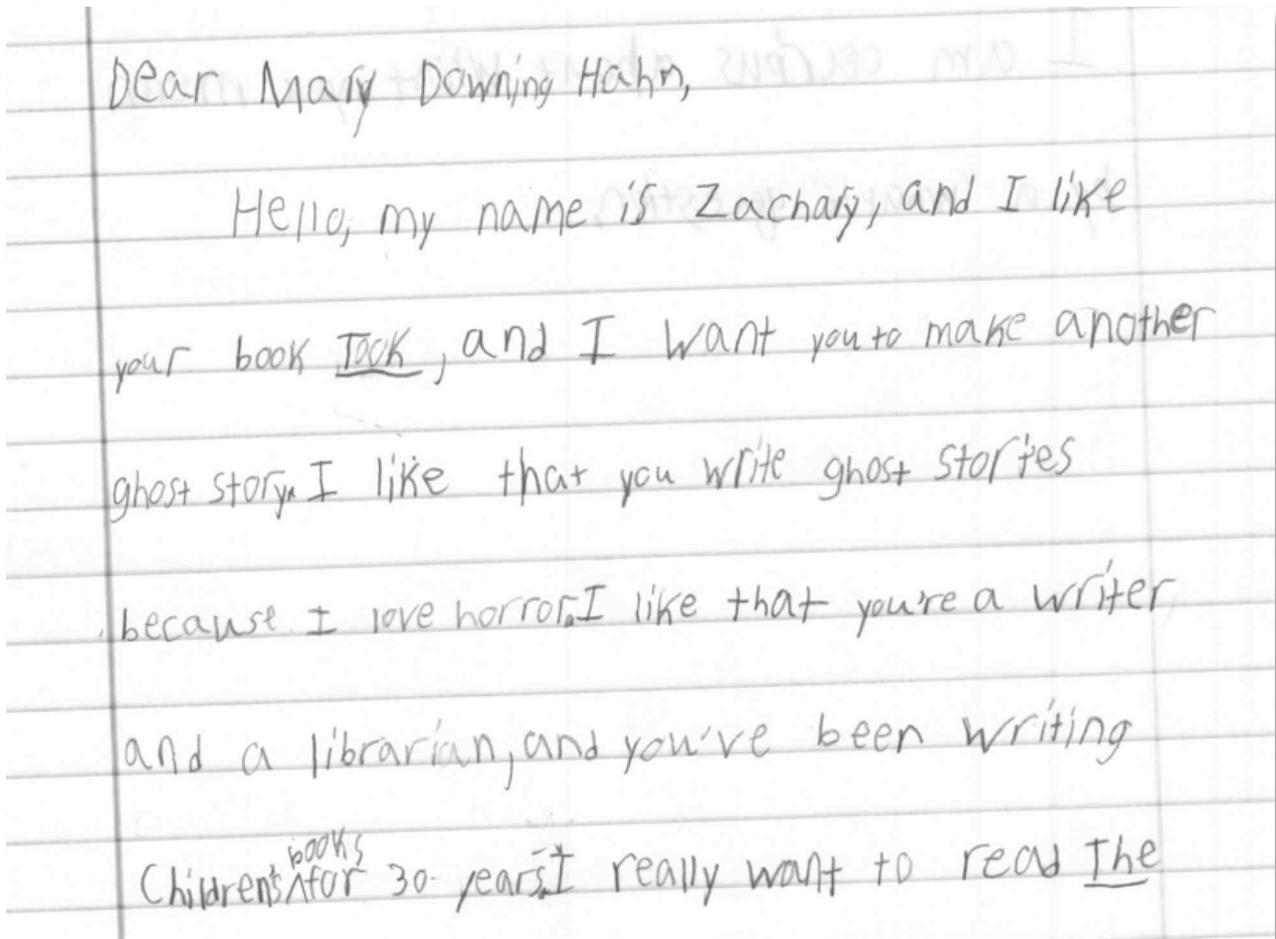
## The Presentation Effect: Handwriting Samples



Does it meet the handwriting expectations in the English Language Arts Reading TEKS? Circle YES or NO.

Writes from left to right?	YES	NO	Puts spaces between words?	YES	NO
Writes from top to bottom?	YES	NO	Puts spaces between sentences?	YES	NO
Writes legibly in script or cursive?	YES	NO	Leaves appropriate margins?	YES	NO

What does this writing sample tell you about this student as a writer? Would you say he is a struggling writer?



Does it meet the handwriting expectations in the English Language Arts Reading TEKS? Circle YES or NO.

Writes from left to right?	YES	NO	Puts spaces between words?	YES	NO
Writes from top to bottom?	YES	NO	Puts spaces between sentences?	YES	NO
Writes legibly in script or cursive?	YES	NO	Leaves appropriate margins?	YES	NO

The same student wrote both of these samples. Does your opinion of his writing ability change based on the second version?

NOTE: Both samples are rough drafts. After writing the first one, the student conferenced with the teacher. She told him that even though it was a rough draft, he should follow conventions they had been taught. She reminded him about margins, double-spacing, and writing in his best handwriting. She asked him to rewrite the draft. The second one is the rewritten draft.

## Guidelines for Teaching Handwriting



### 1. Show students how to hold a pencil.

Students should learn to hold a pencil comfortably between their thumb and forefinger with it resting on their middle finger.

Make sure to form letters the same way that students should form them. Sometimes, we have developed our own inefficient methods for writing letters, and we do not want to transfer these bad habits to our students' writing.

Do not allow students to continue to grip their pencil incorrectly. The picture on the left shows what happens when teachers do not take the time to correct a student's pencil grip. This student is in third grade. Poor pencil grips lead to illegible handwriting and fatigue.

### 2. Model efficient and legible letter formation.

Students need to see how each letter is written. Correct letter formation allows students to write both legibly and fluently.

Model correct letter formation on the board or document camera. Form letters the same way that students should form them. Sometimes, we have developed our own inefficient methods for writing letters, and we do not want to transfer these bad habits to our students' writing.

### 3. Provide multiple opportunities for students to practice effective letter formation.

Students should practice writing their letters both out of context and within the context of writing words and sentences.

Have students say the name of the letter before they write it. As they make progress, have students write groups of letters (e.g., two to five letters). Have students say the letter names before they write them.

During this practice, monitor students' pencil grip and letter formation closely. Provide immediate feedback to students when you see incorrect letter formation. Do not allow bad habits to form.

Make sure that students practice both uppercase and lowercase letter formation. Lowercase letters are much more prevalent in our writing system than uppercase letters, yet students often get more practice with uppercase letters.

Once students have learned how to correctly form a letter, they should practice writing this letter multiple times every day. Once students have learned the entire alphabet, they should practice writing it, especially the lowercase version, at least once a day.

**4. Use scaffolds, such as letters with numbered arrows showing the order and direction of strokes.**

Each student should have a desk plate with letters that have numbered arrows showing the order and direction of strokes.

Use handwriting paper with a dashed line in the middle. This paper helps students see where to begin and end the formation of certain letters, especially lowercase ones.

You can create handwriting worksheets with both of these elements for free at this website:  
[www.handwritingworksheets.com](http://www.handwritingworksheets.com)

**5. Have students practice writing letters from memory.**

Students should not only copy letters, words, and sentences, but also practice writing them from memory.

For example, show students the letter with the arrows. Then, cover it and have them write the letter from memory.

Gradually increase the amount of time the letter is covered before students are allowed to write it.

**6. Provide handwriting fluency practice to build students' automaticity.**

Just like other skills, students need to build automaticity with handwriting.

A simple activity is having students copy a sentence with specific letters in it repeatedly for a certain time period (e.g., three minutes). Afterward, they can count the number of letters they wrote. Students can do this activity with the same sentence three or four times in a week and compare or even graph their number of letters to see their improvement.

**7. Practice handwriting in short sessions.**

Like other motor skills, it's good to practice handwriting in brief, distributed sessions (e.g., practicing a letter five or six times).

Have students practice handwriting in both the whole group and teacher-led small groups so you can ensure correct pencil grip and letter formation and provide immediate feedback.

Adapted from Berninger et al., 1997; Berninger et al., 2006; Denton, Cope, & Moser, 2006; Graham et al., 2012; Graham, Harris, & Fink, 2000; Graham & Weintraub, 1996.

# Sentence Activities for Building Syntactic Knowledge

## Model Sentences

Use model sentences to teach specific syntactic elements such as parts of speech, punctuation, or capitalization. You can also use model sentences to teach more sophisticated linguistic elements such as rhyme, alliteration, or sensory language.

Find model sentences in texts that you or your students are reading or writing. Teach your students to become sentence detectives. In planning to teach a convention, find it in your own or your students' reading or writing. Show the sentence and talk about it. Ask students to analyze its interesting features. Scaffold students in discussing how these features relate to meaning.

Next, to extend this knowledge, have students find sentences with similar syntactic patterns. For example, if you are teaching exclamation marks, have students watch for exclamation marks in texts that they're reading or that you're reading aloud to them. When you find a sentence that fits the pattern, write it on a sentence strip. Collect sentences on a model sentence wall that you and students can add to and use.

Teach students to correct errors in sentences. Change one feature that you've taught in a model sentence (e.g., change a period to a question mark). Then discuss how the change affects meaning.

We can use the Spanish term "oraciones modelo" to teach this concept and implement this activity in the bilingual classroom.

## Sentence Anagrams

Segment a sentence into single words and have students arrange the words to make a complete sentence. Avoid capitalizing any of the words or including any punctuation, so that students can add these elements after they build the sentence.

HINT: Put the words on individual note cards for students to manipulate. As an additional scaffold, write words from different parts of speech in different colors (e.g., nouns red, verbs blue).

We can use the Spanish translation "anagramas de oraciones" when practicing this activity in the bilingual classroom..

## Expanding or Elaborating Sentences

Start with an original sentence. Have students add words, phrases, and clauses to provide more details and expand the sentence.

### Guidelines

Have students identify the subject and predicate in the sentence.

Have students answer questions related to the predicate.

- Did what...?

- How...?
- When...?
- Where...?
- Why...?

Have students answer questions related to the subject.

- Who or what...?
- Which...?
- What kind of...?

Use the responses to these questions to expand on their original sentence.

### Sample Routine 1

1. Write phrases on index cards that answer the questions *who* (or *what*), *did what*, *when*, *where*, and *why*. Use different-colored cards for each type of phrase. See page 3 of this handout for examples.
2. Place students in small groups.
3. Give each group a set of cards that contains the different types of phrases.
4. Have the group arrange the phrases into complete sentences.
5. Ask students to identify the type of phrase on each card.

OPTIONAL ACTIVITY: Put all the phrases on white index cards. Have students sort the phrases into categories: *who* (or *what*), *did what*, *when*, *where*, and *why*. Have students build sentences using one phrase from each category.

### Sample Routine 2

1. Write the original sentence on a sentence strip and put it in a pocket chart.
2. Model how to fill out the chart on page 4 of this handout for the sentence.
3. Transfer your responses in the chart to sentence strips and put them in the pocket chart.
4. Have students help you move the sentence strips around the original sentence to come up with a more detailed sentence.
5. Place students in small groups.
6. Give the groups another sentence or have them come up with their own original sentence.
7. Have students fill out the chart on page 4.

8. Have students transfer their responses on the chart to sentence strips.
9. Students can then move the sentence strips around the original sentence to come up with a more detailed sentence.
10. Have each group share their expanded sentence.

### Example Phrases and Key Words

Who or What?	Did What?	When?	Where?	Why?
one small square	has been spinning slowly	in 1885	on the mountains	because...
the rocky region	posed a problem	throughout the day	in the beaker	in order to...
a special citizen	was drawn with care	yesterday afternoon	at the center	so...
many thick, human cheek cells	read a line plot	after the election	near the edge	since...
expanded forms	form clouds	during the process	through the Arctic waters	unless...
distribution maps	clearly features the formations	for weeks and weeks	under the microscope	if not agreed upon
tiny droplets of condensed water	would change the way of life	at the last moment	among the possible solutions	if conditions are right
ordered pairs	write the division sentence	as time ran out	across the rocky terrain	
various trade agreements	is greater than the circumference	at approximately 8:40	beneath the surface	
the conscientious student	slowly carries messages	ahead of today	between the points	
		while calculating		
		later		
		before		

## Sentence Expansion

ORIGINAL Sentence	
<b>Expand the Predicate</b>	
How?	
When?	
Where?	
Why?	
<b>Expand the Subject</b>	
Who or what?	
Which?	
What kind of?	
FINAL Sentence	

Adapted from Anderson, 2005, 2007; Greene, 2000; Moats & Hennessy, 2010; Saddler, 2009, 2012.

## Expandiendo oraciones

Empiece con la oración original. Pida a los estudiantes que añadan palabras, frases, o cláusulas para dar más detalles y expandir la oración.

### Reglas generales:

Pida a los estudiantes que identifiquen el sujeto y el predicado.

Pida a los estudiantes que contesten las preguntas relacionadas al predicado.

- ¿Qué le pasó a....?
- ¿Cómo...?
- ¿Cuándo...?
- ¿Dónde...?
- ¿Por qué...?

Pida a los estudiantes que contesten las preguntas relacionadas al sujeto.

- ¿Quién o qué?
- ¿Cuál...?
- ¿Qué clase de...?

Utilice las respuestas a estas preguntas para agrandar o ampliar la oración original.

### Ejemplo de rutina 1

1. Escriba en tarjetas frases que contesten las preguntas: *quién o qué, qué hizo, cuándo, dónde, y por qué*. Utilice diferentes colores de tarjetas para cada frase.
2. Organice a los alumnos en pequeños grupos.
3. Entregue a cada grupo de estudiantes un grupo de tarjetas que contenga diferentes tipos de frases.
4. Pida al grupo que organice las frases en oraciones completas.
5. Después pida a los estudiantes que identifiquen el tipo de frase en cada tarjeta.

**Actividad opcional:** Ponga todas las frases en tarjetas blancas. Pida a los estudiantes que categoricen las tarjetas dependiendo de que tipo de frase es: *quién o qué, qué hizo, cuándo, dónde, y por qué*. Pida a los estudiantes que formen oraciones, utilizando una frase de cada categoría.

### Ejemplo de rutina 2

1. Escriba la oración original en una tarjeta larga para oraciones y colóquela en un tablero con bolsillos.

2. Demuestre cómo completar la tabla que se presenta más adelante para esta oración.
3. Transfiera sus respuestas a tarjetas largas y colóquelas en el tablero con bolsillos.
4. Pida a los estudiantes que le ayuden a mover las tarjetas largas alrededor de la oración original para crear una oración con más detalles.
5. Organice a los alumnos en pequeños grupos.
6. Entregue a los grupos otra oración o pídale que escriban ellos su propia oración original.
7. Pida a los estudiantes que completen la tabla presentada.
8. Pida a los estudiantes que transfieran sus respuestas de la tabla a tarjetas largas.
9. Los estudiantes pueden poner las tarjetas largas alrededor de la oración original para crear una oración con más detallada.
10. Pida que cada grupo comparta su nueva oración.

### Ejemplos de frases y palabras clave

Qué o quién	Qué hizo	Cuándo	Dónde	Por qué
el discurso	cabalgó	durante todo el día	en la plaza principal	porque...
pequeñas gotas de agua	siguen desapareciendo	a la media noche	bajo el microscopio	para...
los animales en peligro de extinción	forman nubes se abrió al público	durante los últimos años el mes pasado	en África en Nueva York	debido... con motivo de... sin embargo...
la princesa	fue escuchado	a las 9:30 am	hasta la cueva	
la exhibición				

## The Writing Process

Writing Stage	Procedures
<p><b>Planning</b></p> <ul style="list-style-type: none"> <li>Selecting topics, generating ideas, and organizing ideas and related concepts to write about</li> <li>Determining purpose, audience, and writing form</li> </ul>	<ul style="list-style-type: none"> <li>Think</li> <li>Brainstorm</li> <li>Create webs or maps of ideas</li> <li>Read related information</li> <li>List ideas</li> <li>Make and organize notes</li> <li>Outline important points to include</li> <li>Set goals for writing</li> </ul>
<p><b>Drafting</b></p> <ul style="list-style-type: none"> <li>Putting planning ideas into writing</li> <li>Reading and rereading to determine whether writing makes sense</li> <li>Conferencing with teacher and peers to discuss and review writing</li> </ul>	<ul style="list-style-type: none"> <li>Have writing materials ready</li> <li>Get ideas down</li> <li>Concentrate on meaning and content</li> <li>Skip lines and write on one side of page</li> <li>Circle unfamiliar words</li> <li>Label: “Work in Progress”</li> <li>Follow planning organizer</li> <li>Remember that first drafts are not perfect</li> </ul>
<p><b>Revising</b></p> <ul style="list-style-type: none"> <li>Making content changes discussed during conferences</li> <li>Changing text to clarify or enhance meaning</li> </ul>	<ul style="list-style-type: none"> <li>Conference with peer and/or teacher</li> <li>Reread, reword, rewrite for clearer meaning</li> <li>Refine word choice and sentence structure</li> <li>Use self-revising checklist</li> </ul>
<p><b>Editing</b></p> <ul style="list-style-type: none"> <li>Correcting punctuation, capitalization, grammar, and spelling</li> <li>Conferencing with teacher or peer to proofread and edit</li> </ul>	<ul style="list-style-type: none"> <li>Reread</li> <li>Proofread</li> <li>Check spelling, capitalization, punctuation, and grammar</li> <li>Use peer-editing and/or self-editing checklists</li> </ul>
<p><b>Sharing or publishing</b></p> <ul style="list-style-type: none"> <li>Preparing and sharing writing on a regular basis</li> <li>Celebrating accomplishments</li> </ul>	<ul style="list-style-type: none"> <li>Display for others to read in class and in school</li> <li>Read work to others</li> <li>Write to others (e.g., pen pals)</li> <li>Make own books</li> <li>Write for class newsletter, local newspaper, or children’s magazines</li> <li>Write reports or plays to read to class</li> </ul>

Adapted from Bos & Vaughn, 2002; Bromley, 1998; Cunningham & Allington, 1999; Graham et al., 2012; Gunning, 2002.

## El proceso de escritura

Etapa	Procedimientos
<p><b>Planear</b></p> <ul style="list-style-type: none"> <li>• Seleccionar temas, generar ideas y organizar ideas y conceptos relacionados al tema del escrito</li> <li>• Determinar el propósito, la audiencia, y el tipo de texto a escribir</li> </ul>	<ul style="list-style-type: none"> <li>• Pensar</li> <li>• Realizar una lluvia de ideas</li> <li>• Crear mapas y listados de ideas</li> <li>• Leer información relevante al tema</li> <li>• Tomar y organizar notas</li> <li>• Identificar importantes puntos para escribir</li> <li>• Establecer objetivos para el escrito</li> </ul>
<p><b>Escribir un borrador</b></p> <ul style="list-style-type: none"> <li>• Poner las ideas por escrito</li> <li>• Leer y volver a leer para determinar si el escrito tiene sentido</li> <li>• Realizar una conferencia con el maestro/a o con compañeros para revisar el escrito</li> </ul>	<ul style="list-style-type: none"> <li>• Tener materiales para escribir listos</li> <li>• Escribir las ideas</li> <li>• Concentrarse en el significado y el contenido del escrito</li> <li>• Saltar un renglón al escribir y escribir solo en un lado de la hoja</li> <li>• Circular palabras desconocidas</li> <li>• Marcar el escrito como “En proceso”</li> <li>• Utilizar el organizador gráfico utilizado para la planeación</li> </ul>
<p><b>Revisar</b></p> <ul style="list-style-type: none"> <li>• Cambiar el contenido del texto escrito de acuerdo a la discusión anterior (la conferencia)</li> <li>• Modificar el escrito para aclarar o mejorar el significado</li> </ul>	<ul style="list-style-type: none"> <li>• Releer y volver a escribir para aclarar significado.</li> <li>• Utilizar una lista de control para la auto-revisión</li> <li>• Realizar otra conferencia para revisar el escrito si es necesario</li> </ul>
<p><b>Editar</b></p> <ul style="list-style-type: none"> <li>• Corregir la puntuación, la gramática y la ortografía</li> <li>• Realizar una conferencia con la maestra o compañero para buscar errores y corregirlos</li> </ul>	<ul style="list-style-type: none"> <li>• Volver a leer</li> <li>• Buscar errores y revisar el escrito</li> <li>• Revisar y corregir ortografía, puntuación, uso de mayúsculas y gramática</li> <li>• Utilizar listas de control para auto-editar el escrito y listas de control para que otros editen</li> </ul>
<p><b>Publicar</b></p> <ul style="list-style-type: none"> <li>• Preparar el texto escrito para compartir con los demás regularmente</li> <li>• Celebrar los logros de escritura</li> </ul>	<ul style="list-style-type: none"> <li>• Exhibir los escritos para que otros los puedan leer en el salón y en la escuela</li> <li>• Leer el trabajo a otros</li> <li>• Escribir cartas, notas a otros</li> <li>• Escribir sus propios libros</li> <li>• Escribir para el boletín informativo del salón o de la escuela, para el periódico local o para revistas para niños</li> <li>• Escribir reportes u obras de teatro para el salón</li> </ul>

Adapted from Bos & Vaughn, 2002; Bromley, 1998; Cunningham & Allington, 1999; Graham et al., 2012; Gunning, 2002.

## Ideas for Supporting Student Planning

### Create a Supportive Planning Environment

- Allow students to take risks with their writing.
- Be enthusiastic about planning for writing.
- Allow students to set up their own writing space.
- Provide choice in students' writing topics.
- Have students help and provide feedback to one another during the planning process.
- Have students share their works in progress with one another.

### Provide Planning Activities

- Have students gather information on the topic from multiple sources.
- Have students brainstorm everything they know or want to know about a topic.
- Use graphic organizers to organize information before writing.
- Generate questions to answer or to focus discussion and planning.

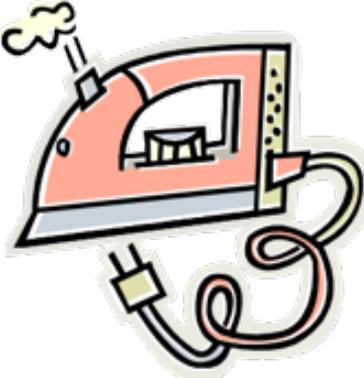
### Use Inquiry to Engage Students

- Examine objects for certain characteristics to describe, compare, or contrast.
- Conduct experiments and use the findings as the basis for writing.
- Observe certain phenomena to write about.
- Explore another person's perspective to derive a narrative or expository text.

### Teach Planning Strategies Explicitly

- Model and scaffold strategy use until students can apply the strategies on their own.
- Make strategy learning an interactive process among the teacher and students.
- Support students in gaining the knowledge and skills necessary to implement strategies effectively.
- Differentiate instruction in strategy use to meet students' various needs.
- Understand that some students need more time to master a strategy than other students.
- Motivate students to continue to use strategies consistently on their own.
- Teach students how to self-regulate when using a strategy (e.g., monitor their use of the strategy, develop an awareness of the difficulties in using the strategy).
- Help students to use a strategy flexibly by understanding when, where, and why the strategy is most helpful.

## Planning Conference Guide

<p style="text-align: center;"><b>I am the Writer</b></p>  <p style="text-align: center;">I have bright ideas!</p>	<p style="text-align: center;"><b>I am the Partner</b></p>  <p style="text-align: center;">I help iron out those ideas!</p>
<p><b>Planning for My Purpose</b></p> <p>Explain your purpose for writing.</p> <p>Answer any questions your partner asks.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Purpose</b></p> <p>Decide whether the writer has a clear purpose for writing.</p> <p>Suggest a possible purpose and help the writer make changes if necessary.</p>
<p><b>Planning for My Audience</b></p> <p>Describe your audience.</p> <p>Answer any questions your partner asks.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Audience</b></p> <p>Decide whether the writer really understands the audience.</p> <p>Suggest possible audiences and new audience characteristics.</p>
<p><b>Planning for My Content</b></p> <p>Explain your main ideas to your partner.</p> <p>Describe how you plan to elaborate on each main idea.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Content</b></p> <p>Listen as the writer shares the ideas.</p> <p>Decide whether the ideas make sense.</p> <p>Suggest new ways to elaborate.</p>
<p><b>Planning for My Form</b></p> <p>Share your organization plan with your partner.</p> <p>Answer any questions your partner asks.</p> <p>Make a note of suggestions.</p>	<p><b>Planning for the Form</b></p> <p>Look and listen as the writer describes the plan.</p> <p>Decide whether the form is clear and fits the writing purpose.</p> <p>Suggest new ways to organize.</p>

## Guía para la conferencia de planeación

<p><b>Yo soy el escritor</b></p>  <p>¡Tengo ideas brillantes!</p>	<p><b>Yo soy la pareja</b></p>  <p>¡Yo ayudo a mejorar esas ideas!</p>
<p><b>Planear el objetivo</b></p> <p>Explica tu objetivo o propósito para escribir</p> <p>Contesta las preguntas que tu pareja tenga.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear el objetivo</b></p> <p>Decide si el escritor tiene un objetivo claro para escribir.</p> <p>Sugiere un posible objetivo y ayuda al escritor a hacer cambios si es necesario.</p>
<p><b>Planear para mi audiencia</b></p> <p>Describe tu audiencia.</p> <p>Contesta las preguntas que tu pareja tenga.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear para la audiencia</b></p> <p>Decide si el escritor realmente entiende la audiencia a la que se dirige su texto.</p> <p>Sugiere diferentes audiencias y las características de nuevas audiencias si es necesario.</p>
<p><b>Planear el contenido</b></p> <p>Explica las ideas principales a tu pareja.</p> <p>Describe cómo piensas desarrollar cada idea principal.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear el contenido</b></p> <p>Escucha cuando el escritor te explique las ideas.</p> <p>Decide si las ideas tienen sentido.</p> <p>Sugiere nuevas maneras para desarrollar las ideas.</p>
<p><b>Planear la estructura del texto</b></p> <p>Explica la organización de tu texto a tu pareja.</p> <p>Contesta las preguntas que tu pareja tenga.</p> <p>Anota las sugerencias que te haga tu pareja.</p>	<p><b>Planear la estructura del texto</b></p> <p>Observa y escucha mientras el escritor te describe la organización de su texto.</p> <p>Decide si la estructura del texto está clara y corresponde al objetivo para escribir.</p> <p>Sugiere nuevas maneras para organizar el texto.</p>



## Teaching Revising Strategies

### Set clear, meaningful goals for writing tasks.

Make sure that students understand their purpose for writing and the audience.

To make a writing task more meaningful, have students focus on writing for a specific audience.

For students to revise successfully, they must compare the text they've written to the text they intended to write. Having such intentions implies having specific goals for a piece of writing.

### Ensure that students receive feedback on their writing from you and their peers.

Conference with students about their writing to provide individual feedback.

### ENGLISH

Ideas for Complimenting Writing	Questions and Suggestions to Improve Writing
The beginning of your paper is effective because...	Could you add a sentence at the beginning to get the reader's attention?
This part pulls the reader in because...	I got confused in the part about...
You explained this effectively by...	Could you add an example to show...?
The order you used in this paper works because...	Your paper might make more sense if you rearranged...
You used several details to describe _____, including...	Could you add more information about...?
The dialogue in this story makes it more interesting.	You might add dialogue here to...
Your use of the word _____ works well here because...	Could you use a different word for _____ because...
The facts you chose work well because...	You could leave this part out because...
This example was a good choice because...	Is there an example you could use to illustrate...?
The ending of your paper is effective because...	You might add one more sentence at the end to...
Your [story/essay] made me [feel/think]...	There's quite a bit of repetition at this part. How can we fix that?

**SPANISH**

<b>Ideas para elogiar el texto</b>	<b>Preguntas y sugerencias para mejorar el texto</b>
El inicio de tu texto es efectivo porque...	¿Podrías añadir una oración al principio del texto que capture la atención del lector?
Esta parte captura la atención del lector porque...	Me confundí en la parte sobre...
Tú explicaste este punto efectivamente porque...	¿Podrías añadir un ejemplo para mostrar o explicar ...?
El orden de tus ideas en este texto funciona porque ...	Tu texto podría tener más sentido si tú reorganizaras...
Utilizaste varios detalles para describir _____ incluyendo....	¿Podrías añadir más información sobre...?
El diálogo que escribiste en esta historia la hace más interesante.	Podrías añadir diálogo aquí para...
La palabra _____ funciona bien en esta parte porque...	¿Podrías añadir una palabra diferente a _____ para...?
Los hechos que escogiste funcionan bien porque...	Podrías eliminar esa parte porque....
Poner este ejemplo fue una buena decisión porque...	¿Puedes utilizar un ejemplo para explicar esta parte?
El final de tu texto es efectivo porque...	Podrías añadir una oración extra al final del texto para ...
Tu historia o texto me hace sentir o pensar...	Repites la misma idea en esta parte. ¿Cómo podemos arreglar esto?

Allow students to discuss each other's writing. Research shows that students learn from revising others' writing and from receiving feedback from their fellow writers.

When students peer revise, provide specific criteria to evaluate each other's writing. Using a rubric with these criteria may be helpful. (See the next point.)

**Teach how to use specific criteria to evaluate writing and how to revise based on those criteria.**

Revision requires students to evaluate their own writing, which is difficult. Giving students specific evaluation criteria supports this process.

Model how to use evaluation criteria by displaying texts with particular types of problems and discussing how to apply the criteria to revise each text.

Evaluation criteria may be specific to a particular genre, or they could apply more generally across genres. For example, criteria specific to expository writing might include, “Is the thesis clearly stated?” or “Are there at least two clear reasons supporting the thesis?” Specific criteria that could apply across genres include, “Did I use good transition words?” or “Is anything confusing?”

Provide rubrics with specific criteria for students to use when revising others’ or their own writing. See examples on the next two pages.

**ENGLISH****Sample rubric for narrative writing**

Score each question:			
	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is the place where the story takes place clear?	1	2	3
Is the time when the story takes place clear?	1	2	3
Is the main character clearly described?	1	2	3
Are other characters clearly described?	1	2	3
Is there a clear beginning of the story?	1	2	3
Is there a clear middle of the story?	1	2	3
Is there a clear ending to the story?	1	2	3
Is my story entertaining to read?	1	2	3

**Sample rubric for expository writing**

Score each question:			
	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is the thesis clearly stated?	1	2	3
Are there at least two clear reasons supporting the thesis?	1	2	3
For each reason, are specific evidence or examples provided?	1	2	3
Is there a clear conclusion that restates the thesis in a different way?	1	2	3
Is there repetition?	1	2	3
Is there anything in my essay that doesn't fit with my thesis?	1	2	3
Does my essay provide a unique perspective on the topic?	1	2	3

**Sample rubric for persuasive writing**

Score each question:			
	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is the position clearly stated?	1	2	3
Are there at least two clear reasons supporting the position?	1	2	3
For each reason, are specific evidence or examples provided?	1	2	3
Is the opposing position clearly stated?	1	2	3
Is the opposing position clearly refuted?	1	2	3
Is there a clear conclusion that restates the position in a different way?	1	2	3
Is there repetition?	1	2	3
Does anything in my essay not fit with my position?	1	2	3
Is my essay persuasive?	1	2	3

**Sample rubric to apply across genres**

Score each question:			
	1 = Needs revision	2 = OK	3 = Well done
Criteria	Feedback		
Is anything confusing?	1	2	3
Is there repetition?	1	2	3
Does anything in my writing not fit?	1	2	3
Are there gaps where I need to add more information or details?	1	2	3
Does my beginning draw in the reader?	1	2	3
Do I wrap up my writing effectively?	1	2	3
Did I use good transition words?	1	2	3
Do my ideas flow from one sentence to the next?	1	2	3

**SPANISH****Ejemplo de rúbrica con criterios específicos para analizar textos narrativos**

Puntuación para cada enunciado:                      1 = Necesita revisión    2 = Bien    3 = Excelente			
Criterios	Puntuación		
El lugar donde la historia tiene lugar esta claramente descrito.	1	2	3
El tiempo cuando la historia tiene lugar está claramente descrito.	1	2	3
El personaje principal está claramente descrito.	1	2	3
Los otros personajes también están claramente descritos.	1	2	3
Hay un principio claro en la historia.	1	2	3
Hay una parte media clara en la historia.	1	2	3
Hay un final claro en la historia.	1	2	3
La historia entretiene al lector.	1	2	3

**Ejemplo de rúbrica con criterios específicos para analizar textos expositivos**

Puntuación para cada enunciado:                      1 = Necesita revisión    2 = Bien    3 = Excelente			
Criterios	Puntuación		
La tesis está claramente enunciada.	1	2	3
Hay por lo menos dos razones claras que apoyan la tesis.	1	2	3
Para cada razón, hay evidencia específica o ejemplos dados.	1	2	3
Hay una conclusión clara que exponga la tesis de nuevo pero en una manera diferente.	1	2	3
Repetición de ideas – si la hay—benefician al texto.	1	2	3
Toda la información en el texto concuerda con la tesis.	1	2	3
Mi texto proporciona una perspectiva única sobre el tema.	1	2	3

**Ejemplo de rúbrica con criterios específicos para analizar textos persuasivos**

Puntuación para cada enunciado:                      1 = Necesita revisión    2 = Bien    3 = Excelente			
Criterios	Puntuación		
La posición a persuadir está claramente expuesta.	1	2	3
Hay por lo menos dos razones claras que apoyan la posición.	1	2	3
Para cada razón, hay evidencia específica o ejemplos dados.	1	2	3
La posición opuesta está claramente expuesta.	1	2	3
La posición opuesta está claramente refutada.	1	2	3
Hay una conclusión clara que exponga la posición de nuevo pero en una manera diferente.	1	2	3
Repetición de ideas – si la hay—benefician al texto.	1	2	3
Toda la información en el texto concuerda con la tesis.	1	2	3
Mi texto es persuasivo.	1	2	3

**Ejemplo de rúbrica con criterios específicos que se puede aplicar a varios géneros**

Puntuación para cada enunciado:                      1 = Necesita revisión    2 = Bien    3 = Excelente			
Criterios	Puntuación		
Toda la información está presentada claramente.	1	2	3
Repetición de ideas – si la hay—benefician al texto.	1	2	3
Toda la información en mi texto corresponde con mi tema y mi objetivo.	1	2	3
Toda la información o detalles necesarios están presentes en el texto.	1	2	3
El inicio del texto captura la atención del lector.	1	2	3
El texto termina con una conclusión efectiva.	1	2	3
Utilice palabras de enlace correctamente.	1	2	3
Las ideas fluyen de una oración a la otra correctamente.	1	2	3

**Integrate instruction in critical reading with evaluation and revision instruction.**

Critical reading and revising writing are similar. They both require the reader to evaluate writing and identify comprehension problems.

**Allow students to word process their writing when possible.**

Word processing alone does not necessarily improve students' revising abilities; however, allowing students to word process their writing can simplify the physical act of revising.

Word processing may motivate students to revise by removing a major revising deterrent—having to recopy a piece of writing by hand.

**Explicitly teach specific revision strategies.**

Teach and have students practice syntax revision techniques like sentence expansion for adding details and sentence combining for removing repetition and creating different types of sentences.

Research demonstrates that teaching students a specific strategy for revision can improve both their revising abilities and overall writing quality.

Research-based revision strategies include a combination of peer interaction, specific evaluation criteria, and self-regulation.

Sample revision strategy:

R = Read your essay aloud. Highlight where you think changes need to be made and ask yourself whether you need more ideas. (Use a star to show where you will add something.)

E = Evaluate the problems. Use the evaluation criteria.

V = Verbalize what you will do to fix the problems.

I = Implement the changes.

S = Self-check the one or two goals you set for yourself. Make other revisions based on these goals.

E = End by rereading and making any additional changes.

Adapted from Harris, Graham, Mason, & Friedlander, 2008; MacArthur, 2013; Saddler, 2012; Saddler & Graham, 2005.

## Editing Tools

### Self-Editing Checklist

	Yes	No	Edits Made
Does each sentence start with a capital letter?			
Does each proper noun (person's name, month, day, title, language, race, nationality, organization) start with a capital letter?			
Does each sentence end with a period, exclamation point, or question mark?			
Do possessive nouns and contractions have apostrophes?			
Do my subjects and verbs match? Does each sentence sound right?			
Did I use a dictionary and/or thesaurus to check my spelling?			
Did I circle words I think are misspelled?			
Do I have commas in the correct places (in lists, dates, and compound sentences)?			
Do I have quotation marks around dialogue?			

## Partner Editing Checklist

	Yes	No	Edits Made
Did my partner start each sentence with a capital letter?			
Did my partner start each proper noun (person's name, month, day, title, language, race, nationality, organization) with a capital letter?			
Did my partner end each sentence with a period, exclamation point, or question mark?			
Did my partner use apostrophes in each possessive noun and contraction?			
Did my partner match the subjects and verbs? Does each sentence sound right?			
Did my partner use a dictionary and/or thesaurus to check spelling?			
Did my partner circle words that may be misspelled?			
Did my partner put commas in the correct places (in lists, dates, and compound sentences)?			
Did my partner put quotation marks around dialogue?			

## Self-Proofreading Checklist

### Did I remember?

- Capitalization
- Punctuation
- Correct spelling
- Margins
- Indentation
- Neatness
- Complete sentences
- Beginning and ending of sentences or paragraphs
- Sentences in order

## Peer Editing Checklist

Author: \_\_\_\_\_

Editor: \_\_\_\_\_

	Yes	No
All sentences begin with a capital letter.		
Proper nouns are capitalized.		
All sentences end with a punctuation mark (period, question mark, exclamation point).		
All words that need apostrophes have them.		
All sentences are complete sentences.		
All of the words that might be misspelled are circled.		
All sentences that need commas have them.		
All dialogue has quotations marks around it.		

Adapted from Areglado & Dill, 1997; Bromley, 1998.

## Herramientas para editar textos

### Lista de control para auto-editar

	Si	No	Cambios hechos
Cada oración empieza con mayúscula.			
Cada sustantivo propio (nombres y apellidos de personas, ciudades, países, primera palabra en un título, organización) empieza con mayúscula.			
Cada oración termina con un punto, signo de admiración o signo de interrogación.			
Cada oración suena bien porque mi sujeto y mi verbo concuerdan.			
Utilicé el diccionario para revisar mi ortografía.			
Circulé las palabras que escribí incorrectamente.			
Utilicé comas apropiadamente (en listas y en oraciones compuestas).			
Utilicé el guión de diálogo para escribir diálogo.			

### Lista de control para editar con un compañero

	Si	No	Cambios hechos
Mi compañero empezó cada oración con mayúscula.			
Mi compañero empezó cada sustantivo propio (nombres y apellidos de personas, ciudades, países, primera palabra en un título, organización) con mayúscula.			
Mi compañero termino cada oración con un punto, signo de admiración o signo de interrogación.			
Mi compañero revisó que los sujetos y los verbos concuerden en cada oración.			
Mi compañero utilizó el diccionario para revisar la ortografía.			
Mi compañero circuló las palabras que escribió incorrectamente.			
Mi compañero utilizó comas apropiadamente (en listas y en oraciones compuestas).			
Mi compañero utilizó el guión de diálogo para escribir diálogo.			

## Lista de control para la auto-corrección

### Me acordé de:

- Mayúsculas
- Puntuación
- Ortografía correcta
- Márgenes
- Sangría
- Limpieza
- Oraciones completas
- Principios y finales de oraciones y párrafos
- Oraciones en orden

## Lista de control para editar el texto de un compañero

Autor: \_\_\_\_\_

Editor: \_\_\_\_\_

	Si	No
Todas las oraciones empiezan con mayúsculas.		
Los sustantivos propios empiezan con mayúsculas.		
Todas las oraciones terminan con un signo de puntuación (punto, signo de interrogación, signo de exclamación).		
Las palabras que necesitan acento lo tienen.		
Todas las oraciones son oraciones completas.		
Todas las palabras que pueden estar mal escritas están circuladas.		
Todas las oraciones que necesitan comas las tienen.		
El diálogo está escrito utilizando guiones de diálogo.		

Adapted from Areglado & Dill, 1997; Bromley, 1998.



## Video: Peer Conferencing and Editing

Revising Feedback Observed	Editing Elements Mentioned



## Gradual-Release Model for Writing Instruction

<b>I DO</b>	<p><b>HOOK:</b> Use text to invite participation.</p> <p><b>PURPOSE:</b> Tell what you will do.</p> <p><b>BRAINSTORM:</b> Invite writers to sketch or draw, list, talk, create word storms, and so on to generate ideas.</p> <p><b>MODEL:</b> Use a model text, your own writing, a picture, or sometimes a student sample to demonstrate a writing technique or strategy.</p>
<b>WE DO</b>	<p><b>SHARED OR GUIDED WRITING:</b> Writers actively take part in the modeled technique or strategy individually, in partnerships, or as a whole class through a shared writing experience. Writers use partner or group sharing, and the teacher has roving conferences to guide young writers.</p> <p><b>GRAPHIC ORGANIZER:</b> Select according to lesson focus and grade level.</p> <p><b>ANCHOR CHARTS:</b> Display teacher- and student-generated charts in the classroom.</p>
<b>YOU DO</b>	<p><b>INDEPENDENT WRITING:</b> Writers compose a new piece or return to a published piece to practice the modeled strategy.</p> <p><b>REFLECTION:</b> Reflection is an important step that helps students view themselves as writers. How did today's strategy work? What do I do well as a writer? What sets my writing apart from others? If I were to revise, what is one thing I would absolutely change, take out, or add?</p> <p><b>OPTIONAL STEPS—ANY OF THE ABOVE CAN BE REORDERED</b></p> <p><b>WRITE AND REFLECT AGAIN:</b> Writers rewrite their piece using the revision strategy from reflection. Writers ask themselves whether the piece is ready to be published.</p> <p><b>GOAL SETTING:</b> Writers set goals based on input from the teacher and peers.</p> <p><b>PUBLISH:</b> The teacher determines what will be published and what will go into a writing folder.</p>

## Steps for Teaching Writing Strategies

Instructional Step	Sample Vignette
<b>DEVELOP BACKGROUND KNOWLEDGE</b>	
<p>Ensure that students have the necessary skills and knowledge to use the strategy, including new vocabulary.</p>	<p>With the whole class, Mrs. Smith leads a discussion to review and expand what students know about the writing conventions that they need to check when editing their writing. Mrs. Smith lists the writing conventions on a chart. She incorporates a discussion of how to recognize misspelled words and capitalization and punctuation errors, how to apply the rules of grammar and spelling to their writing, and how to use a dictionary.</p>
<b>DISCUSS THE STRATEGY</b>	
<p>Explain the new strategy, noting how and when the strategy can be used with specific tasks.</p> <p>Encourage students to set a goal of learning the strategy and trying it when they write.</p>	<p>With the whole class, Mrs. Smith introduces the CUPS strategy. She lists the mnemonic and what each letter stands for: capitalization, usage, punctuation, and spelling. She explains how the strategy can help students edit their papers. She presents a set of questions that students can ask themselves as they use the strategy. She discusses the importance of self-monitoring to make sure that students use the strategy correctly in their writing. Mrs. Smith encourages all students to learn the strategy to help them edit their writing.</p>
<b>MODEL AND EXPLAIN THE STRATEGY</b>	
<p>Model and explain how to use the strategy. Think aloud while working.</p> <p>Present and explain examples and nonexamples to help students distinguish between the correct and incorrect ways to implement the strategy.</p>	<p>Mrs. Smith uses the overhead projector to model how to edit a story using the CUPS strategy. First, she thinks aloud as she works through each step of the strategy. She encourages students to ask questions and help her as she models the strategy.</p>

Instructional Step	Sample Vignette
<b>LEARN AND REMEMBER THE STEPS</b>	
<p>Have students work collaboratively to learn the steps of the strategy.</p>	<p>Mrs. Smith pairs students to review and recite the steps. Students create prompt (or cue) cards to remember each step and its corresponding question. With the whole class, Mrs. Smith reviews the steps. She purposefully skips a step to help students distinguish the right way to use the strategy when writing from the wrong way.</p>
<b>ENGAGE IN COLLABORATIVE PRACTICE</b>	
<p>Provide opportunities for students to try the new strategy.</p> <p>Scaffold learning, based on students' needs.</p> <p>Encourage students to think aloud and monitor their use of the strategy.</p>	<p>Mrs. Smith pairs students to work collaboratively. Each pair follows the steps of the CUPS strategy to edit their papers. Mrs. Smith monitors and provides support and feedback. She encourages students to ask questions to guide and check their progress. Mrs. Smith notices that most students need additional instruction on how to self-monitor their progress in using the strategy.</p> <p>She brings the group back together. Students brainstorm possible questions they can ask themselves to monitor their use of CUPS. Students pair up again and continue to use CUPS as they write. Mrs. Smith monitors and prompts students to follow the steps in the strategy.</p> <p>Over the next few days, students practice using the CUPS strategy. Mrs. Smith provides scaffolding. She works collaboratively with several students who need extra help.</p>
<b>ENGAGE IN INDEPENDENT PRACTICE</b>	
<p>Provide opportunities for students to use the new strategy on their own.</p> <p>Provide feedback and monitor students' writing progress as needed.</p>	<p>Mrs. Smith reviews the CUPS strategy with her students. She has her students independently use the CUPS strategy to edit their reports for social studies. She continues to monitor students' strategy use and provides appropriate feedback. With the whole class, Mrs. Smith discusses ways they can use the CUPS strategy in different types of writing, such as letter writing, summaries, and research reports.</p>

Adapted from Alley, 1998; Dorfman & Cappelli, 2009; Friend & Bursuck, 1999; Graham, Harris, & Troia, 2000; Harris et al., 2008; Harris, Schmidt, & Graham, 1997.



## Collaborative Writing

**Collaborative writing** helps students learn how to write and spell with teacher support by doing the following:

- Emphasizing a purpose for writing
- Building and activating background knowledge of the topic
- Encouraging students to repeat words aloud as they are written
- Encouraging students to say words slowly to hear individual sounds as words are spelled
- Incorporating word study to show the connections between sounds, letters, and spelling patterns
- Including rereading of the text after writing to model revision strategies and enhance comprehension
- Providing a model for future writing

### Shared Writing

Shared writing transforms students' spoken words into print.

Students narrate a story or message while the teacher records their words. Students do not do the handwriting themselves.

The teacher and students share what to write about and the rereading of the text.

The teacher identifies students' words by writing their names beside their contributions.

Shared writing can be displayed and reread by students throughout the year.

Shared writing activities provide a concrete demonstration of many print concepts and an awareness of words, their spellings, and the conventions of written language.

### Interactive Writing

Interactive writing is a scaffolded form of shared writing in which students “share” the pen as the words are written.

The teacher and students share what to write about, the actual writing of the words, and the rereading of the text.

The teacher writes known words and helps students write unknown words by identifying the sounds they hear. The teacher scaffolds and writes less and less of the text as the year progresses. The goal is for students to write independently.

Interactive writing can be used as a whole-group lesson, with small groups, or with individual students.

**Writing Aloud**

Writing aloud is similar to thinking aloud.

The teacher vocalizes thoughts while writing and asks students to assist at various times.

The teacher leads the discussion, encouraging students to contribute, expand, and sequence ideas.

The purpose of writing aloud is to demonstrate how to write different text structures.

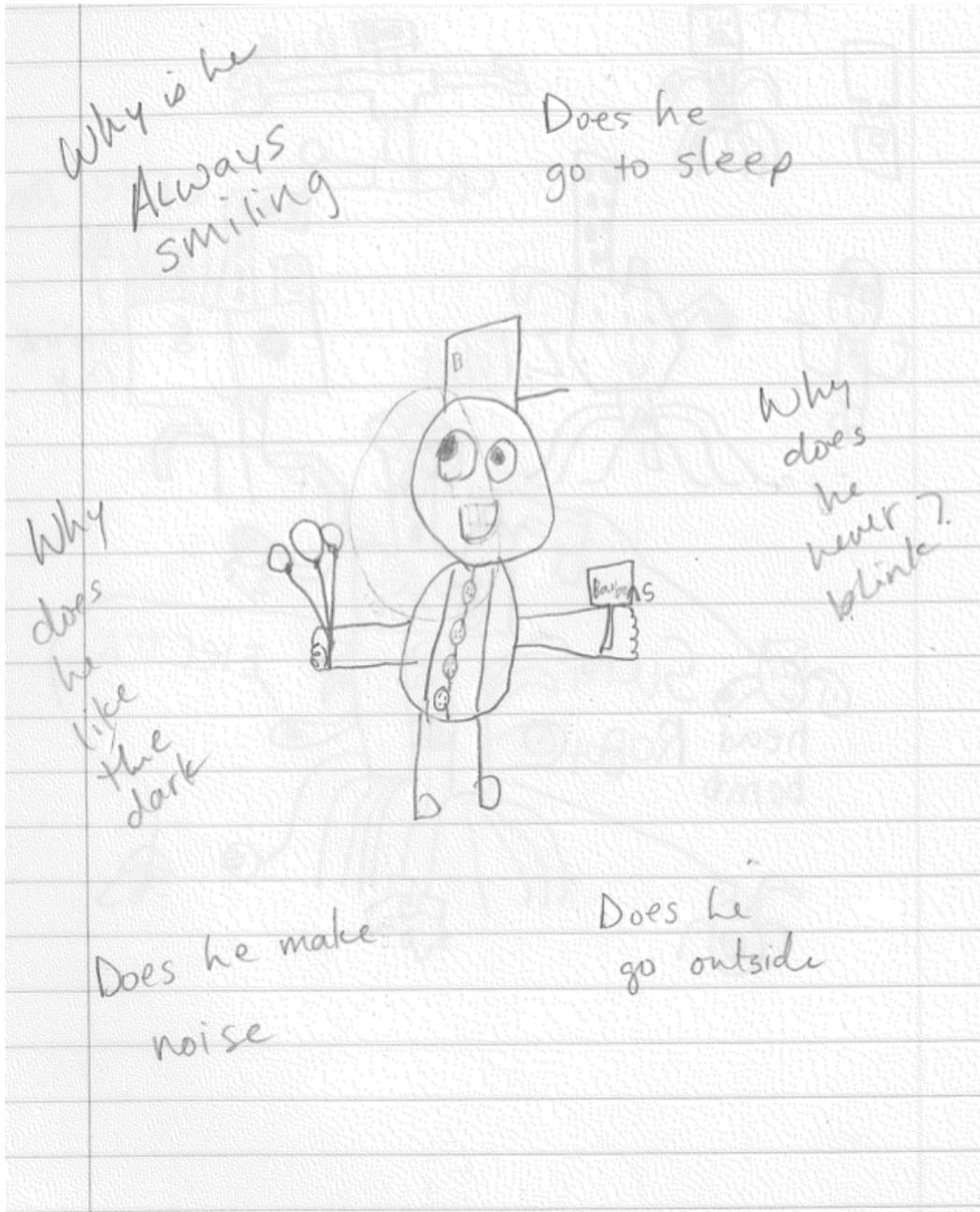
Writing aloud provides opportunities for students to learn how to select topics, organize ideas, and compose text.

Adapted from Button, Johnson, & Furgerson, 1996; Dorn, French, & Jones, 1998; Wiley, 1999.

## Importance of “We Do” for Teaching Writing

### Highly Scaffolded “We Do” Prewrite

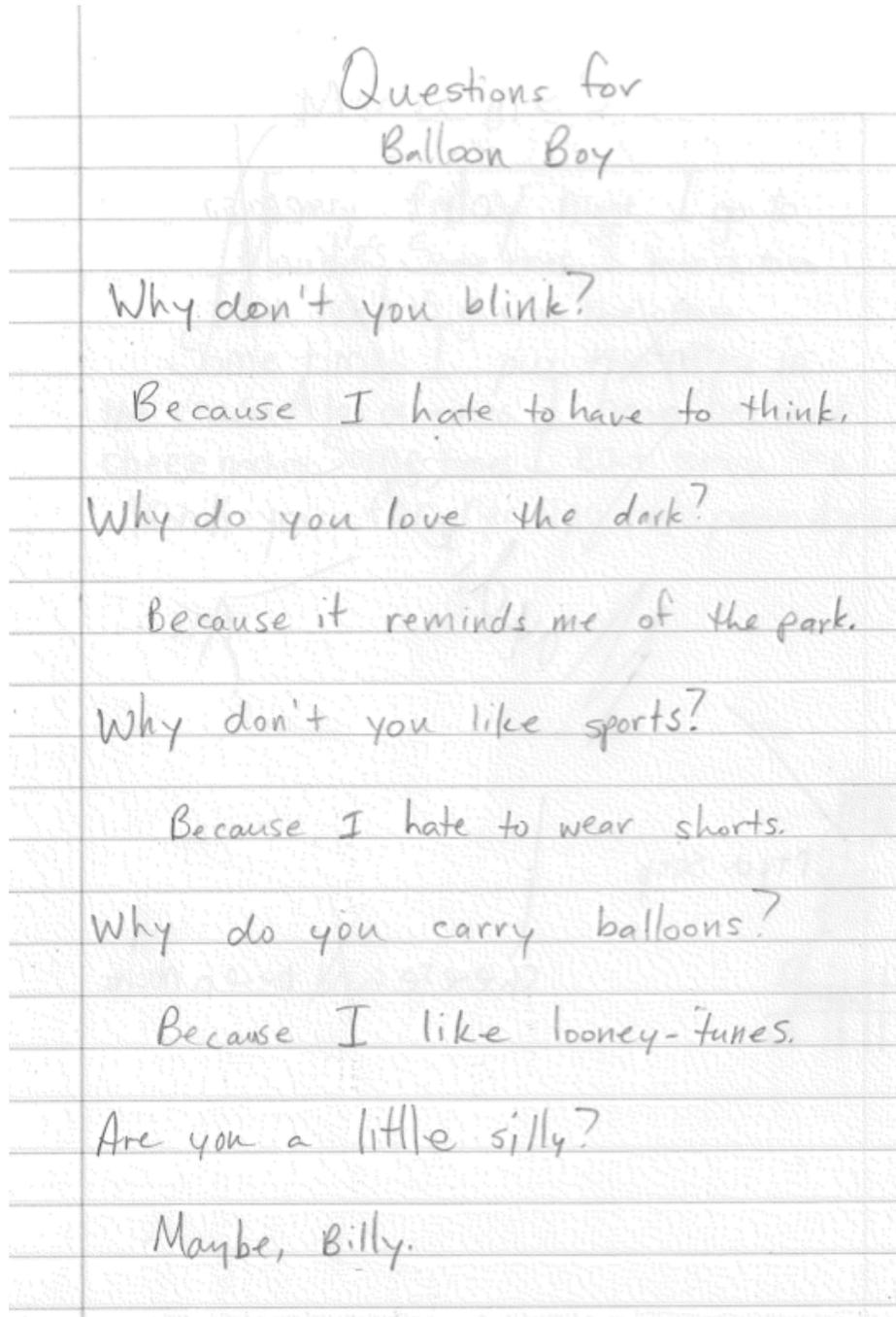
Zach, a second-grade student, spent almost six weeks trying to write something during his class’s poetry unit, but an examination of his poetry portfolio revealed blank page after blank page. His teacher decided to do a very scaffolded “We do” prewrite with Zach. Below is what Zach created during this prewriting activity. Notice that Zach drew the picture in the middle, and the teacher wrote the questions Zach brainstormed to ask his character (Balloon Boy).



Zach’s drawing of Balloon Boy and the teacher’s writing of Zach’s questions

### Highly Scaffolded “We Do” Draft

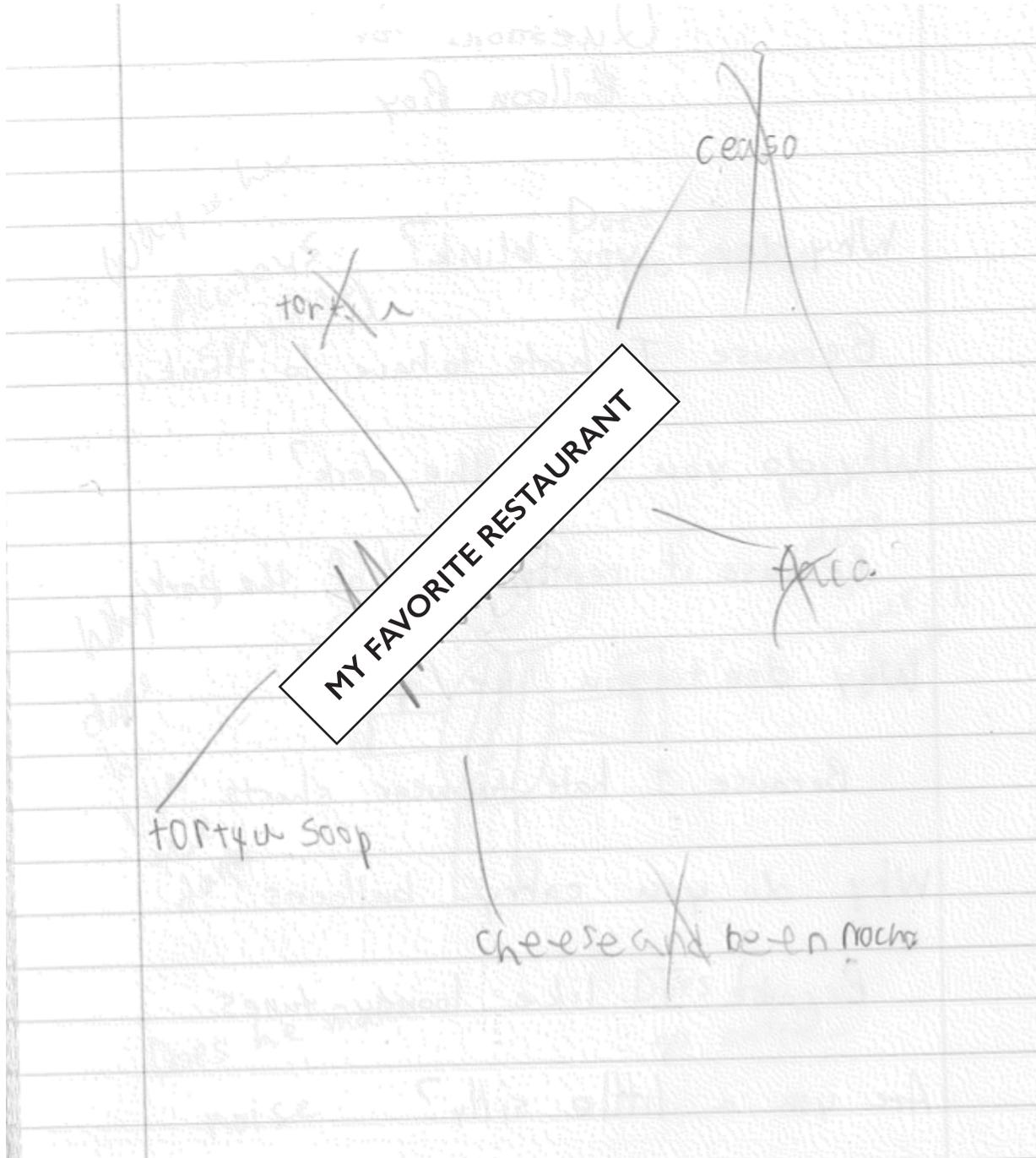
The teacher then suggested that they write a poem called “Questions for Balloon Boy.” Zach agreed that this would be a good title, and he started with the first question he wanted to ask Balloon Boy. When Zach came up with a question, the teacher wrote it. They would then work together to come up with the nonsense, rhyming response from Balloon Boy. The teacher decided to follow the *why-because* pattern because most of Zach’s questions started with *why*. They came up with the last question and response together.



Zach’s questions written by the teacher and Balloon Boy’s responses created by Zach and the teacher collaborating

**Less Scaffolded “We Do” Prewrite**

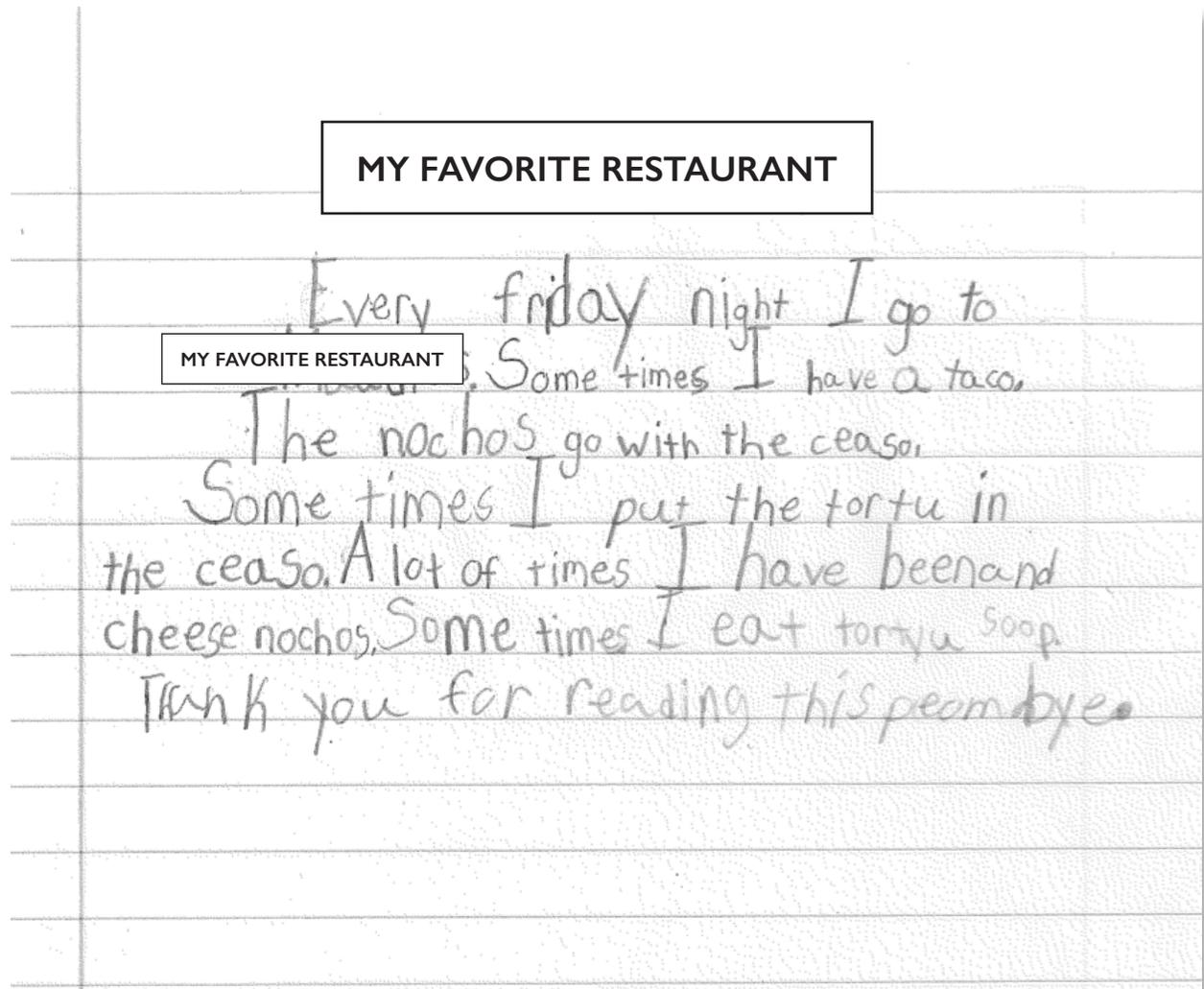
Zach asked whether he could write about his favorite restaurant that his family goes to every Friday night. The teacher said she thought that was a great idea and then asked him what he would write about in relation to the restaurant. Zach began to name off his favorite foods from the restaurant—queso, nachos, tortilla soup, etc. The teacher wrote the name of the restaurant on his paper, and Zach wrote all of his favorite foods around it.



The teacher's writing of Zach's idea and Zach's writing of brainstormed foods

**“You Do” Draft**

The teacher then asked Zach to use his brainstormed web to write a poem about his favorite restaurant. Zach asked whether the poem had to rhyme or sound a certain way, and the teacher said that it did not—he could write it any way he liked. Zach sat down and within 15 minutes created the following poem completely on his own.



Zach's ideas, Zach's writing, ZACH'S POEM

After six weeks of blank page after blank page, Zach produced two wonderful poems. The process illustrated here shows the power of the gradual-release model to support a student's writing.

## Writing Lesson: Creating a Descriptive Text

### Materials

- *The Important Book* by Margaret Wise Brown
- Sheet of chart paper with title “Important Things and People”
- Sheet of chart paper for webbing details
- Copies of “My Important Poem About \_\_\_\_\_” for you and each student (can be used in this lesson or later lessons)
- Sheet of chart paper with “My Important Poem About \_\_\_\_\_” for shared writing (if students aren’t ready to write with you on their own copy)

### Purpose

Students will learn how to brainstorm ideas and web details. The goal is for students to compose and prioritize memorable details as they write. Students will write details about a topic and sequence ideas to build organizational skills.

### Hook

Read a few of the poems from *The Important Book*. Discuss how the author took simple objects like a spoon or an apple and used details about them to create a descriptive piece of writing.

### Brainstorming and Planning

After reading some or all of *The Important Book*, point out the pattern the author used and how she used specific details to describe each object.

Call attention to the interesting verbs, nouns, and adjectives the author uses to write memorable details (for example, verbs: *hold, spoons, grows*; adjectives: *little, flat, hollow, green*; nouns: *spoon, fields, grass*).

Work with the class to brainstorm a list of “Important Things and People.” Write all ideas on the list. Then, choose one of the things or persons from the list to create an important poem about.

Using your chart paper with the web, have students help you brainstorm all of the details you can come up with for the thing or person.

### Modeling

Once you’ve completed the web, model for students how you decide the most important detail about the chosen thing or person. This important detail will be the one that goes at the beginning and end of your poem.

For example, if you choose to write about a person, talk about which detail describes that person best. Then, choose three or four other details you think are important to include in the poem.

### Graphic Organizers

- Brainstorm chart
- Web for brainstorming details

### Shared and Guided Writing

Tell students that they will help you use the chosen details from the web to create an important poem together. Give each student a copy of the “My Important Poem” frame from this handout. Put your own copy on the document camera.

Fill in the top blank with the thing or person you chose to write your poem about. Then, have students help you write the poem using the chosen details from your web. Start the poem with the most important detail you identified. Create the rest of the poem using the other details. As you write, ask students for their input and model how you put ideas together in interesting ways and with effective words. End the poem with the same detail that you started with.

Have students read the poem aloud with you to evaluate how it sounds and make sure it makes sense.

### Independent Writing

Have students create a picture to go with the important poem you wrote together. You may want to post the poem and illustrations on a bulletin board for students to practice reading to build fluency.

You can use this frame across any content area—math, science, social studies, etc.—and have students write important poems about concepts, people, and things they are learning about. (See examples in this handout.)

### Reflection

Guide self-reflection through key questions such as “What did you notice about today’s strategy?”

Ask additional questions, depending on students’ proficiency and the purpose of the lesson.

### Optional Step: Write and Reflect Again

To model the revision step of the writing process, you may want to revisit your important poem with students the next day. You may want to model adjusting the words and sentences. You can also model the editing process, looking for spelling, capitalization, and punctuation mistakes. Revision and editing are steps to take before publishing any piece of writing.

## Anchor Chart: *The Important Book*

The important thing about

\_\_\_\_\_

is \_\_\_\_\_.

It \_\_\_\_\_.

It \_\_\_\_\_.

It \_\_\_\_\_.

But the important thing about

\_\_\_\_\_

is \_\_\_\_\_.

## Example Anchor Chart

The important thing about

a simple machine

---

is it makes everyday life easier.

It can be a gear.

It can be a lever.

It can be a wheel and axle.

But the important thing about

a simple machine

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is it makes everyday life easier.

## Sample Student Models

### **Pablo**

The important thing about me is I am inventive. I can help you have more fun in your life. I will make true friends with you. I will answer your difficult questions. But the important thing about me is I am inventive.

### **Karaline**

The important thing about the world is that we live in it. It has dark green trees. It has grey pipes that run underground. It has happy teachers that teach children to read and write. But the important thing about the world is that we live in it.

### **William**

The important thing about Mom is that she cooks us dinner. She feeds our dogs. She pays her cable, electric, and food bills. She takes us on walks to the park. But the important thing about Mom is that she cooks us dinner.

# My Important Poem About

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The important thing about \_\_\_\_\_

is \_\_\_\_\_

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But the important thing about \_\_\_\_\_

is \_\_\_\_\_

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Adapted from Arkansas Department of Education, 2001; Brown, 1949; Dorfman & Cappelli, 2009; Kingore, 2000.

# Lección de escritura: Creando un texto descriptivo

## Materiales

- *Mi montón de monstruos* por Anita Pouroulis
- Hoja de papel grande para hacer lluvia de ideas para describir un monstruo
- Copia de un organizador gráfico para realizar lluvia de ideas para cada estudiante

## Objetivo

Los estudiantes aprenderán cómo realizar una lluvia de ideas para describir algo. El objetivo es que los estudiantes creen y prioricen los detalles importantes y significativos cuando escriben. Los estudiantes escribirán detalles sobre un tema o algún concepto u objeto y secuenciarán estas ideas para desarrollar habilidades de organización.

## Gancho

Lea el libro *Mi montón de monstruos* por Anita Pouroulis. Este libro cuenta la historia de una niña que vive en una casa llena de monstruos que hacen travesuras. Por ejemplo, el monstruo llamado Scrapadapadocus Tentacular le encanta comer los restos de la comida que se quedan en los platos y vive en el fregadero. Discuta con los estudiantes cómo el autor describe a los diferentes monstruos por las cosas que hacen y cómo hacen sentir al personaje principal. Tenga presente que este libro tiene palabras que pueden ser regionalismos y que tienen que ser explicados a los estudiantes si son desconocidos.

## Lluvia de ideas/planeación

Después de leer el libro, hable con los estudiantes sobre las descripciones de cada monstruo. Explique cómo la autora selecciona palabras descriptivas para decir cómo es cada monstruo. Por ejemplo, utiliza sustantivos muy específicos como *portazo*, *desagüe*, *intenciones*, etc., y adjetivos interesantes como *descarado*, *mezquino*, *inmenso*, *escurridizo*, *hambriento*, etc.

Explique que van a crear un libro colaborativo similar al libro que se leyó donde cada uno de ellos va a crear y describir un monstruo. Pero antes de eso van a crear un monstruo todos juntos como demostración. Realice una lluvia de ideas sobre los diferentes monstruos que pueden existir similares a los que están en el libro. Por ejemplo, el monstruo de las alergias y el monstruo de la vergüenza. Escriba todos los monstruos en una red para lluvias de ideas. Después escoja uno para describir.

Ahora, realice otra lluvia de ideas para que los estudiantes le digan todos los detalles de ese monstruo. ¿Qué hace? ¿Dónde se esconde? ¿Cómo asusta a las personas? ¿Cómo se divierte? ¿Cómo se llama? Por ejemplo: el monstruo de las alergias te hace estornudar, hace que los ojos te lloren, te pica la nariz, y a veces hace que te salgan ronchitas en la piel. Es necio, molesto, inconsiderado e inoportuno.

### **Demostración**

Después de realizar esa última lluvia de ideas, demuestre a los estudiantes cómo decidir el detalle más importante del monstruo que se escogió. El detalle más importante es el que describe la característica más importante del monstruo.

Por ejemplo, para el monstruo de las alergias, discuta qué es lo que describe a ese monstruo de la mejor manera: el monstruo de las alergias es inconsiderado e inoportuno porque ataca cuando estás afuera y te hace sentir muy incómodo. Después, escoja tres o cuatro detalles que sean importantes para describir al monstruo de las alergias.

### **Organizador gráfico**

Red para lluvia de ideas

### **Escritura compartida y guiada**

Trabajando junto con los estudiantes, escriba un párrafo describiendo al monstruo elegido. Explique cómo escribió la idea principal y los detalles. Por ejemplo:

#### **Alergin, el monstruo de las alergias**

**Alergin, el monstruo de las alergias, es inconsiderado e inoportuno porque hace que tu cuerpo se sienta mal cuando estás afuera. Cuando Alergin ataca puede ser que tus ojos lloren o que tu nariz te pique. También puede hacer que estornudes mucho. Además puede causarte ronchas en la piel. Alergin vive en el aire y siempre está listo para atacar.**

### **Escritura independiente**

Después los estudiantes pueden para describir a su propio monstruo independientemente o en parejas. Primero deben completar una lluvia de ideas sobre un monstruo y luego escoger los detalles para escribir en orden de importancia. Pida a los estudiantes que hagan un dibujo para acompañar a su monstruo. Puede hacer un libro colaborativo con las descripciones de los monstruos de todos los estudiantes.

A los estudiantes de grados menos avanzados se les puede dificultar más escoger la idea principal para describir al monstruo. Ayude tanto como sea necesario.

### **Reflexión**

Guíe una auto-reflexión utilizando preguntas como: ¿Qué fue lo que notaste con esta estrategia?

Haga preguntas adicionales dependiendo del nivel de los estudiantes.

**Paso adicional: Escribir y reflexionar de nuevo**

Para demostrar el paso de revisión del proceso de escritura, usted puede volver a leer estos párrafos el siguiente día para hacer ajustes. Usted puede demostrar cómo hacer cambios a las oraciones y cómo editar el texto corrigiendo ortografía, uso de mayúsculas y puntuación. Revisar y editar son pasos que se necesitan realizar antes de publicar cualquier escrito.

Adapted from Arkansas Department of Education, 2001; Brown, 1949; Dorfman & Cappelli, 2009; Kingore, 2000.



## Different Forms of and Purposes for Writing

Purpose	Forms or Genres
<p><b>Writing to describe</b> Detailed writing about a person, place, process, or experience</p>	<ul style="list-style-type: none"> <li>• Character sketches</li> <li>• Brochures</li> <li>• Descriptions of people, places, etc.</li> </ul>
<p><b>Writing to convey feelings or express inner thoughts</b> Illustrations often as a first step</p>	<ul style="list-style-type: none"> <li>• Journals, including personal journals, response journals, dialogue journals, and buddy journals</li> <li>• Personal narratives</li> <li>• Letters</li> <li>• Poems</li> </ul>
<p><b>Writing to narrate</b></p> <ul style="list-style-type: none"> <li>• Includes an introduction, a sequence of events, and a conclusion</li> <li>• May use dialogue</li> </ul>	<ul style="list-style-type: none"> <li>• Narratives</li> <li>• Sequels</li> <li>• Newscasts</li> <li>• Skits</li> <li>• Obituaries</li> <li>• Biographies</li> </ul>
<p><b>Writing to explain, inform, or provide factual information</b> Can involve research skills, and use of webs, concept maps, illustrations, and Venn diagrams</p>	<ul style="list-style-type: none"> <li>• Notes</li> <li>• Messages</li> <li>• Reports</li> <li>• Letters</li> <li>• Essays</li> <li>• Lists</li> <li>• Interviews</li> <li>• Character descriptions</li> </ul>
<p><b>Writing to persuade</b> Attempts to form or change a reader's opinion</p>	<ul style="list-style-type: none"> <li>• Letters</li> <li>• Essays</li> <li>• Book reviews</li> <li>• Advertisements and product descriptions</li> <li>• Travel guides</li> </ul>

## Examples of Techniques Within the Four Purposes of Writing

Purpose	Technique	How Students Can Use the Technique	Grade Range
Describe	Sensory details	Use the five senses, as applicable. Consider the following questions: <ul style="list-style-type: none"> <li>• What did I see? How did it look?</li> <li>• What sounds did I hear?</li> <li>• What did I touch? How did it feel?</li> <li>• What could I smell?</li> <li>• What did I taste?</li> </ul>	K–3
		Narrate	Story grammar
Inform	Report writing		In older grades, expand the strategy in the following ways: <ul style="list-style-type: none"> <li>• Tell the story from the point of view of a character other than the main character.</li> <li>• Add an interesting or surprising twist to the story.</li> </ul>
		Complete a KWL chart, which shows the following: <ul style="list-style-type: none"> <li>• What I <b>K</b>now</li> <li>• What I <b>W</b>ant to know</li> <li>• What I <b>L</b>earned</li> </ul> <p>In the KWL chart, gather appropriate information through the following processes:</p> <ul style="list-style-type: none"> <li>• Brainstorm. (What do I know about the topic?)</li> <li>• Extend brainstorming. (What do I want to know about the topic? What other information would be helpful to learn about the topic?)</li> <li>• Gather additional information and add to the chart. (What have I learned? Did I list anything during brainstorming that was inaccurate and needs to be crossed off the chart?)</li> </ul> <p>Review the KWL chart and circle the most important ideas to include in the report.</p> <p>Develop an outline, showing which ideas will be included in the report.</p> <p>Continue planning while writing, gathering new information and adding to the outline as needed.</p> <p>Implement each aspect of the plan.</p>	1–6

Purpose	Technique	How Students Can Use the Technique	Grade Range
Persuade or analyze	STOP	Before writing, <b>STOP</b> to do the following: <ul style="list-style-type: none"> <li>• Suspend judgment.</li> <li>• Take sides.</li> <li>• Organize ideas.</li> <li>• Plan to adjust while writing.</li> </ul>	4–6
	DARE	DARE to check the writing to be sure I have done the following: <ul style="list-style-type: none"> <li>• Developed a thesis</li> <li>• Added details to support the thesis</li> <li>• Rejected arguments on the other side</li> <li>• Ended with a strong conclusion</li> </ul>	
	TREE	As I write, I will do the following: <ul style="list-style-type: none"> <li>• Tell what I believe. (State a topic sentence.)</li> <li>• Provide three or more <b>Reasons</b>. (Why do I believe this?)</li> <li>• End it. (Wrap it up right.)</li> <li>• Examine. (Do I have all my parts?)</li> </ul>	2–3
		In older grades, expand the strategy by replacing the Examine step with Explain reasons. (Say more about each reason.)	4–6

Adapted from Bromley, 1998; Graham et al., 2012; Harris et al., 2008.

## Diferentes formas y propósitos para escribir

Propósito	Formas o géneros
<p><b>Escribir para describir</b></p> <p>Un texto detallado sobre una persona, un lugar, un proceso o una experiencia</p>	<ul style="list-style-type: none"> <li>• Descripciones de personajes</li> <li>• Folletos</li> <li>• Descripciones de personas, lugares, etc.</li> </ul>
<p><b>Escribir para transmitir sentimientos o expresar pensamientos</b></p> <p>Generalmente e utilizan ilustraciones como primer paso</p>	<ul style="list-style-type: none"> <li>• Diarios: diarios personales, diarios de diálogo, diarios con amigos, etc.</li> <li>• Narrativas personales</li> <li>• Cartas</li> <li>• Poemas</li> </ul>
<p><b>Escribir para narrar</b></p> <ul style="list-style-type: none"> <li>• Incluye una introducción, una secuencia de eventos, y una conclusión</li> <li>• Se puede utilizar diálogo</li> </ul>	<ul style="list-style-type: none"> <li>• Narrativas</li> <li>• Reporte de noticias</li> <li>• Obras de teatro</li> <li>• Secuelas o continuaciones</li> <li>• Obituarios</li> <li>• Biografías</li> </ul>
<p><b>Escribir para explicar, informar, o proporcionar información y hechos</b></p> <p>Puede incluir habilidades de investigación, y uso de diagramas, mapas conceptuales, ilustraciones y diagramas de Venn.</p>	<ul style="list-style-type: none"> <li>• Notas</li> <li>• Mensajes</li> <li>• Reportes</li> <li>• Cartas</li> <li>• Ensayos</li> <li>• Listas</li> <li>• Entrevistas</li> <li>• Descripciones de personajes</li> </ul>
<p><b>Escribir para persuadir</b></p> <p>Intentos para formar o cambiar la opinión del lector</p>	<ul style="list-style-type: none"> <li>• Cartas</li> <li>• Ensayos</li> <li>• Reseña de libros</li> <li>• Publicidad y descripciones de productos</li> <li>• Guías turísticas o guías de viaje</li> </ul>

## Ejemplos de estrategias para utilizarse en cuatro propósitos para escribir

Propósito	Estrategias	Cómo pueden los estudiantes usar la estrategia	Grados
Describir	Detalles sensoriales	Utiliza los cinco sentidos. Considera las siguientes preguntas: <ul style="list-style-type: none"> <li>• ¿Qué fue lo que vi? ¿Cómo se veía?</li> <li>• ¿Qué sonidos escuché?</li> <li>• ¿Qué fue lo que toqué? ¿Cómo se sentía?</li> <li>• ¿Qué fue lo que podía oler?</li> <li>• ¿Qué fue lo que probé?</li> </ul>	K–3
Narrar	Estructura de la historia	Considera las siguientes preguntas al escribir una historia: <ul style="list-style-type: none"> <li>• Quiénes son los personajes principales?</li> <li>• ¿Cuándo ocurre la historia?</li> <li>• ¿Dónde ocurre la historia?</li> <li>• ¿Qué es lo que quieren hacer los personajes principales?</li> <li>• ¿Qué pasa?</li> <li>• ¿Cómo termina la historia?</li> <li>• ¿Cómo se sienten los personajes principales?</li> </ul>	1–3
		En grados más avanzados, se puede extender la estrategia de la siguiente manera: <ul style="list-style-type: none"> <li>• Cuenta la historia desde el punto de vista de otro personaje diferente al personaje principal</li> <li>• Añade algo inesperado o algún cambio interesante a la historia</li> </ul>	4–6
Informar	Escribir reportes	Completa un diagrama SQA: <ul style="list-style-type: none"> <li>• Lo que Sé</li> <li>• Lo que Quiero saber</li> <li>• Lo que Aprendí</li> </ul> Recolecta información siguiendo estos pasos para completar el diagrama SQA: <ul style="list-style-type: none"> <li>• Lluvia de ideas – ¿Qué es lo que sé sobre el tema?</li> <li>• Lluvia de ideas extendida - ¿Qué es lo que quiero saber sobre el tema? ¿Qué otra información sería útil para aprender sobre el tema?</li> <li>• Recolecta información y añádela al diagrama - ¿Qué he aprendido? ¿Apunté algo durante la lluvia de ideas que no estaba correcto y que se necesita cambiar en el diagrama?</li> </ul> Revisa el diagrama SQA y circula las ideas más importantes para incluir en el reporte. Realiza un esquema del reporte que muestre las ideas más importantes que van a ser incluidas en éste. Continúa planeando mientras escribes, recolectando nueva información y añadiéndola al esquema como sea necesario. Implementa cada paso del plan.	1–6

Propósito	Estrategias	Cómo pueden los estudiantes usar la estrategia	Grados
Persuadir o analizar	STOP	Antes de escribir, detente un momento para planear tu escrito utilizando los siguientes pasos de la estrategia llamada en inglés “ <b>STOP</b> ”: <ul style="list-style-type: none"> <li>• Suspende juicio – deja de juzgar</li> <li>• Toma una posición</li> <li>• Organiza las ideas</li> <li>• Planea y ajusta al escribir</li> </ul>	4–6
	DARE	Al terminar un escrito, atrévete a utilizar la estrategia llamada en inglés “ <b>DARE</b> ” para revisar el texto y asegurarte que has hecho lo siguiente: <ul style="list-style-type: none"> <li>• Desarrollar una tesis</li> <li>• Añadir ideas que apoyan la tesis</li> <li>• Rechazar argumentos contrarios</li> <li>• Escribir una conclusión sólida</li> </ul>	
	TREE	Al escribir, utiliza la estrategia llamada en inglés “ <b>TREE</b> ” para organizar un texto siguiendo estos pasos: <ul style="list-style-type: none"> <li>• Tesis presentada en una oración temática</li> <li>• Razones presentadas para apoyar mi idea</li> <li>• Ensayo terminado con una conclusión sólida</li> <li>• Ensayo examinado para ver si tengo todas las partes necesarias</li> </ul>	2–3
		En grados más avanzados, los pasos pueden ser los siguientes: <ul style="list-style-type: none"> <li>• Tesis presentada en una oración temática</li> <li>• Razones presentadas para apoyar mi idea</li> <li>• Ensayo terminado con una conclusión sólida</li> <li>• Explico mis razones dando más información</li> </ul>	4–6

Adapted from Bromley, 1998; Graham et al., 2012; Harris et al., 2008.

## Writing Lesson: Using Behaviors and Dialogue to Develop a Character

### Materials

- *Chicken Sunday* by Patricia Polacco
- Copy of Character Think Sheet for each student (page 4 of this handout)
- Students' individual writer's notebooks
- Large Character Think Sheet graphic organizer on chart paper

### Objective

Characters are important to most narrative texts. Often, however, we do not think critically about our characters or why we should include characters with specific traits or attributes. This lesson helps students think more deeply about characters, including real-life people. This lesson teaches how to provide character details by describing how a character acts and what he or she says.

### Hook

Show students the large Character Think Sheet on chart paper.

“Let’s talk about characters. How do authors help us learn about their characters?”

Discuss how authors portray characters through descriptions of their behaviors, thoughts, words, relationships, emotions, etc.

“We read *Chicken Sunday* as an introduction to our unit on culture and how it affects who we are. Now, let’s read a few pages to focus on Mr. Kodinski and what we learn about him from his behaviors and words.”

### Modeling With a Text

Before starting the lesson, use sticky notes to mark places in *Chicken Sunday* where you want to talk about Mr. Kodinski’s behaviors or words. Here are some suggestions:

- Page where Mr. Kodinski yells at the children: “You there,” he yelled. “Why do you kids do things like this?” and “All I want to do is live my life in peace. I’m calling your grandmother.” (exasperated by children’s negative behavior)
- Page where the children give him the eggs: “Spaseeba,” he said softly. That means “thank you” in Russian. “Pysansky eggs!” he said as he looked closely. “I haven’t seen these since I left my homeland.” (came from another country, misses some of its traditions, and is grateful to the children for bringing him the eggs)
- Page where the children have tea with him: “I tell you this,” he said thoughtfully. “These eggs are as beautiful as my hats.” and “It is almost Easter,” he went on to say. “I’m sure

that people would love these eggs. Set up a table and sell them right there in my shop!”  
(modest and generous)

- Page where Mr. Kodinski gives the children the hat: ...he came out from the back room holding a beautiful hatbox...gift-wrapped! “Keep your money, children,” he said softly. “I have seen Miss Eula admire this. It is for her, isn’t it?” (generous and perceptive)

Read each page with a sticky note and ask guiding questions for students to help you fill out the Character Think Sheet for Mr. Kodinski. For example, after you read the first page with a sticky note, you might ask the following.

“How did Mr. Kodinski feel about the children hitting his door with eggs? Do you think this is the first time this kind of thing has happened? How do you know?”

Have students discuss in partners and then share with the whole group.

“What do Mr. Kodinski’s words tell you about him?”

Have students discuss in partners and then share with the whole group. As students share, fill in the graphic organizer. (See the example on page 5 of this handout.)

Continue this same process until the entire graphic organizer is filled in. Use the completed graphic organizer to discuss Mr. Kodinski’s general character, based on what the author tells us about him.

## Modeling

Model filling in the graphic organizer for yourself as a character in a story.

“Mr. Kodinski is a real person who made the children in the story learn something about life. That’s why Ms. Polacco included him in her book. Now, I want to plan my own story with a character with some specific attributes. I will plan a story about myself!”

Use the same graphic organizer but fill it out in reverse. First, fill in the Character Attribute in each square. Then, describe something you have done or thought that demonstrates that attribute. The following is an example of how this part of the lesson might sound.

“One attribute about myself is that I am honest. I try to tell the truth, no matter what. I will write that next to ‘Character Attribute’ in this first box. Here is a behavior that demonstrates this attribute. Once, when I was your age, a store clerk gave me too much change. He should have given me \$1 but instead gave me \$6. I gave \$5 back to him and told him his mistake. I will write that in the box where it says ‘Action/Words.’”

Continue for one, two, or all three of the other boxes. You can stick with the one attribute, or if you want to use the think sheet to write a more complex story or to write more than one story, write about a different attribute in each box. You can even have students share attributes that they have noticed about you.

**Anchor Charts**

- Character Think Sheet
- Descriptive words list
- Character attributes list

**Shared and Guided Writing**

Have students work in partners or small groups to fill out a Character Think Sheet for themselves. Students can help one another come up with attributes and stories that demonstrate those attributes to put in the graphic organizer. Let students share their planning sheets as they finish.

In the whole group, have students help you use your Character Think Sheet to write a short narrative. Use one of the attribute boxes or multiple boxes to write your story. Ask for and take students' input as you make these decisions. Use their suggestions and ideas as you create your first draft.

When you finish, read your story and say something similar to the following.

“Do my character attributes that I wanted to demonstrate really come out in this story? As a reader, do you get a sense of who I really am from my writing? I will need to come back to this piece later and consider revision strategies we have discussed, like sentence expansion or combining.”

**Independent Writing**

Students draft a new piece in their notebooks, trying out the strategy of developing character attributes through behaviors and dialogue.

**Reflection**

“How did today's strategy of developing a character work for you? What did you notice about your character or story?”

# Character Think Sheet

The diagram consists of a central box labeled "Character" with four arrows pointing outwards to four larger boxes. Each of these four boxes is divided into two sections: "Action/Words" at the top and "Character Attribute" at the bottom. Each section contains five horizontal lines for writing.

**Action/Words**

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**Character**

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**Action/Words**

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**Character Attribute**

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## Character Think Sheet Example

<p><b>Action/Words</b></p> <p>Mr. Kodinski yells at the children, "Why do you kids do things like this?" and "All I want to do is live my life in peace. I'm calling your grandmother."</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is exasperated by children continually bothering him.</p> <hr/> <hr/> <hr/>	<p><b>Action/Words</b></p> <p>Mr. Kodinski thanks the children in Russian for bringing the eggs. He says he hasn't seen them since he left his homeland.</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is from another country and misses some of its traditions. He is grateful to the children.</p> <hr/> <hr/> <hr/>
<p><b>Character</b></p> <p>Mr. Kodinski</p>	
<p><b>Action/Words</b></p> <p>Mr. Kodinski compares the children's eggs to his hats by saying they are equally beautiful. He lets the children sell the eggs in his shop to make money.</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is humble and generous.</p> <hr/> <hr/> <hr/>	<p><b>Action/Words</b></p> <p>Mr. Kodinski tells the children to keep their money. He gives them the hat for free. He says he's seen Miss Eula admiring it and asks them if it's for her.</p> <hr/> <hr/> <p><b>Character Attribute</b></p> <p>Mr. Kodinski is generous. He's also perceptive because he knew why the children wanted money.</p> <hr/> <hr/> <hr/>

## Lección de escritura: Utilizando acciones y pensamientos para describir y crear un personaje

### Materiales

- *El camino de Amelia* por Linda Jacobs Altman
- Una copia del organizador gráfico “Pensando en un personaje” para cada estudiante
- Libreta para la escritura de cada estudiante
- Hoja de papel tamaño póster con el organizador gráfico “Pensando en un personaje”

### Objetivo

Los personajes son muy importantes en los textos narrativos. Muchas veces, sin embargo, no pensamos críticamente sobre nuestros personajes cuando escribimos historias o no incluimos personajes con características y atributos especiales e interesantes. Esta lección ayudará a los estudiantes a pensar más a fondo en los personajes, incluyendo personas de la vida real, y les enseñará cómo describir y crear a un personaje a través de sus acciones y pensamientos.

### Gancho

Muestre a los estudiantes el organizador gráfico “Pensando en un personaje” en la hoja tamaño póster.

“Vamos a hablar sobre personajes. ¿Qué hacen los autores para mostrarnos cómo son sus personajes?”

Discuta con los estudiantes cómo los autores presentan y describen a sus personajes a través de sus acciones, pensamientos, lo que dicen, sus relaciones con otros personajes, emociones, etc.

“Leímos el libro de *El camino de Amelia* anteriormente. Vamos a volver a leer algunas páginas para enfocarnos en el personaje de Amelia y lo que podemos aprender de ella basados en sus acciones y pensamientos.”

### Demostrando el proceso utilizando un libro

Antes de empezar la lección, marque en el libro las partes donde se pueden discutir las acciones y pensamientos de Amelia. Aquí hay algunas sugerencias:

- Primera página cuando el narrador describe cómo Amelia odiaba los caminos y lloraba cada vez que su papá sacaba un mapa. (Triste por tener que viajar)
- Página donde Amelia pregunta “--¿Es ésta la misma cabaña donde vivimos el años pasado?” (esperanzada a tener un sitio permanente)
- Página donde Amelia dibuja una hermosa casa blanca con un árbol en el patio. (soñadora porque desea tener una casa donde vivir)

- Página donde se describe cómo Amelia iba todos los días al lugar donde estaba el árbol y se imaginaba que había llegado a casa. (esperanzada e ilusionada)
- Página donde Amelia entierra su caja de recuerdos junto al árbol. (optimista e ilusionada de tener un lugar a donde regresar)

Lea cada página marcada y haga preguntas a los estudiantes para completar el organizador gráfico “Pensando en un personaje.” Por ejemplo, después de leer la primera página marcada, puede preguntar lo siguiente:

“¿Qué sentimientos tenía Amelia cuando viajaba por los caminos?”

Pida a los estudiantes que discutan en parejas y compartan con el grupo después.

“¿Qué te dicen de Amelia esos sentimientos?”

Pida a los estudiantes que discutan en parejas y compartan con el grupo después. Complete el organizador gráfico en la hoja tamaño póster con las respuestas de los estudiantes. (Vea un ejemplo más adelante.)

Siga el mismo proceso hasta que el organizador gráfico sea completado. Después utilícelo para discutir al personaje de Amelia basándose en lo que el autor nos dice de ella.

### **Demostración**

Demuestre cómo completar el organizador gráfico para usted como si usted fuera un personaje en una historia.

“Amelia es una niña que encontró una manera de echar raíces aunque tuviera que irse lejos de su lugar favorito. Ahora, voy a planear mi propia historia con un personaje que tenga características especiales. ¡Voy a planear una historia sobre mí misma!”

Utilice el mismo organizador gráfico pero ahora completándolo al revés. Primero, escriba la característica en cada cuadro. Después, describa algo que usted haya hecho o pensado para demostrar esa característica. He aquí un ejemplo de esto:

“Una característica mía es que soy honesta. Siempre trato de decir la verdad pase lo que pase. Voy a escribir eso como característica en el primer cuadro. Ahora voy a pensar en una acción mía que demuestre esa característica. Un día, cuando tenía su edad, el cajero de una tienda me dio cambio de más cuando le pagué. Me debió haber dado \$1 pero me dio \$6. Le regresé \$5 y le dije que se había equivocado. Voy a escribir eso en las acciones y pensamientos en el primer cuadro.”

Continúe completando uno, dos, o tres cuadros más en el organizador gráfico.

**Posters**

- Organizador gráfico “Pensando en un personaje”
- Lista de palabras descriptivas
- Lista de características y atributos de personajes

**Escritura guiada y compartida**

Pida a los estudiantes que trabajen en parejas o grupos pequeños para completar el organizador gráfico “Pensando en el personaje” sobre ellos mismos. Los estudiantes se pueden ayudar entre sí a pensar en historias y acciones que demuestren esas características. Al finalizar, los estudiantes pueden compartir sus organizadores gráficos.

Pida a los estudiantes que le ayuden a escribir un texto corto utilizando su organizador gráfico “Pensando en el personaje” que completó anteriormente sobre usted. Puede utilizar la información de uno o varios cuadros. Los estudiantes deben ayudarle a decidir que escribir en su primer borrador así que tome en cuenta sus sugerencias.

Cuando termine, lea la historia y diga algo similar a esto:

“¿Se notan mis características que quería demostrar en esta historia? Como lectores, ¿entienden el tipo de persona que soy yo al leer esta historia? Tendré que regresar luego a esta historia y pensar en qué revisiones voy a hacer.”

**Escritura independiente**

Los estudiantes escriben una historia en su libreta después de utilizar la estrategia para desarrollar personajes a través de sus acciones y pensamientos.

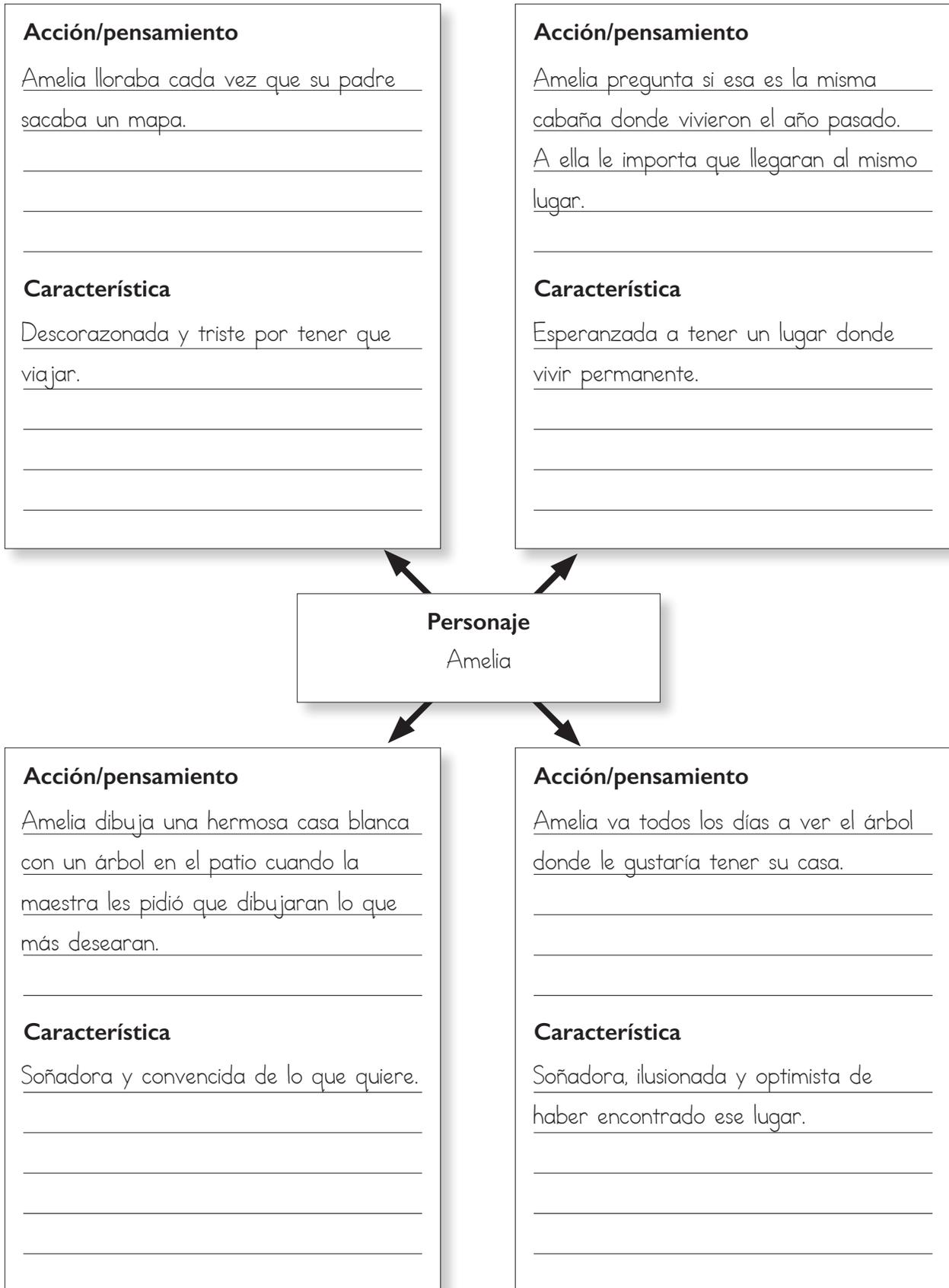
**Reflexión**

“¿Cómo les funcionó esta estrategia? ¿Qué notaron sobre sus personajes o su historia al seguir esta estrategia?”

# Pensando en un personaje

The diagram consists of a central box labeled "Personaje" with four arrows pointing outwards to four surrounding boxes. Each of these four boxes is divided into two sections: "Acción/pensamiento" (Action/thought) and "Característica" (Characteristic). Each section contains five horizontal lines for writing.

### Pensando en un personaje: Ejemplo



# Poetry Writing

## Lesson 1: Haiku Riddles

### Materials

- *If Not for the Cat* by Jack Prelutsky
- A notecard with the word *syllable* and a notecard with word *haiku*
- Chart paper with two or three haikus from the book written on it (make sure to have spaces between the lines in each haiku to write numbers)
- Markers
- Copies of the Haiku Riddle Poetry sheet for you and every student (page 5 of this handout)
- Copies of the Our Haiku Riddle sheet for every student (page 6 of this handout)

### Objective

Students will write animal riddles using haiku poetry.

### Hook and Modeling With a Text

Show your notecard with *syllable* on it.

“Let’s read the word on the card.”

Chunk the word, have students sound it out with you, and then read it.

“*Syllable*. We have talked about reading words with more than one syllable. Can you remember what a syllable is? Turn and talk with your partner about what a syllable is.”

Let students discuss for 15 to 20 seconds. Call on a student who you hear defining *syllable* (a chunk or part of a word with one vowel sound).

“Let’s quickly practice identifying syllables in words. I’ll say a word. Then, we’ll count the syllables together.”

**Scaffolding Note:** Have students who need more scaffolding put their hands under their chins to count how often their mouths open when saying a word slowly. The vowel sounds cause our mouths to open a bit wider, causing our chin to touch our hand each time.

“Say, *elephant*.” (Students repeat.) “Count the syllables—/ĕl/ /ə/ /fənt/, three.”

“Giraffe.” (Students repeat.) “/jə/ /rāf/—two.”

“Jellyfish.” (Students repeat.) “/jĕl/ /ē/ /fĭsh/—three.”

“What type of words are all of these? Whisper the answer to your partner.”

Pause for students to whisper the answer.

“What’s the answer?”

Give your signal for all students to answer chorally. (animals)

“Yes! Animals. We will use our knowledge of syllables to write some fun animal poetry. We will create a type of poetry called a *haiku*.”

Show your notecard with *haiku* on it and have students repeat it.

“A haiku is a poem with only three lines. It doesn’t have to rhyme, but it does have to have a certain number of syllables in each line. The first line must have five syllables. The second line has seven syllables, and the third has five. Here is an example.”

Show the following poem on chart paper. Read each line, writing a one over the first syllable, a two over the second syllable, etc. After you read a line, write the number of syllables next to it.

I have no hatchet  
And yet I fell a forest.  
My teeth are my tools.

“Here’s another example. Count the syllables in each line with me.”

Show the following poem on chart paper. As you read it with students, count the syllables with the students and write the numbers at the end of each line.

We are wrinkled hulks  
With astonishing noses.  
Our ears block the sun.

“Each of these poems is also an animal riddle. Can you figure out the animal that is speaking in the first one? I’ll give you a moment to discuss the answer with your partner.”

Point to the first haiku. Allow 15 to 20 seconds for students to discuss.

“Did you figure it out?”

Call on students to give their guesses. (Correct answer: beaver)

“Can you figure out the next one? Talk with your partner about it.”

Point to the second haiku. Allow 15 to 20 seconds for students to discuss. Call on students to give their guesses. (Correct answer: elephants)

Give students copies of the Haiku Riddle Poetry sheet (page 5 of this handout). Put your own copy of the handout on the document camera to refer to.

“This handout has another example haiku riddle. Count the syllables in each line with your partner. Then, try to figure out what animal is speaking. Write your answer in the blank.”

Give students one to two minutes to work.

“Did you figure out the animal that is speaking?”

Call on students to give their guesses. (Correct answer: mouse)

**Brainstorming**

“Now, help me plan and write our own haiku animal riddle. First, let’s brainstorm some animals we could write a poem about.”

Have students help you brainstorm a list of animals. This is a good lesson to do during a biology or ecosystem science unit when students are learning about different kinds of animals.

**Anchor Chart**

Haiku planning web

**Modeling and Shared and Guided Writing**

“Now, let’s pick an animal from our list.”

Have students help you pick one of the animals and write it in the “Animal” square in the middle of the web on the Haiku Riddle Poetry sheet.

Then, work with students to come up with the animal’s attributes that you could use in your poem. The following is an example.

**Starfish**

Attribute 1: Lives in the ocean

Attribute 2: Has five arms

Attribute 3: Looks like a star

Attribute 4: Is colorful

Next, use a write-aloud to model how to turn these attributes into a haiku. The following is an example starfish haiku riddle you could use.

My home is the sea.

Could I live in the night sky?

Five colorful arms!

**Independent Writing**

“Work with your partner to plan a haiku riddle with a different animal. First, plan some different attributes you could use in your haiku. Then, work together to write a haiku from the animal’s perspective. Be sure not to include the animal’s name in the poem so we can all try to guess your animal.”

**Reflection**

In small groups, use guiding questions such as the following to reflect with students.

“How did today’s strategy of writing haiku riddles work for you? What was most difficult to do?”

### **Optional Steps: Write and Reflect Again**

Have students revise their haiku riddle using a type of figurative language previously taught (e.g., onomatopoeia, simile).

“What did you notice about trying to add figurative language? Was it difficult? If so, what made it difficult? If not, why do you think it was easy for you?”

Source: Prelutsky, J. (2004). *If not for the cat*. New York, NY: HarperCollins.

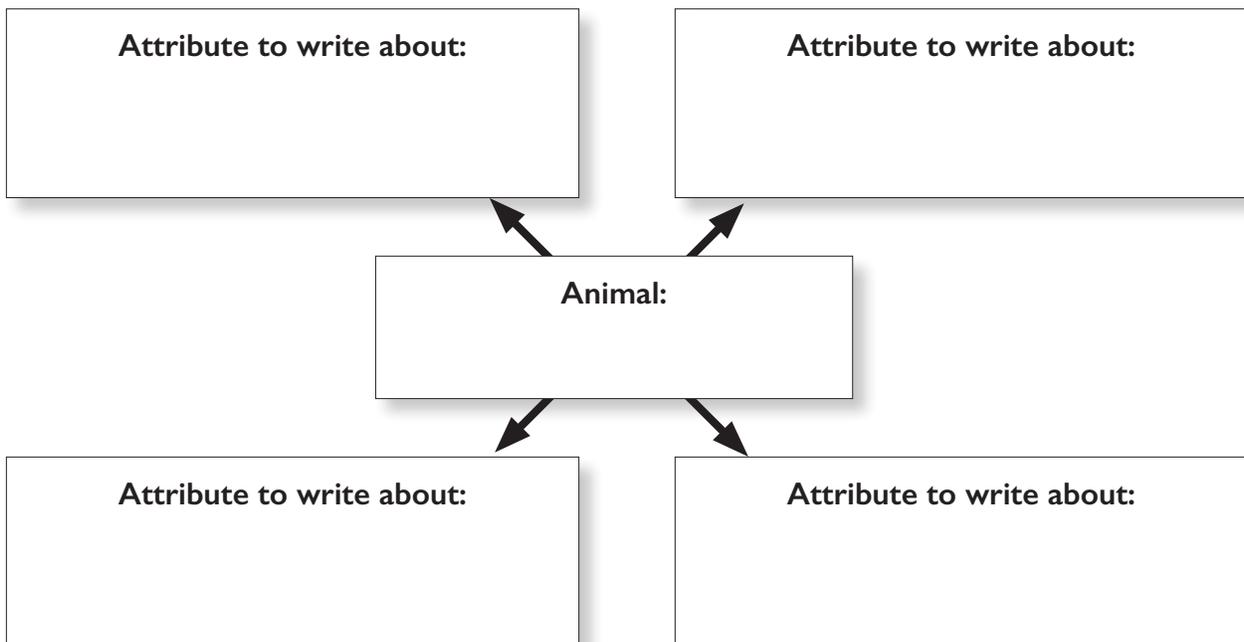
## Haiku Riddle Poetry

**Example haiku poem:**

If not for the cat,  
And the scarcity of cheese,  
I could be content.

**What type of animal is speaking in this poem?** \_\_\_\_\_

**Let's plan a haiku riddle:**



**Our class's haiku riddle:**

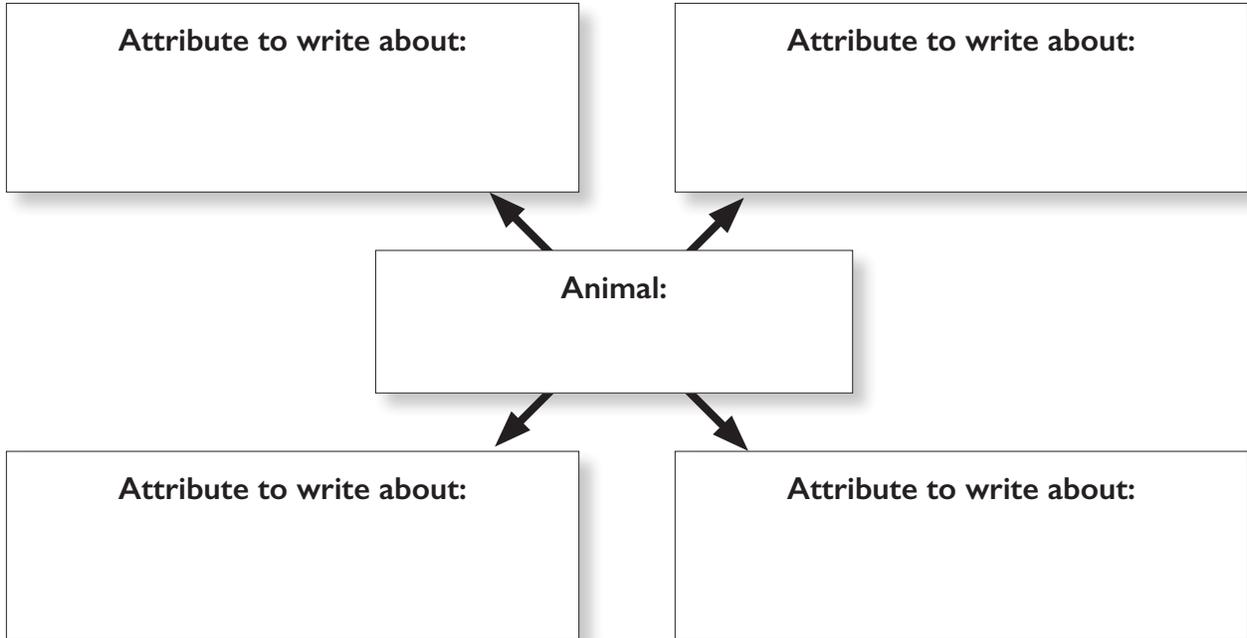
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# Our Haiku Riddle

Plan a haiku riddle:



Our haiku riddle:

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## Lesson 2: Adding Figurative Language to Our Haiku

### Materials

- *If Not for the Cat* by Jack Prelutsky
- Anchor chart describing similes and giving a few examples
- Chart paper with two or three haikus from the book written on it
- Blank chart paper
- Markers
- Teacher- and student-created haikus from Lesson 1

### Objective

Students will revise one of their animal riddles to include a simile.

### Brainstorming

“We have been discussing different forms of figurative language. Let’s brainstorm some different elements of figurative language.”

Have students help you brainstorm a list of figurative language elements. These elements might include onomatopoeia, simile, metaphor, hyperbole, or personification. (Not all of these elements will be mastered in elementary school.)

### Modeling

“Let’s see whether we can add one of these types of figurative language to one of Jack Prelutsky’s haikus. We’ll try adding simile. Do you remember what a simile is?”

Refer to your anchor chart on similes. Have students turn and talk with a partner about the definition of a simile. Call on one or two students to define *simile* (a comparison between two unlike things using the word *like* or *as*).

“Here is one of Prelutsky’s haikus that we examined.”

Show the following on chart paper and read it.

I have no hatchet  
And yet I fell a forest.  
My teeth are my tools.

“Let me think about where I could add a simile. In the last line, it talks about the animal’s teeth. Maybe I can compare them to something. How about this: ‘Teeth like...’ What could I say in three syllables?”

Have students help you brainstorm three-syllable words or phrases. Here are some possibilities: *sharp razors*, *giant knives*, *small axes*, *mini blades*.

Rewrite the poem using one of the ideas, such as in the following.

I have no hatchet  
And yet I fell a forest.  
Teeth like mini blades.

### Anchor Chart

Simile anchor chart

### Shared and Guided Writing

“Now, let’s try it again with Prelutsky’s other haiku.”

Show the following on chart paper and read it to students.

We are wrinkled hulks  
With astonishing noses.  
Our ears block the sun.

“Which two body parts are described in this poem?”

Give your signal for all students to answer chorally. (noses and ears)

“Working with your partner, pick one of these body parts. See whether you can come up with a simile like this:

Noses like \_\_\_\_\_

Ears as big as \_\_\_\_\_”

Give students a few minutes to work on their similes. As they give you ideas, write them on chart paper. The following are a few ideas:

- Noses like humongous snakes
- Noses like garden hoses
- Noses like fire hoses
- Ears as big as sails
- Ears like blowing flags

Help students revise their ideas to have the correct number of syllables (seven in the second row and five in the third row). Use a few of the students’ ideas to create revised versions of the haiku.

**Modeling and Shared and Guided Writing**

“Now I will try it with the haiku riddle I wrote.”

My home is the sea.  
Could I live in the night sky?  
Five colorful arms!

“Hmm, like the other haikus, mine describes one of the animal’s body parts—its arms. Maybe I could use a simile in the last line.”

Conduct a write-aloud to create a few simile ideas. Examples might include the following:

- Arms like bright rainbows.
- Arms like colored twigs.
- Arms like candy sticks.

“Rewrite your haiku with one of your similes.”

**Independent Writing**

“Work with your partner to revise your haiku riddle by adding a simile. I’ll walk around to help you if you get stuck.”

**Reflection**

In small groups, use guiding questions to reflect with students.

“How did today’s strategy of adding a simile to your haiku work for you? What was most difficult to do?”

**Optional Steps: Write and Reflect Again**

When ready, have students revise their haiku riddle using a metaphor.

“What did you notice about trying to add a metaphor instead of a simile? Was it more difficult? If so, what made it difficult? If not, why do you think it was easy for you?”

Source: Prelutsky, J. (2004). *If not for the cat*. New York, NY: HarperCollins.

# Escribiendo poesía

## Lección: Acertijos haiku

### Materiales

- Tarjetas con las palabras *sílabas* y *haiku* en cada una
- Hoja de papel tamaño póster con dos o tres ejemplos de haikus (asegúrese de dejar espacio suficiente entre cada verso para escribir números)
- Marcadores
- Copias de “Acertijos haiku” para usted y para cada estudiante
- Copias de “Nuestros acertijos haiku” para cada estudiante

### Objetivo

Los estudiantes escribirán acertijos de animales utilizando la poesía haiku.

### Gancho y demostración con un texto

Muestre su tarjeta con la palabra *sílaba*.

“Vamos a leer la palabra en la tarjeta.”

Separe la palabra en partes en partes si es necesario y luego lean la palabra todos juntos.

“*Sílaba*. Podemos leer palabras con más de una sílaba. ¿Puedes recordar qué es una sílaba? Voltea y discute con tu pareja lo qué es una sílaba.”

Deje que los estudiantes discutan durante 15 o 20 segundos. Pida a un estudiante que comparta la definición de sílaba: una parte de una palabra que tiene una vocal.

“Practiquemos rápidamente cómo separar una palabra en sílabas. Voy a decir una palabra y separaremos la palabra en sílabas todos juntos. Al final, contaremos las sílabas que tiene cada palabra.”

“Diga, *elefante*. (Estudiantes: “*Elefante*.”) Separamos en sílabas: *e-le-fan-te*: cuatro sílabas.”

“*Jirafa*. (Estudiantes: “*Jirafa*.”) Separamos en sílabas: *ji-ra-fa*: tres sílabas.”

“*Medusa*. (Estudiantes: “*Medusa*.”) Separamos en sílabas: *me-du-sa*: tres sílabas.”

“¿Qué nombran todas estas palabras? Susurra la respuesta a tu pareja.”

Haga una pausa para que los estudiantes susurren la respuesta. Luego diga:

“¿Cuál es la respuesta? Todos juntos.” (“Animales.”)

“¡Sí! Animales. Vamos a usar nuestro conocimiento de las sílabas para escribir un poema sobre animales. Vamos a hacer un nuevo tipo de poesía llamada *haiku*.”

Muestre su tarjeta con la palabra haiku y haga que los estudiantes la repitan.

“Un *haiku* es un poema con sólo tres versos. No tiene que rimar, pero tiene que tener un cierto número de sílabas en cada verso. El primer verso debe tener 5 sílabas. El segundo verso tiene que tener 7 sílabas y el tercero tiene que tener 5 sílabas otra vez. Aquí hay un ejemplo:”

**Temprano al sol  
Kikiriki yo oigo  
Otro responde**

Muestre el poema en una hoja de papel tamaño póster. Lea cada verso, escribiendo 1 sobre la primera sílaba, 2 sobre la segunda sílaba, etc. Después de leer cada verso, escriba el número total de sílabas al lado.

“Aquí hay otro ejemplo. Cuenten las sílabas en cada verso conmigo.”

**Con su gran cuerno  
pasta en la sabana  
cae la tarde**

Mientras lo lee con los estudiantes, cuente las sílabas con ellos y escriba el número de sílabas al final de cada verso. Note como la palabra cae es un hiato simple y se divide en dos sílabas.

“Cada uno de estos poemas es también un acertijo sobre un animal. ¿Puedes averiguar el animal del cuál están hablando en el primero? Les daré un momento para discutir la respuesta con su pareja.”

Señale el primer haiku. Dé 15–20 segundos para que los estudiantes discutan.

“¿Lo adivinaron?”

Pida a los estudiantes que compartan sus respuestas. (Respuesta correcta: gallo)

“¿Puedes adivinar el siguiente? Habla con tu pareja para pensar en la respuesta.”

Señale el segundo haiku. Dé 15–20 segundos para que los estudiantes discutan. Pida a los estudiantes que compartan sus respuestas. (Respuesta correcta: rinoceronte)

Dé a los estudiantes copias del organizador gráfico “Acertijos haiku” (presentado más adelante). Ponga su copia en la cámara de documentos para hacer referencia.

“Aquí hay otro acertijo en forma de haiku como ejemplo. Cuenten las sílabas en cada verso con su pareja. Después traten de averiguar de qué animal están hablando. Escriban su respuesta en el espacio en blanco.”

Dé a los estudiantes 1–2 minutos para trabajar.

“¿Adivinaron de qué animal están hablando?”

Pida a los estudiantes que le digan sus respuestas. (Respuesta correcta: perro)

## Lluvia de ideas

“Ahora, veamos si pueden ayudarme a planear y escribir nuestro propio acertijo haiku para un animal. Primero, hagamos una lluvia de ideas sobre algunos animales sobre los que podríamos escribir un poema.”

Pida a los estudiantes que le ayuden a hacer una lluvia de ideas sobre animales. Esta es una buena lección que se puede hacer durante la materia de biología o una unidad de ciencias que trate de diferentes ecosistemas y animales.

## Póster

Organizador gráfico para planear acertijos haiku

## Demostración y escritura guiada y compartida

“Ahora, vamos a escoger un animal de nuestra lista.”

Pida a los estudiantes que le ayuden a escoger uno de los animales y escríbalo en el círculo “Animal” en medio del organizador gráfico para planear acertijos haiku.

Luego, trabaje con los estudiantes para nombrar los atributos o características del animal que podría usar en su poema. He aquí un ejemplo:

### Estrella de mar

**Atributo 1: Vive en el océano**

**Atributo 2: Tiene cinco brazos**

**Atributo 3: Parece una estrella**

**Atributo 4: Colorida**

A continuación, muestre cómo convertir estos atributos en un haiku al pensar en voz alta al escribir. He aquí un ejemplo de acertijo haiku sobre las estrellas mar que podría usar:

**Vivo en el mar**

**También en la noche fría**

**Con cinco brazos**

## Escritura independiente

“Trabajen con su pareja para planear un acertijo haiku sobre otro animal. Primero, piensen en algunos atributos sobre ese animal que podrían usar en su haiku. Luego, trabajen juntos para escribir un haiku desde la perspectiva del animal. Asegúrense de no incluir el nombre del animal en el poema para que todos podamos tratar de adivinar qué animal es.”

**Reflexión**

En grupos pequeños, reflexione con los estudiantes utilizando preguntas similares a éstas:

“¿Cómo funcionó la estrategia de hoy para escribir acertijos haiku? ¿Qué fue lo más difícil de hacer?”

**Pasos opcionales: Escriba y reflexione de nuevo**

Los estudiantes revisan su acertijo haiku usando un tipo de lenguaje figurado previamente enseñado (por ej., onomatopeya, símil).

“¿Qué notaste al tratar de utilizar lenguaje figurado? ¿Fue difícil? Si es así, ¿qué lo hizo difícil? Si no, ¿por qué crees que fue fácil para ti?”

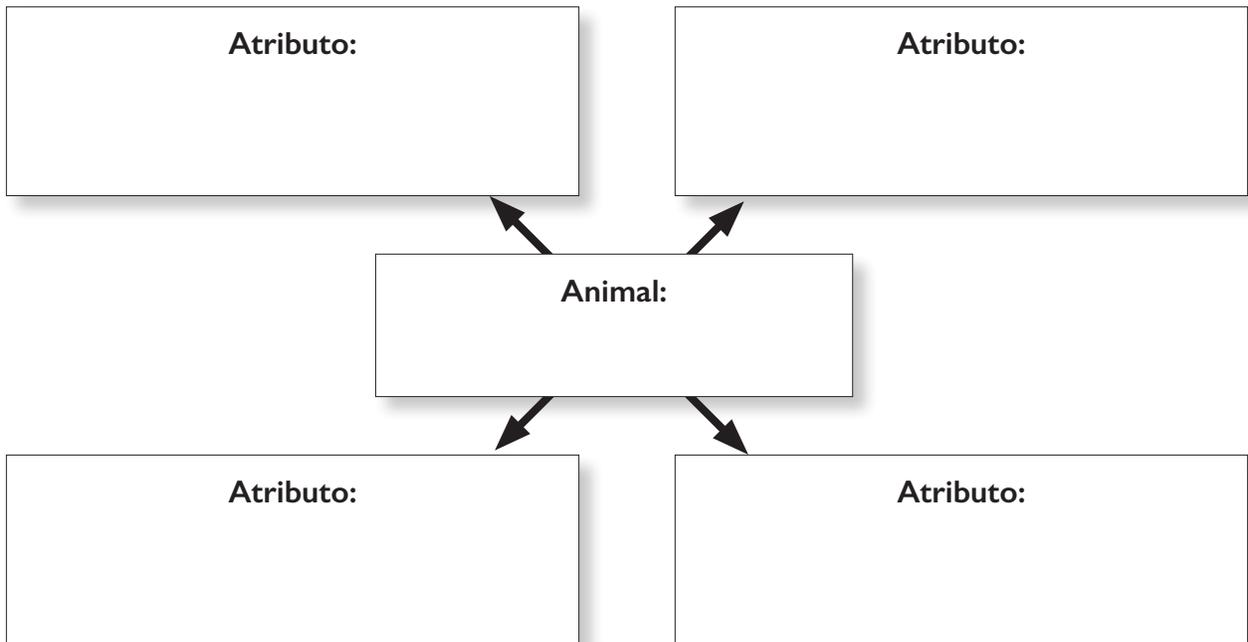
## Acertijos haiku

### Ejemplo:

Mueve su cola  
Saluda con cariño  
Duerme a tus pies

¿De qué animal habla este poema? \_\_\_\_\_

### Planeando un poema haiku:



### Nuestro acertijo haiku:

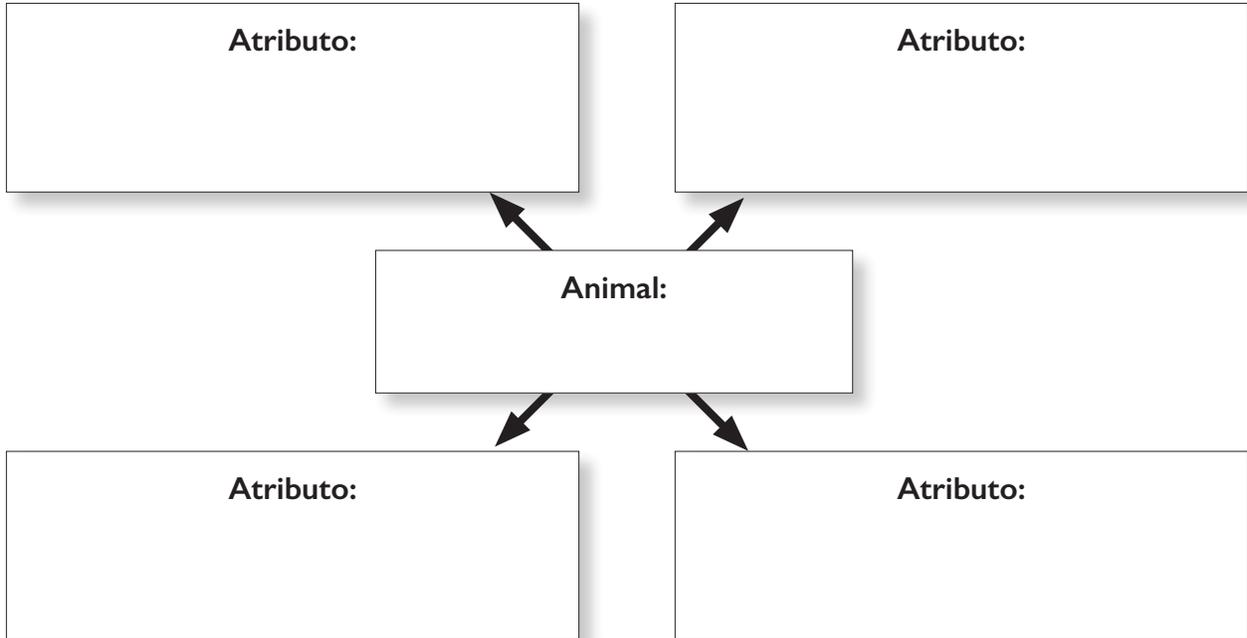
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# Nuestro acertijos haiku

## Planeando un poema haiku:



## Nuestro acertijo haiku:

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# Expository Writing

## Lesson 1: Using Details to Create a Thesis Statement

### Materials

- *Amos & Boris* by William Steig
- *Owen & Mzee: The True Story of a Remarkable Friendship* by Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu
- “Creature Comforts” by Rebecca Skloot (page 11 of this handout)
- Notecard with *thesis* on it
- Copies of Using Details to Create a Thesis Statement sheet for each student (page 4 of this handout)

### Objective

Collect details and information from different kinds of text and use those details and information to create a thesis statement.

### Hook, Brainstorming, and Modeling

“We have talked about relationships and friendships in different areas, including in stories, science, social studies, and math. In our discussions, we have read several books and texts, including *Amos & Boris*, *Owen & Mzee*, and an interesting newspaper article about a guide horse named Panda and her owner.

“Now I’d like us to use some of the details and information from these texts to put together our ideas about friendships to write what is called a thesis statement. Let’s talk about what that means.”

Show students the *thesis* notecard. Tell them that a thesis is a sentence or paragraph that tells your idea or perspective about something.

“For example, if I wanted to write about family, I would identify something I think is important to teach someone about family. What are some things that are important about family?”

Have students help you brainstorm important things about family. The list could include the following:

- Take care of each other
- Help each other in different ways
- Celebrate with each other
- Have fun doing activities together
- Share responsibilities

Then, model how to pick one of these ideas and turn it into a thesis statement.

“I like the idea of a family celebrating with each other, so I’ll write a thesis about that: ‘When I think about family, good times come to mind. My family loves to celebrate together, and these celebrations are some of my best memories.’”

“Notice that my thesis is not just one sentence. A thesis can be one sentence, but it can also be two or three sentences.

“Now that I have written this thesis, I can use it to plan an essay with details and specific examples of family celebrations and how these have created good memories.

“Let’s try doing this for the idea of friendship using what we’ve learned from our readings.”

## Graphic Organizer

Using Details to Create a Thesis Statement sheet

## Modeling

“Instead of rereading each text, I will pull sections we can use to form a thesis statement. As I read the text, we need to identify ideas or information that is important to teaching us about friendship. We will use the Using Details to Create a Thesis Statement sheet to write our notes.”

Reread sections of *Amos & Boris* that discuss friendship. For example, you could read the following.

They became the closest possible friends. They told each other about their lives, their ambitions. They shared their deepest secrets with each other. The whale was very curious about life on land and was sorry that he could never experience it. Amos was fascinated by the whale’s accounts of what went on deep under the sea.

As you read this section, stop and note important details related to friendship. For example, you might stop after the first three sentences and say the following.

“Here is something about friendship. When you share a friendship, you share things, not just concrete things like toys, but also more abstract things like secrets. That is nice. I will write that on my sheet.”

Write, “Friendships make you share things like secrets or ideas” in the *Amos & Boris* box. Continue reading, stopping occasionally to discuss ideas. After this first model, have students discuss the ideas in partners and with the whole group to help you come up with notes to write.

After you finish reading a few pages from *Amos & Boris*, do the same thing with *Owen & Mzee* and “Creature Comforts.”

### Shared and Guided Writing

After you have filled out the top three boxes on the Using Details to Create a Thesis Statement sheet, have students work with you to use these notes to come up with a thesis statement.

Tell students that they will use these notes to come up with an idea about friendship that they think is important to teach others. Have students talk in partners or small groups about their notes and what they teach us about friendship.

Have students share possible ideas for thesis statements and write them on a whiteboard or chart paper. The following are possible thesis statements:

- No matter where you come from or who you are, having a good friend is important.
- Friendships can build bridges between animals or people who normally would not even like each other.
- Always be open to making a new friend, no matter what that friend looks like, because you never know what that friendship could mean to you.

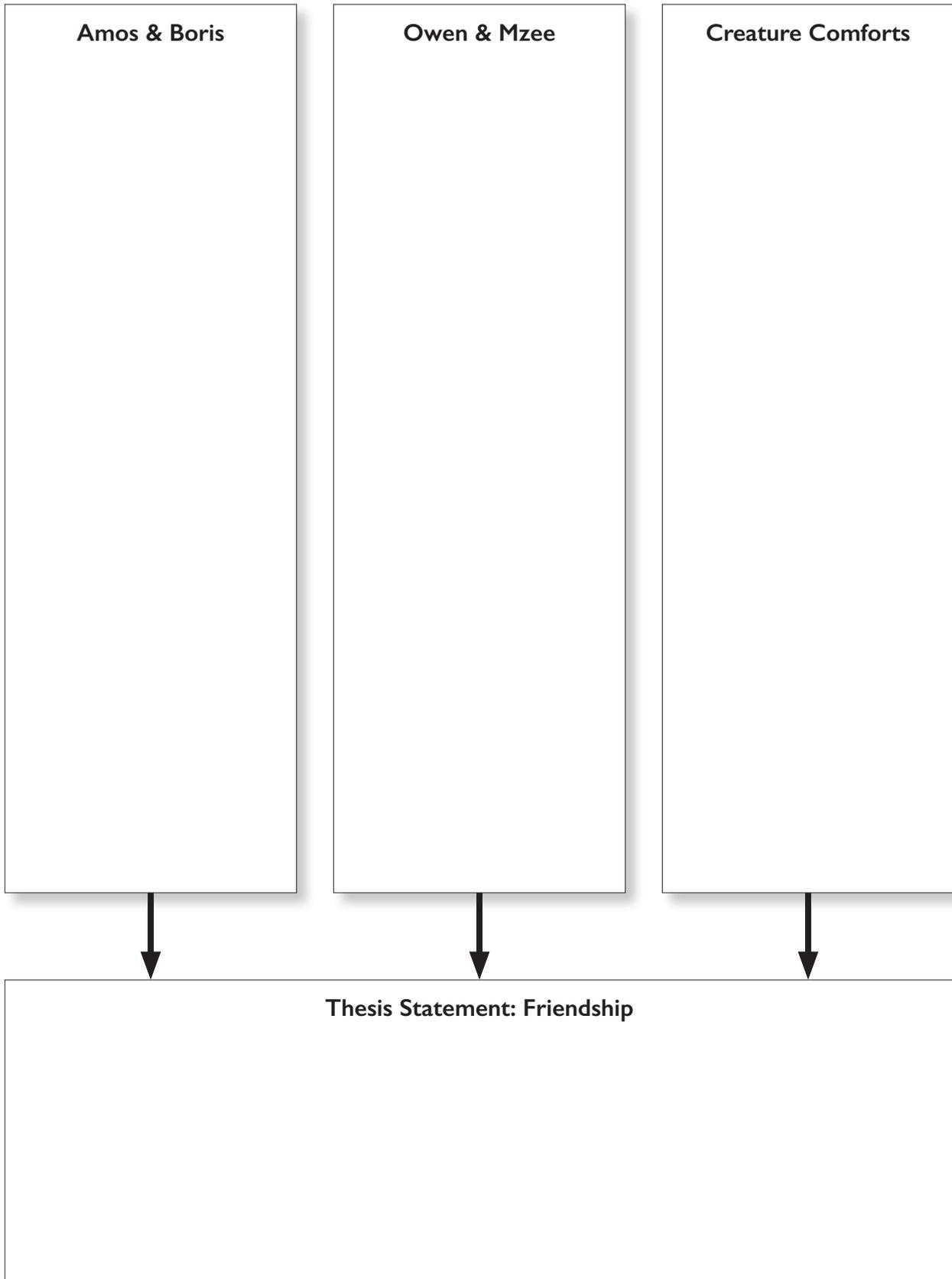
After you and students have brainstormed several possible thesis statements, work as a class to pick your favorite one. You will use this statement in the next lesson to plan an expository essay.

### Reflection

When students finish, ask reflection questions such as the following.

“What did you notice about taking notes? How did these details and this information help us write a thesis statement? What was difficult about creating a thesis statement?”

## Using Details to Create a Thesis Statement



## Lesson 2: Outlining an Expository Essay

### Materials

- *Amos & Boris* by William Steig
- *Owen & Mzee: The True Story of a Remarkable Friendship* by Isabella Hatkoff, Craig Hatkoff, and Paula Kahumbu
- “Creature Comforts” by Rebecca Skloot (page 11 of this handout)
- Students’ completed copies of the Using Details to Create a Thesis Statement sheet
- Anchor chart with possible expository text structures
- Copies of Expository Essay Outline sheet for each student (page 8 of this handout)

### Objective

In this lesson, students use the notes taken and thesis statement created in Lesson 1 to plan an expository essay using an outline.

### Modeling

Reread the thesis statement that you and students created in the previous lesson.

“We used our notes to write this thesis statement. Let’s write that statement and our topic at the top of the Expository Essay Outline sheet.”

Write the topic (friendship) and thesis statement at the top of the outline. The thesis will also go in your introduction, so write it there, too.

Next, think about how to organize your essay. The following are some example text structures with possible main ideas:

- Thesis, example, example, closing: Use the friendships in *Amos & Boris*, *Owen & Mzee*, and/or “Creature Comforts” as examples to support your thesis.
- Thesis, problem, solution, closing: Your problem could be that sometimes we feel isolated, and your solution could be that we need to open ourselves up to new, and maybe unusual, friendships. This solution has support in the texts.
- Thesis, cause, effect, closing: The cause could be that everyone has needs. Each text provides evidence of this fact. The effect could be that to meet these needs, we form strong bonds, even with those who seem like unusual choices.

Pick the text structure that works best, given your notes and the thesis. Page 9 of this handout provides an example of how a completed outline might look using the text structure described in the first bullet above. Page 10 provides an example that follows the text structure in the third bullet.

**Modeling**

Look at your anchor chart with possible text structures and tell students you have picked one to organize your essay on friendship. Model how you can use this text structure and your notes to write two main ideas (see the example outlines).

Have students write these main ideas on their own outlines.

**Anchor Chart**

Expository text structures

**Graphic Organizer**

Expository essay outline

**Shared and Guided Writing**

Now that you have your two main ideas, ask students to help you fill out the details from the texts that support each main idea. Remind students to use their notes from the Using Details to Create a Thesis Statement sheet.

Have students talk in partners or in small groups first, and then have students share with the whole group what in their notes fits with each main idea. Write these details in the third column of the outline.

It is fine if students provide evidence that is not in the texts. Include ideas from their own lives, too. In fact, encourage such connections.

**Modeling and Independent Writing**

Use the completed outline to model how to write complete sentences and paragraphs to create an essay.

Have students work on their own or in partners to use their completed outlines to draft their own essays.

**Reflection**

Guide self-reflection through key questions such as the following:

“Do you like how we organized this essay? Is there a different way that you would organize it? How would you provide different evidence within that organization?”

Ask additional questions, depending on the proficiency of your students and the purpose of the lesson.

### **Write and Reflect Again**

Have writers revise their writing.

“If I were to revise my writing, what is one thing I would absolutely change, take out, or add?”

# Expository Essay Outline

Topic: \_\_\_\_\_

Thesis Statement: \_\_\_\_\_

Paragraph	Main Idea	Details
1	Introduction	<hr/> <hr/> <hr/>
2		<hr/> <hr/> <hr/>
3		<hr/> <hr/> <hr/>
4	Conclusion	<hr/> <hr/> <hr/>

## Expository Essay Outline: Examples as Main Ideas

Topic: Friendship

Thesis Statement: No matter where you come from or who you are, having a good friend is important.

Paragraph	Main Idea	Details
1	Introduction	<ul style="list-style-type: none"> <li>No matter where you come from or who you are, having a good friend is important.</li> <li>Examples in stories, in nature, and in our society today</li> </ul>
2	Example: Owen & Mzee	<ul style="list-style-type: none"> <li>Owen needed a friend when he was left all alone.</li> <li>Mzee likes having a new friend, even though he seemed happy.</li> <li>Each one provides companionship, protection, and someone to curl up next to.</li> </ul>
3	Example: "Creature Comforts"	<ul style="list-style-type: none"> <li>Panda helps Ann with basic, day-to-day living.</li> <li>Ann needs Panda's help and will have Panda as a friend for a long time.</li> <li>Ann and Panda take care of one another.</li> </ul>
4	Conclusion	<ul style="list-style-type: none"> <li>Friends depend on each other.</li> <li>Friends are necessary to life.</li> </ul>

## Expository Essay Outline: Cause and Effect as Main Ideas

Topic: Friendship

Thesis Statement: No matter where you come from or who you are, having a good friend is important.

Paragraph	Main Idea	Details
1	Introduction	<ul style="list-style-type: none"> <li>• No matter where you come from or who you are, having a good friend is important.</li> <hr/> <li>• Everyone has needs.</li> <hr/> <li>• Friendships help us meet these needs.</li> </ul>
2	Cause: Everyone has needs	<ul style="list-style-type: none"> <li>• Owen needed someone to take care of him and provide security.</li> <hr/> <li>• Amos needed someone to take him home, and Boris needed someone to help him get back in the water.</li> <hr/> <li>• Ann needed someone to help her "see."</li> </ul>
3	Effect: Look for friends who can help us meet these needs	<ul style="list-style-type: none"> <li>• Owen found Mzee to be his surrogate mother.</li> <hr/> <li>• Boris found Amos floating in water, and Amos found Boris on the beach.</li> <hr/> <li>• Ann found Panda to help guide her through life.</li> </ul>
4	Conclusion	<ul style="list-style-type: none"> <li>• Friends provide for our basic needs.</li> <hr/> <li>• They help us to survive, to feel secure, and to feel happy.</li> <hr/> </ul>

Adapted from Hochman, 2009.

## Creature Comforts

By Rebecca Skloot  
*New York Times*  
December 31, 2008

On Halloween night in a suburb of Albany, a group of children dressed as vampires and witches ran past a middle-aged woman in plain clothes. She gripped a leather harness—like the kind used for Seeing Eye dogs—which was attached to a small, fuzzy, black-and-white horse barely tall enough to reach the woman’s hip. “Cool costume,” one of the kids said, nodding toward her.

But she wasn’t dressed up. The woman, Ann Edie, was simply blind and out for an evening walk with Panda, her guide miniature horse.

There are no sidewalks in Edie’s neighborhood, so Panda led her along the street’s edge, maneuvering around drainage ditches, mailboxes, and bags of raked leaves. At one point, Panda paused, waited for a car to pass, and then veered into the road to avoid a group of children running toward them, swinging glow sticks. She led Edie onto a lawn so she wouldn’t hit her head on the side mirror of a parked van and then to a traffic pole at a busy intersection, where she stopped and tapped her hoof. “Find the button,” Edie said. Panda raised her head inches from the pole so Edie could run her hand along Panda’s nose to find and press the “walk” signal button.

Edie isn’t the only blind person who uses a guide horse instead of a dog—there’s actually a Guide Horse Foundation that’s been around nearly a decade. The obvious question is: Why? In fact, Edie says, there are many reasons: Miniature horses are mild-mannered, trainable, and less threatening than large dogs. They’re naturally cautious and have exceptional vision, with eyes set far apart for nearly 360-degree range. Plus, they’re herd animals, so they instinctively synchronize their movements with others. But the biggest reason is age: Miniature horses can live and work for more than 30 years. In that time, a blind person typically goes through five to seven guide dogs. That can be draining both emotionally and economically, because each one can cost up to \$60,000 to breed, train, and place in a home.

“Panda is almost 8 years old,” her trainer, Alexandra Kurland, told me. “If Panda were a dog, Ann would be thinking about retiring her soon and starting over, but their relationship is just getting started. They’re still improving their communication and learning to read each other’s bodies. It’s the difference between dating for a few years and being married so long you can finish each other’s sentences.”

Edie has nothing against service dogs—she has had several. One worked beautifully. Two didn’t—they dragged her across lawns, chasing cats and squirrels, and even pulled her into the street, chasing dogs in passing cars. Edie doesn’t worry about those sorts of things with Panda because miniature horses are less aggressive. Still, she says, “I would never say to a blind person, ‘Run out and get yourself a guide horse,’ because there are definite limitations.” They eat far more often than dogs and go to the bathroom about every two or three hours. (Yes, Panda is house-trained.) Plus, they can’t curl up in small places, which makes going to the movies or riding in airplanes a challenge. (When miniature horses fly, they stand in first class or bulkhead because they don’t fit in standard coach.)

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## Escribiendo texto expositivos

### Lección 1: Utilizando detalles para crear una posición argumentativa

#### Materiales

- *Un día diferente para el señor Amos* por Philip C. Stead
- *Owen & Mzee: la verdadera historia de una amistad increíble* por Isabella Hatkoff, Craig Hatkoff, y Paula Kahumbu
- *Cosita linda* por Anthony Browne
- Tarjetas con la frase *posición argumentativa*
- Copias del organizador gráfico “Utilizando detalles para crear una posición argumentativa” para cada estudiante (presentado más adelante)

#### Objetivo

Encontrar razones e información en diferentes tipos de texto y utilizar estas razones e información para crear una posición argumentativa.

#### Gancho, lluvias de ideas y demostración

“Hemos hablado de las relaciones y amistades en diferentes materias, incluyendo historias, matemáticas, ciencias naturales y ciencias sociales. En nuestras discusiones, hemos leído varios libros y textos, incluyendo ‘Cosita linda’, ‘Un día diferente para el señor Amos’ y la historia de Owen y Mzee.

“Ahora, me gustaría que utilizáramos la información de estos textos para organizar nuestras ideas sobre la amistad y crear lo que se llama una ‘posición argumentativa’ o ‘postura argumentativa’ o simplemente ‘posición’. Vamos a ver qué significa eso.”

Muestre a los estudiantes la tarjeta con la frase *posición argumentativa*. Explique que una posición argumentativa en un escrito es una oración o un párrafo que presenta tu idea o perspectiva del tema sobre el que vas a escribir.

“Por ejemplo, si yo quisiera escribir sobre la familia, yo escogería una idea sobre la familia que yo creo es importante discutir y enseñar a otros. ¿Qué cosas sobre la familia son importantes?”

Haga que los estudiantes le digan cosas importantes sobre la familia en una lluvia de ideas. La lista puede incluir:

- Cuidarse unos a otros
- Ayudarse mutuamente
- Celebrar con los otros miembros de la familia
- Divertirse juntos
- Compartir responsabilidades

Después, demuestre cómo escoger una de estas ideas para convertirla en una posición argumentativa.

“Me gusta la idea de la familia celebrando juntos así que voy a escribir una posición argumentativa sobre eso: ‘Cuando pienso en la familia, siempre recuerdo momento muy divertidos. A mi familia le encanta celebrar ocasiones especiales juntos, y estas celebraciones son unos de mis mejores recuerdos.’”

“Observen como la posición argumentativa no es solo una oración. Una posición argumentativa puede ser una oración, pero también puede ser dos o tres oraciones.

“Ahora puedo utilizar mi posición argumentativa para planear mi ensayo con ejemplos y detalles específicos que den más información sobre mi posición argumentativa y que den ejemplos de mis celebraciones familiares y cómo éstas han creado bonitos recuerdos.

“Vamos a tratar de hacer esto para el tema de amistad utilizando lo que hemos aprendido con nuestras lecturas sobre el tema.”

### **Organizador gráfico**

Utilizando detalles para crear una posición argumentativa

### **Demostración**

“En lugar de leer cada texto, voy a seleccionar ciertas partes que nos puedan ayudar a crear una posición argumentativa. Necesitamos identificar ideas o información que sea importante para enseñar a otros sobre el concepto de la amistad conforme vayamos leyendo. Utilizaremos el organizador gráfico ‘Utilizando detalles para crear una posición argumentativa’ para escribir nuestras notas.”

Vuelva a leer las primeras hojas del libro *Un día diferente para el señor Amos* en donde se muestran las cosas que el Señor Amos hacía para sus amigos. Por ejemplo, lea:

Jugaba ajedrez con el elefante (que pensaba y pensaba antes de hacer un movimiento), jugaba a las carreras con la tortuga (que nunca perdía), se sentaba en silencio con el pingüino (que era muy tímido), le prestaba un pañuelo al rinoceronte (que siempre tenía catarro), y al anochecer le leía cuentos al búho (que le tenía miedo a la oscuridad).

Al terminar de leer esta sección, deténgase para señalar cómo todas estas acciones demuestran amistad. Por ejemplo:

“Todas estas actividades demuestran amistad y cariño. El señor Amos hace todas estas cosas porque quiere a sus amigos aunque a veces no tengan sentido. Deja a la tortuga ganar y le lee cuentos al búho en la noche. Muchas veces la amistad es hacer cosas que no tienen sentido. Eso está muy bien. Lo voy a escribir en mis anotaciones.”

Escriba, “La amistad te hace hacer cosas que a veces no tienen mucho sentido” en el cuadro de *Un día diferente para el señor Amos*. Después de eso, lea la parte final donde los animales del zoológico van a casa del Señor Amos a cuidarlo y a tratarlo cómo él siempre los ha tratado. Los

animales le regresan las muestras de amistad ahora que él está enfermo. Al terminar de leer, pida a los estudiantes que discutan estas ideas en parejas y que le ayuden a escribir las notas que van en el cuadro para este libro en el organizador gráfico.

Realice el mismo procedimiento con el libro de *Owen y Mzee* y el libro *Cosita linda*.

### **Escritura compartida y guiada**

Después de escribir las notas en los cuadros en el organizador gráfico, pida a los estudiantes que trabajen con usted para crear una posición argumentativa.

Explique a los estudiantes que van a utilizar las notas que tomaron para presentar una idea sobre la amistad que ellos creen es importante para enseñar a otros. Haga que los estudiantes discutan sus notas sobre la amistad en parejas o pequeños grupos.

Pida a los estudiantes que compartan con todo el grupo posibles posiciones argumentativas y escribálas en el pizarrón o en una hoja tamaño póster. He aquí unos ejemplos:

- No importa quién eres o de dónde vengas, siempre es importante tener un buen amigo.
- Las amistades pueden unir a animales o personas que normalmente no se relacionarían.
- Es importante estar abierto a hacer nuevas amistades en cualquier momento sin importar la apariencia de esa persona porque nunca sabes lo que esa amistad puede significar para ti en un futuro.

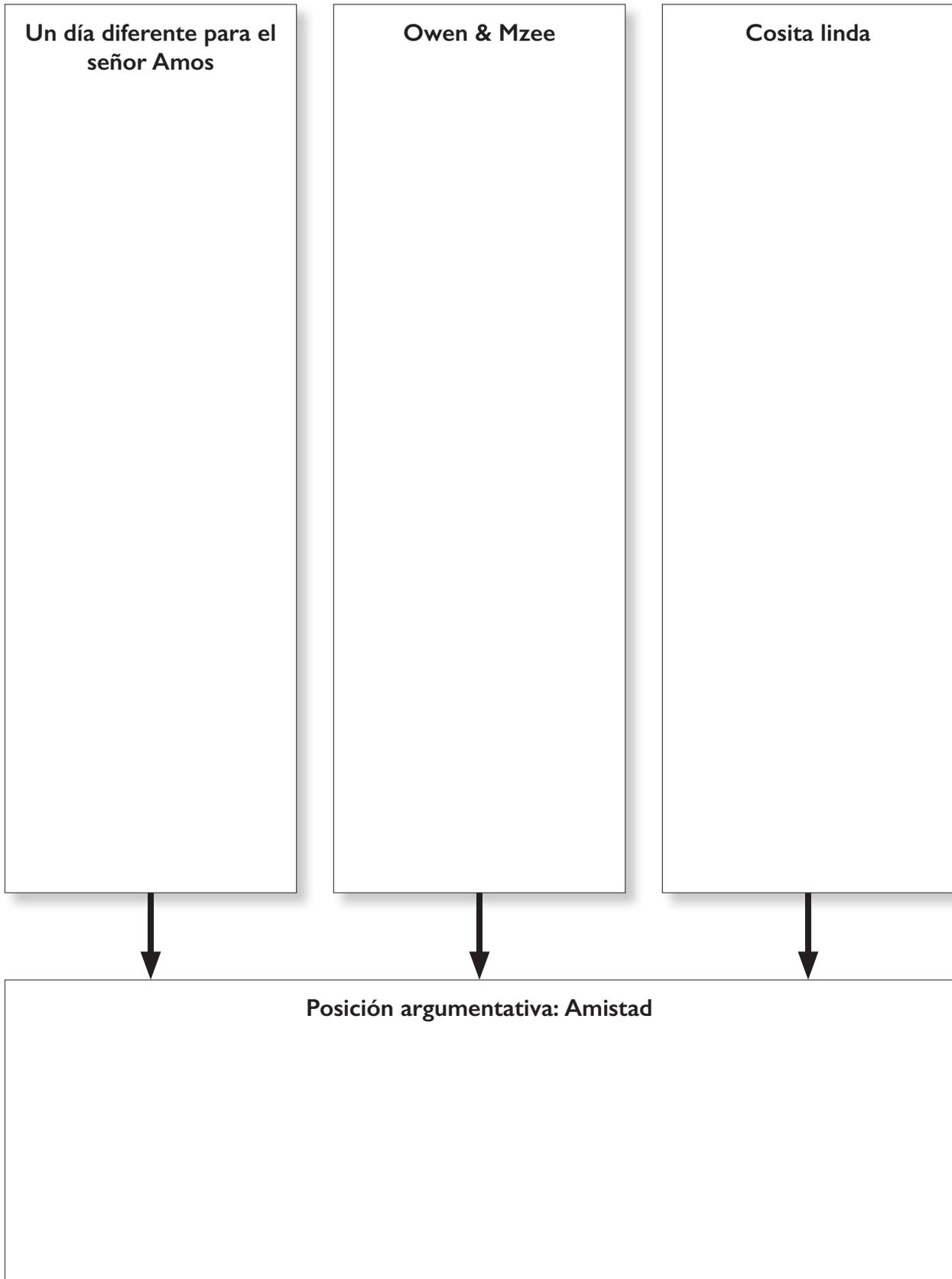
Después de que usted y los estudiantes hayan mencionado varias posibles posiciones argumentativas, seleccionen una favorita todos juntos. Se utilizará esta posición argumentativa en la siguiente lección para planear un ensayo expositivo.

### **Reflexión**

Para terminar la lección, haga este tipo de preguntas a la clase:

“¿Qué fue lo que aprendiste al tomar notas? ¿Cómo ayudan estos detalles y la información en las notas a escribir una posición argumentativa? ¿Qué fue lo más difícil para crear una posición argumentativa?”

## Utilizando detalles para crear una posición argumentativa



## Lección 2: Escribiendo un esbozo o esquema de un ensayo expositivo

### Materiales

- *Un día diferente para el señor Amos* por Philip C. Stead
- *Owen & Mzee: la verdadera historia de una amistad increíble* por Isabella Hatkoff, Craig Hatkoff, y Paula Kahumbu
- *Cosita linda* por Anthony Browne
- La copia completada del organizador gráfico “Utilizando detalles para crear una posición argumentativa”
- Póster con diferentes estructuras de texto expositivo
- Copias del organizador gráfico “Esquema para un ensayo expositivo” para cada estudiante (presentado más adelante)

### Objetivo

Los estudiantes utilizarán las notas que se tomaron anteriormente y la posición argumentativa creada en la Lección 1 para planear un ensayo expositivo utilizando un esbozo o esquema.

### Lluvia de ideas y planeación

Vuelva a leer la posición argumentativa que se creó en la lección anterior.

“Utilizamos nuestras notas para escribir esta posición argumentativa. Ahora vamos a escribirla y nuestro tema en la parte superior del organizador gráfico ‘Esquema para un ensayo expositivo’.”

Escriba el tema y la posición argumentativa en el organizador gráfico. La posición argumentativa irá en la introducción, así que escribala ahí también.

En seguida, piense cómo organizar el ensayo. Aquí se presentan ejemplos de diferentes tipos de estructuras de texto con posibles ideas principales:

- Posición argumentativa, ejemplo, ejemplo, ejemplo, cierre: Utilice ejemplos de los textos leídos como ejemplos para apoyar la posición argumentativa.
- Posición argumentativa, problema, solución, cierre: El problema puede ser que algunas veces nos sentimos aislados y solos, y la solución puede ser que necesitamos abrirnos a nuevas, y quizás diferentes, amistades. Esta solución tiene ejemplos de apoyo de los textos leídos.
- Posición argumentativa, causa, efecto, cierre: La causa puede ser que todas las personas tienen necesidades. Cada texto proporciona evidencia de esto. El efecto puede ser que para satisfacer estas necesidades, los seres humanos formamos fuertes lazos de amistad, aún con aquellas personas que parecen ser muy diferentes a nosotros.

Escoja la estructura de texto que funcione mejor en su caso y de acuerdo a sus notas y posición argumentativa. La siguiente página presenta un ejemplo de esquema que sigue la estructura de texto explicada en el número 1 (posición, ejemplo, ejemplo, ejemplo, cierre). Más adelante se presenta un ejemplo de un esquema completado para un ensayo que muestra la estructura de texto explicada en el número 3 (posición, causa, efecto, cierre).

### **Demostración**

Explique que usted ha escogido una estructura de texto de las presentadas en el póster para organizar su ensayo sobre la amistad. Demuestre cómo se puede utilizar esta estructura de texto y sus notas para escribir las ideas (vea los ejemplos de esquemas). Los estudiantes pueden escribir lo mismo en su copia del organizador gráfico.

### **Póster**

Estructuras para textos expositivos

### **Organizador gráfico**

Esquema para un ensayo expositivo

### **Escritura compartida y guiada**

Pida a los estudiantes que le ayuden a completar el organizador con detalles e ideas de los textos que apoyen cada idea principal. Recuérdeles que ellos deben usar sus notas del organizador gráfico “Utilizando detalles para crear una posición argumentativa”.

Pida a los estudiantes que primero discutan en parejas o en grupos pequeños, y después ellos comparten con todo el grupo la información de sus notas que encaja con cada idea principal. Escriba estos detalles en la tercera columna del esquema como notas y no en oraciones completas.

Se permite que los estudiantes proporcionen evidencia para cada idea que no se encuentra en los textos leídos. También incluya ideas de sus vidas ya que es conveniente el fomentar este tipo de conexiones.

### **Demostración y escritura independiente**

Utilice el esquema completado para demostrar cómo escribir oraciones completas y párrafos para escribir un ensayo.

Pida a los estudiantes que trabajen independientemente o en parejas para usar sus esquemas completos para escribir un borrador de su ensayo.

**Reflexión**

Guíe la reflexión de los estudiantes haciendo preguntas como las siguientes:

“¿Les gustó cómo organizamos este ensayo? ¿De qué otra manera lo pudimos haber organizado? ¿De qué otra manera se pudo haber proporcionado evidencia dentro de esta misma organización?”

Haga preguntas adicionales dependiendo del nivel de sus estudiantes y el propósito de la lección.

**Revisión y modificación**

Haga que los estudiantes revisen y modifiquen su ensayo.

“Si yo fuera a revisar y modificar mi ensayo, ¿cuál sería el elemento que yo absolutamente cambiaría, quitaría o añadiría?”

## Esquema para un ensayo expositivo

Tema: \_\_\_\_\_

Posición argumentativa: \_\_\_\_\_

Párrafo	Idea principal	Detalles/información específica
1	Introducción	<hr/> <hr/> <hr/>
2		<hr/> <hr/> <hr/>
3		<hr/> <hr/> <hr/>
4		<hr/> <hr/> <hr/>
5	Conclusión	<hr/> <hr/> <hr/>

## Esquema para un ensayo expositivo: Ejemplos como ideas principales

Tema: Amistad

Posición argumentativa: No importa de dónde vienes o quién eres, tener un buen amigo es importante.

Párrafo	Idea principal	Detalles/Información específica
1	Introducción	<ul style="list-style-type: none"> <li>No importa de dónde vienes o quién eres, tener un buen amigo es importante.</li> <li>Ejemplos en las historias, en la naturaleza, en la sociedad</li> </ul>
2	Ejemplo: "Owen & Mzee"	<ul style="list-style-type: none"> <li>Owen necesitaba un amigo cuando estaba solo.</li> <li>A Mzee le gusta tener un amigo nuevo, aunque pareciera que estuviera feliz.</li> <li>Se acompañan y se protegen el uno al otro y tienen alguien con quien acurrucarse.</li> </ul>
3	Ejemplo: "Un día diferente para el señor Amos"	<ul style="list-style-type: none"> <li>El señor Amos complace a sus amigos en el zoológico.</li> <li>El señor Amos deja ganar a la tortuga en las carreras, le lee libros al búho, y juega al ajedrez con el elefante.</li> <li>Cuando el señor Amos se enferma, sus amigos lo cuidan.</li> </ul>
4	Ejemplo: "Cosita linda"	<ul style="list-style-type: none"> <li>Los amigos hacen muchas cosas juntos.</li> <li>Los amigos se echan la culpa para salvarse mutuamente.</li> </ul>
5	Conclusión	<ul style="list-style-type: none"> <li>Los amigos depende de cada uno.</li> <li>Los amigos son necesarios para la vida.</li> </ul>

## Esquema para un ensayo expositivo: Causa/efecto como ideas principales

Tema: Amistad

Posición argumentativa: No importa de dónde vienes o quién eres, tener un buen amigo es importante.

Párrafo	Idea principal	Detalles/información específica
1	Introducción	<ul style="list-style-type: none"> <li>• No importa de dónde vienes o quién eres, tener un buen amigo es importante.</li> <hr/> <li>• Todas las personas tienen necesidades.</li> <hr/> <li>• Las amistades nos ayudan a satisfacer esas necesidades.</li> </ul>
2	Causa: Todas las personas tienen necesidades	<ul style="list-style-type: none"> <li>• Owen necesitaba alguien que lo cuidara y lo protegiera.</li> <hr/> <li>• Los animales del zoológico necesitaba a alguien que los complaciera y jugara con ellos.</li> <hr/> <li>• El Sr. Amos necesitaba alguien que lo cuidara cuando se enfermó.</li> <hr/> <li>• Gorila está solo y pide un amigo.</li> </ul>
3	Efecto: Busca a amigos que puedan satisfacer esas necesidades	<ul style="list-style-type: none"> <li>• Owen adoptó a Mzee como su mamá.</li> <hr/> <li>• El señor Amos complació a sus amigos haciendo lo que a ellos les gustaba.</li> <hr/> <li>• Los animales cuidaron al Sr. Amos cuando se enfermó.</li> <hr/> <li>• Gorila encontró una amiga en la gatita y hacían todos juntos.</li> </ul>
4	Conclusión	<ul style="list-style-type: none"> <li>• Los amigos satisfacen nuestras necesidades básicas.</li> <hr/> <li>• Nos ayudan a sobrevivir, a sentirnos seguros, y a estar contentos.</li> <hr/> </ul>

Adapted from Hochman, 2009.

# Persuasive Writing

## Writing a Position Statement Using an Organizational Structure

### Materials

- *The Gardener* by Sarah Stewart
- Copies of “A Farm on Every Floor” by Dickson Despommier (an op-ed piece in *The New York Times*) for each student (pages 5 to 7 of this handout)
- Newspaper with an op-ed page and an editorial page
- Anchor chart with the text structures you have discussed with students (If you have not yet discussed the problem-solution structure, add it to the chart during this lesson.)
- Chart paper with the text’s opening paragraph
- Highlighters
- Problem-solution graphic organizer (page 8 of this handout)
- Writer’s notebooks

### Objective

One way to help writers improve is to examine the text structures that expert expository and persuasive writers use. In this lesson, we look at one type of text structure that can be used to organize a piece of persuasive writing: problem-solution. Specifically, this lesson focuses on the opening position statement.

### Hook and Modeling With a Text

“We have read the book *The Gardener* several times to examine concepts like letter writing and including dates on our letters. Now, let’s talk a little more about what the girl, Lydia Grace, did at her uncle’s bakery.”

Discuss with students how she created a garden on the roof and all over the bakery, even though the bakery was in the middle of a big city. Ask students what they think about the idea of creating gardens where they do not usually exist.

“I have a newspaper article called an op-ed essay that is all about this topic. ‘Op-ed’ means it was published in a newspaper on the page opposite of the editorial page.”

Show an example of a newspaper with an op-ed page and an editorial page.

“The editorial page is where newspaper writers publish their opinions in persuasive pieces called editorials, and opposite of that is the op-ed page, where other writers’ persuasive essays are published. So this article is a persuasive piece about creating gardens in big cities.”

Display the op-ed essay “A Farm on Every Floor” on the document camera. Read the entire article aloud once.

Then, tell students you will read aloud the opening paragraph again, and this time, students should listen for the writer's position. What is he trying to persuade us to do? (You should have already taught lessons about position statements and persuasive writing prior to this lesson.)

Reread the first paragraph.

“What is this writer's position? We can figure it out from this first paragraph.”

Have students discuss in partners the writer's position and then discuss as a whole group.

“This writer is very clever. He uses a specific text structure that we can use in our own writing to present a position.”

Put up the first paragraph from the text on chart paper.

If climate change and population growth progress at their current pace, in roughly 50 years farming as we know it will no longer exist. This means that the majority of people could soon be without enough food or water. But there is a solution that is surprisingly within reach: Move most farming into cities, and grow crops in tall, specially constructed buildings. It's called vertical farming.

Reread the first two sentences and then highlight them.

“What is the writer doing in these first two sentences?”

Have students discuss in partners. Then discuss his presentation of the problem in the whole group.

If you already have discussed problem-solution and have it on an anchor chart with text structures, refer to it during your discussion. If this is the first time you are discussing problem-solution, add it to a text structure anchor chart.

Reread the first half of the next sentence, until the colon. Tell students that a key word can help them figure out the text structure and what the rest of this sentence and the next sentence will do. Have students work in partners for 10 to 15 seconds to try to find the key word. When students tell you the key word, *solution*, highlight it.

Move to the second half of that sentence and the last sentence and discuss their role—first in student partners and then as a whole class.

### **Brainstorming and Modeling**

“We can use problem-solution to introduce positions to write about in our own persuasive essays. For example, we have been discussing industrialization and how it created both positive and negative outcomes. We could think of industrialization as either a problem or a solution. Let's start by thinking of it as a solution. What are some of the problems that industrialization solved?”

Have students brainstorm problems that industrialization helped to solve. The following is an example list:

- High cost of making materials and growing food, cotton, etc.
- High cost of getting these materials to people
- Large amount of time spent making materials
- More people needed the materials that were being made and grown
- People were spreading out across the country, which made it more difficult to get them materials
- People had to do jobs that were difficult or boring

Then, examine these problems to use in your essay. Display a problem-solution graphic organizer (such as the one on page 8 of this handout) and write your problem in the “Problem” box. Then, under “Attempted Solutions” and “Results,” write some examples of how industrialization helped solve this problem. For example, the high cost of making materials was resolved by inventing machines that could make the materials more cheaply.

### **Graphic Organizer**

Problem-solution graphic organizer

### **Shared and Guided Writing**

“I can use my problem-solution graphic organizer to write an opening paragraph just like Mr. Despommier did to introduce his persuasive piece. Here is my first draft.”

Write the following on chart paper.

In the United States in the 1800s, it cost a lot of money and took a lot of time to make and grow materials that many people needed. Industrialization came along and solved this problem through the invention of machines that could make materials more cheaply and the building of roads and railroads to get these materials to people more quickly.

Highlight the sentences with your problem, highlight your key words, and then highlight the sentences with your solution.

### **Independent Writing**

After students work with you in the whole group on your planning and drafting, have each student or pair of students use your problem or come up with their own problem. Have students use a copy of the problem-solution graphic organizer to plan their first paragraph with both the problem and their solution.

As they work, conduct roving conferences with individual students about their planning and writing.

**Reflection**

Guide self-reflection through key questions such as the following.

“What did this activity tell you about persuasion? How do you think the problem-solution text structure works for writing a persuasive essay?”

**Optional Steps: Write and Reflect Again**

Model planning the body of the paper by imitating the structure of “A Farm on Every Floor.” Have students help you use this plan to write more of your draft. Then, have students practice using the same structure to plan and draft their own writing.

Follow the same procedure to write a closing for the paper.

## A Farm on Every Floor

By Dickson D. Despommier, Op-Ed Contributor  
*The New York Times*  
August 24, 2009

If climate change and population growth progress at their current pace, in roughly 50 years farming as we know it will no longer exist. This means that the majority of people could soon be without enough food or water. But there is a solution that is surprisingly within reach: Move most farming into cities, and grow crops in tall, specially constructed buildings. It's called vertical farming.

The floods and droughts that have come with climate change are wreaking havoc on traditional farmland. Three recent floods (in 1993, 2007, and 2008) cost the United States billions of dollars in lost crops, with even more devastating losses in topsoil. Changes in rain patterns and temperature could diminish India's agricultural output by 30 percent by the end of the century.

What's more, population increases will soon cause our farmers to run out of land. The amount of arable land per person decreased from about an acre in 1970 to roughly half an acre in 2000 and is projected to decline to about a third of an acre by 2050, according to the United Nations. With billions more people on the way, before we know it the traditional soil-based farming model developed over the last 12,000 years will no longer be a sustainable option.

Irrigation now claims some 70 percent of the fresh water that we use. After applying this water to crops, the excess agricultural runoff, contaminated with silt, pesticides, herbicides and fertilizers, is unfit for reuse. The developed world must find new agricultural approaches before the world's hungriest come knocking on its door for a glass of clean water and a plate of disease-free rice and beans.

Imagine a farm right in the middle of a major city. Food production would take advantage of hydroponic and aeroponic technologies. Both methods are soil-free. Hydroponics allows us to grow plants in a water-and-nutrient solution, while aeroponics grows them in a nutrient-laden mist. These methods use far less water than conventional cultivation techniques, in some cases as much as 90 percent less.

Now apply the vertical farm concept to countries that are water-challenged—the Middle East readily comes to mind—and suddenly things look less hopeless. For this reason the world's very first vertical farm may be established there, although the idea has garnered considerable interest from architects and governments all over the world.

Vertical farms are now feasible, in large part because of a robust global greenhouse initiative that has enjoyed considerable commercial success over the last 10 years. (Disclosure: I've started a business to build vertical farms.) There is a rising consumer demand for locally grown vegetables and fruits, as well as intense urban-farming activity in cities throughout the United States. Vertical farms would not only revolutionize and improve urban life but also revitalize land that was damaged by traditional farming. For every indoor acre farmed, some 10 to 20 outdoor acres

of farmland could be allowed to return to their original ecological state (mostly hardwood forest). Abandoned farms do this free of charge, with no human help required.

A vertical farm would behave like a functional ecosystem, in which waste was recycled and the water used in hydroponics and aeroponics was recaptured by dehumidification and used over and over again. The technologies needed to create a vertical farm are currently being used in controlled-environment agriculture facilities but have not been integrated into a seamless source of food production in urban high-rise buildings.

Such buildings, by the way, are not the only structures that could house vertical farms. Farms of various dimensions and crop yields could be built into a variety of urban settings—from schools, restaurants, and hospitals to the upper floors of apartment complexes. By supplying a continuous quantity of fresh vegetables and fruits to city dwellers, these farms would help combat health problems, like Type II diabetes and obesity, that arise in part from the lack of quality produce in our diet.

The list of benefits is long. Vertical farms would produce crops year-round that contain no agro-chemicals. Fish and poultry could also be raised indoors. The farms would greatly reduce fossil-fuel use and greenhouse-gas emissions, since they would eliminate the need for heavy farm machinery and trucks that deliver food from farm to fork. (Wouldn't it be great if everything on your plate came from around the corner, rather than from hundreds to thousands of miles away?)

Vertical farming could finally put an end to agricultural runoff, a major source of water pollution. Crops would never again be destroyed by floods or droughts. New employment opportunities for vertical farm managers and workers would abound, and abandoned city properties would become productive once again.

Vertical farms would also make cities more pleasant places to live. The structures themselves would be things of beauty and grace. In order to allow plants to capture passive sunlight, walls and ceilings would be completely transparent. So from a distance, it would look as if there were gardens suspended in space.

City dwellers would also be able to breathe easier—quite literally. Vertical farms would bring a great concentration of plants into cities. These plants would absorb carbon dioxide produced by automobile emissions and give off oxygen in return. So imagine you wanted to build the first vertical farm and put it in New York City. What would it take? We have the technology—now we need money, political will, and, of course, proof that this concept can work. That's why a prototype would be a good place to start. I estimate that constructing a five-story farm, taking up one-eighth of a square city block, would cost \$20 million to \$30 million. Part of the financing should come from the city government, as a vertical farm would go a long way toward achieving Mayor Michael Bloomberg's goal of a green New York City by 2030.

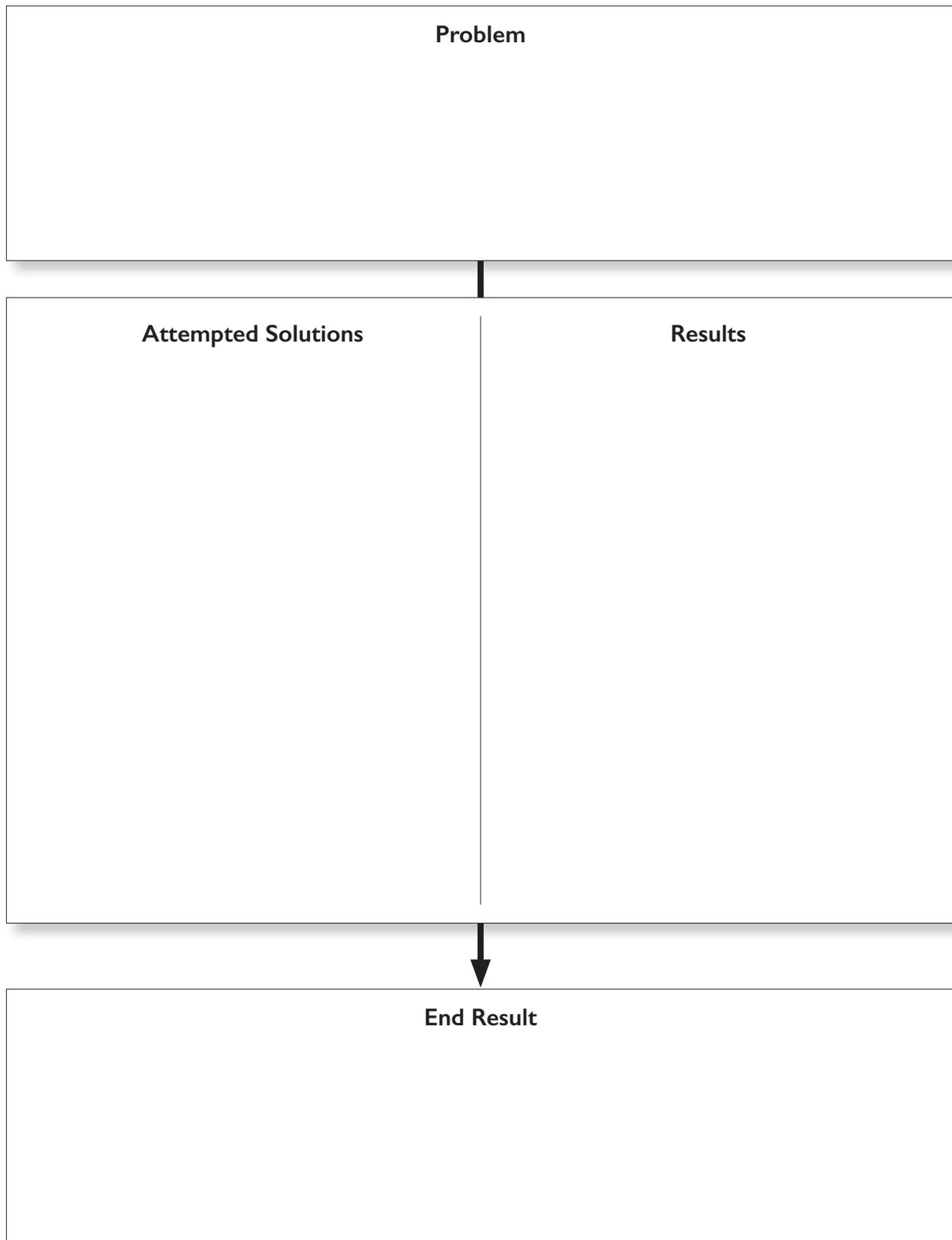
Manhattan Borough President Scott Stringer has already expressed interest in having a vertical farm in the city. City officials should be interested. If a farm is located where the public can easily visit it, the iconic building could generate significant tourist dollars, on top of revenue from the sales of its produce.

But most of the financing should come from private sources, including groups controlling venture-capital funds. The real money would flow once entrepreneurs and clean-tech investors realize how much profit there is to be made in urban farming. Imagine a farm in which crop production is not limited by seasons or adverse weather events. Sales could be made in advance because crop-production levels could be guaranteed, thanks to the predictable nature of indoor agriculture. An actual indoor farm developed at Cornell University growing hydroponic lettuce was able to produce as many as 68 heads per square foot per year. At a retail price in New York of up to \$2.50 a head for hydroponic lettuce, you can easily do the math and project profitability for other similar crops.

When people ask me why the world still does not have a single vertical farm, I just raise my eyebrows and shrug my shoulders. Perhaps people just need to see proof that farms can grow several stories high. As soon as the first city takes that leap of faith, the world's first vertical farm could be less than a year away from coming to the aid of a hungry, thirsty world. Not a moment too soon.

*Dickson D. Despommier, a professor of public health at Columbia University, is writing a book about vertical farms.*

## Problem-Solution Text Structure Graphic Organizer



Adapted from Florida Center for Reading Research, 2007.

## Escribiendo textos persuasivos: Escribiendo una posición argumentativa utilizando una estructura organizacional

### Materiales

- Copias del artículo “Una granja en cada piso” por Dickson Despommier (un artículo “op-ed” de *New York Times*; páginas 13–17 de este folleto)
- Un artículo “op-ed” y uno editorial
- Poster con las diferentes estructuras de texto que se hayan estudiado previamente (Se puede añadir la estructura problema-solución durante esta lección si no se ha discutido antes.)
- Hoja de papel tamaño póster con el párrafo inicial
- Marcadores
- Organizador gráfico problema-solución (presentado más adelante)
- Libretas para la escritura

### Objetivo

Una manera de ayudar a los escritores a mejorar es examinar las estructuras de texto que utilizan los escritores expertos al escribir textos persuasivos. En esta lección, estudiaremos un tipo de estructura de texto que puede usarse para organizar un texto persuasivo: estructura problema-solución. En concreto, esta lección se centra en la declaración de la posición argumentativa inicial.

### Gancho y demostrar con un texto

“Tengo un artículo de periódico llamado ‘op-ed’ que tiene que ver con el tema de la producción de alimentos. “Op-ed” significa que fue publicado en un periódico en la página opuesta a la página editorial y que expresa la opinión de alguien.”

Muestre un ejemplo de un artículo de opinión y un editorial.

“La página editorial es dónde los periodistas publican sus opiniones en textos persuasivos llamados ‘editoriales’, y la página de ‘op-ed’ es donde se publican ensayos persuasivos de otros escritores. Así que este artículo ‘op-ed’ es una texto persuasivo sobre la creación de jardines en las grandes ciudades.”

Ponga una copia del ensayo de opinión “Una granja en cada piso” en la cámara de documentos. Lea todo el artículo en voz alta.

Luego, diga a los estudiantes que leerá en voz alta el párrafo inicial de nuevo, y esta vez, los estudiantes deben escuchar la posición argumentativa del escritor.

“¿Qué está tratando de convencernos a hacer?” (Usted ya debería haber enseñado lecciones sobre posiciones argumentativas y textos persuasivos antes de esta lección.)

Vuelva a leer el primer párrafo.

“¿Cuál es la posición de este escritor? Podemos entenderlo desde este primer párrafo.”

Haga que los estudiantes discutan en parejas la posición argumentativa del escritor y luego discuta con el grupo entero.

“Este escritor es muy listo. Utiliza una estructura de texto específica que podemos usar en nuestros propios textos para presentar una posición argumentativa.”

Muestre el primer párrafo del texto en una hoja de papel tamaño póster.

Si el cambio climático y el crecimiento de la población progresan a su ritmo actual, en aproximadamente 50 años la agricultura tal como la conocemos ya no existirá. Esto significa que la mayoría de la gente pronto podría estar sin suficiente comida o agua. Pero hay una solución que está sorprendentemente a nuestro alcance: mover la mayoría de la agricultura a las ciudades, y mantener cultivos en edificios altos y especialmente contruidos para ello. Esto se llama agricultura vertical.

Vuelva a leer las dos primeras oraciones y luego resáltelas como se muestra arriba.

“¿Qué está haciendo el escritor en estas dos primeras oraciones?”

Pida a los estudiantes que discutan en pareja. Luego discuta cómo presenta el autor el problema con todo el grupo.

Si ya ha discutido la estructura problema-solución y la tiene en un póster, utilícelo durante esta discusión. Si es la primera vez que está discutiendo la estructura problema-solución, agregue esta estructura al póster de estructuras de textos persuasivos.

Vuelva a leer la primera mitad de la siguiente oración hasta los dos puntos. Diga a los estudiantes que una palabra clave puede ayudarles a entender la estructura del texto y lo que las siguientes oraciones van a hacer. Pida a los estudiantes que trabajen con su pareja durante 10 o 15 segundos para tratar de encontrar la palabra clave. Cuando los estudiantes le digan la palabra clave, solución, resáltela como se muestra arriba.

Lea la segunda mitad de esa oración y la última oración y discuta su papel o rol en el párrafo primero en parejas y luego con el grupo entero.

### **Lluvia de ideas y demostración**

“Podemos usar la estructura problema-solución para introducir posiciones argumentativas al escribir nuestros propios ensayos persuasivos. Por ejemplo, hemos estado discutiendo la industrialización y cómo ésta tuvo resultados positivos y negativos. Podríamos pensar en la industrialización como un problema o como una solución. Comencemos por pensar en ella como una solución. ¿Cuáles son algunos de los problemas que la industrialización resolvió?”

Haga que los estudiantes hagan una lluvia de ideas sobre los problemas que la industrialización ayudó a resolver. Aquí hay unos ejemplos:

- Alto costo de fabricación de materiales y cultivo de alimentos, algodón, etc.
- Alto costo de llevar estos materiales a la gente
- Gran cantidad de tiempo dedicado a la fabricación de materiales
- Cada vez más personas necesitaban los materiales que se estaban fabricando y cultivando
- La gente se estaba extendiendo por todo el país lo que dificultaba obtener materiales
- La gente tenía que hacer trabajos que eran muy difíciles o monótonos

Luego, examine estos problemas para usarlos en su ensayo y escoja uno. Muestre un organizador gráfico para problema-solución (como el que se muestra más adelante) y escriba su problema en el cuadro “Problema”. Luego, bajo “Soluciones intentadas” y “Resultados”, escriba algunos ejemplos de cómo la industrialización ayudó a resolver este problema. Por ejemplo, el alto costo de fabricación de materiales se resolvió inventando máquinas que podrían abaratar el precio de estos materiales.

### **Organizador gráfico**

Estructura problema-solución

### **Escritura guiada y compartida**

“Puedo usar mi organizador gráfico de problema-solución para escribir un párrafo inicial tal como lo hizo el Sr. Despommier para presentar su texto persuasivo. Aquí está mi primer borrador.”

Escriba lo siguiente en una hoja de papel tamaño póster.

En los Estados Unidos en el siglo XIX, costaba mucho dinero y tomaba mucho tiempo el cultivar y fabricar materiales que mucha gente necesitaba. La industrialización vino y resolvió este problema a través de la invención de máquinas que podían hacer los materiales más baratos y construir carreteras y ferrocarriles para que estos materiales llegaran a la gente más rápidamente.

Resalte las oraciones que describen el problema, resalte las palabras clave y luego resalte las oraciones que presentan la solución como se muestra arriba.

### **Escritura independiente**

Después de que los estudiantes trabajen con usted en su planificación y redacción del párrafo inicial, haga que cada alumno o parejas de estudiantes presenten su propio problema. Pida a los estudiantes que usen una copia del organizador gráfico solución-problema para planificar su primer párrafo con el problema y su solución.

Realice conferencias ambulantes con los estudiantes individualmente acerca de su planificación y redacción.

### **Reflexión**

Guíe la auto-reflexión a través de preguntas clave como las siguientes:

“¿Qué te enseñó esta actividad sobre la persuasión? ¿Cómo funciona la estructura solución-problema para escribir un ensayo persuasivo?”

### **Pasos opcionales: Escribir y reflexionar de nuevo**

Demuestre cómo planear la redacción del cuerpo de su ensayo imitando la estructura del artículo “Una granja en cada piso”. Haga que los estudiantes le ayuden a usar este plan para expandir su primer borrador. Luego, haga que los estudiantes practiquen la misma estructura para planear y redactar su propio texto persuasivo. Siga el mismo procedimiento para trabajar en la creación de un cierre para el ensayo.

## Una granja en cada piso

por Dickson D. Despommier, colaborador

*New York Times*

24 agosto, 2009

Si el cambio climático y el crecimiento de la población progresan a su ritmo actual, en aproximadamente 50 años la agricultura tal como la conocemos ya no existirá. Esto significa que la mayoría de la gente pronto podría estar sin suficiente comida o agua. Pero hay una solución que está sorprendentemente a nuestro alcance: Mover la mayoría de la agricultura a las ciudades, y mantener cultivos en edificios altos y especialmente contruidos para ello. Esto se llama agricultura vertical.

Las inundaciones y las sequías que han acompañado al cambio climático están causando estragos en las tierras agrícolas tradicionales. Tres recientes inundaciones (en 1993, 2007 y 2008) costaron a los Estados Unidos miles de millones de dólares en cultivos perdidos, con pérdidas aún más devastadoras en la capa superior del suelo. Los cambios en los patrones de lluvia y la temperatura podrían disminuir la producción agrícola de la India en un 30 por ciento para finales del siglo.

Además los aumentos de población pronto harán que nuestros agricultores se queden sin tierra. La cantidad de tierra cultivable por persona disminuyó aproximadamente de un acre en 1970 a aproximadamente medio acre en 2000 y se proyecta que disminuya a un tercio de acre antes de 2050, según las Naciones Unidas. Con miles de millones más de personas que nacerán en el futuro, el tradicional modelo de cultivo basado en el suelo desarrollado en los últimos 12,000 años ya no será una opción sostenible.

El riego ahora reclama un 70 por ciento del agua dulce que usamos. Después de usar esta agua en los cultivos, el exceso de escorrentía agrícola, contaminado con limo, pesticidas, herbicidas y fertilizantes, no es apto para ser reutilizado. El mundo desarrollado debe encontrar nuevos enfoques agrícolas antes de que los más hambrientos del mundo lleguen a su puerta pidiendo un vaso de agua limpia y un plato de arroz y frijoles libres de enfermedades.

Imagine una granja justo en el centro de una ciudad importante. La producción de alimentos aprovecharía las tecnologías hidropónicas y aeropónicas. Ambos métodos están libres de suciedad. Hidroponía nos permite cultivar plantas en una solución de agua y nutrientes, mientras que las tecnologías aeropónicas cultivan las plantas en una niebla cargada de nutrientes. Estos métodos utilizan mucho menos agua que las técnicas de cultivo convencionales, en algunos casos hasta un 90 por ciento menos.

Ahora aplique el concepto de granja vertical a los países que están desafiados por el agua -el Oriente Medio viene fácilmente a la mente- y de repente las cosas parecen menos desesperadas. Por esta razón, la primera granja vertical del mundo puede establecerse allí, aunque la idea ha suscitado un interés considerable de arquitectos y gobiernos de todo el mundo.

Las granjas verticales son factibles ahora, en gran parte debido a una fuerte iniciativa global para el uso de invernaderos para cultivar plantas que ha gozado de un éxito comercial considerable durante los 10 años pasados. (Divulgación: He comenzado un negocio para construir granjas verticales.) Hay una creciente demanda de verduras y frutas cultivadas localmente por parte

de los consumidores, así como una intensa actividad de agricultura urbana en ciudades de los Estados Unidos. Las fincas verticales no sólo revolucionarían y mejorarían la vida urbana, sino también revitalizarían las tierras dañadas por la agricultura tradicional. Por cada hectárea cultivada en el interior, se puede permitir que entre 10 y 20 acres de tierra cultivada regresen a su estado ecológico original (principalmente bosque de madera dura). Las granjas abandonadas lo hacen de forma gratuita, sin necesidad de ayuda humana.

Una granja vertical se comportaría como un ecosistema funcional, en el que los residuos se reciclan y el agua utilizada en hidroponía y aeroponía es recapturada por la deshumidificación y se utiliza una y otra vez. Las tecnologías necesarias para crear una granja vertical se utilizan actualmente en instalaciones agrícolas de medio ambiente controlado, pero no se han integrado en una fuente continua de producción de alimentos en edificios urbanos de gran altura.

Tales edificios, por cierto, no son las únicas estructuras que podrían albergar granjas verticales. Las granjas de varias dimensiones y los rendimientos de los cultivos podrían incorporarse a una variedad de entornos urbanos, desde escuelas, restaurantes y hospitales hasta los pisos superiores de los complejos de apartamentos. Al suministrar una cantidad continua de verduras y frutas frescas a los habitantes de las ciudades, estas granjas ayudarían a combatir problemas de salud, como la diabetes tipo II y la obesidad, que surgen en parte por la falta de productos de calidad en nuestra dieta.

La lista de beneficios es larga. Las fincas verticales producirían cultivos durante todo el año que no contienen agroquímicos. El pescado y las aves también pueden ser criados en interiores. Las granjas reducirían en gran medida el uso de combustibles y las emisiones de gases de efecto invernadero, ya que eliminaría la necesidad de maquinaria agrícola pesada y camiones que entreguen los alimentos de la granja a la mesa. (¿No sería genial si toda la comida en su plato viniera de un lugar a la vuelta de la esquina, en lugar de cientos o miles de kilómetros de distancia?)

La agricultura vertical finalmente podría poner fin a la escorrentía agrícola, una de las principales fuentes de contaminación del agua. Los cultivos nunca más serían destruidos por las inundaciones o las sequías. Las nuevas oportunidades de empleo para los gerentes y los trabajadores de las granjas verticales abundarían, y las propiedades urbanas abandonadas volverían a ser productivas una vez más.

Las fincas verticales también convertirían a las ciudades en lugares más agradables para vivir. Las estructuras mismas serían cosas de belleza y gracia. Con el fin de permitir que las plantas capturen la luz solar, las paredes y los techos serían completamente transparentes. Así que desde la distancia, parecía que hubiera jardines suspendidos en el espacio.

Los habitantes de la ciudad también podrían respirar más fácilmente, literalmente. Las granjas verticales traerían una gran concentración de plantas a las ciudades. Estas plantas absorberán el dióxido de carbono producido por las emisiones de los automóviles y emitirán oxígeno a cambio.

Así que imagine que usted quiere construir la primera granja vertical en la ciudad de Nueva York. ¿Qué haría falta? Tenemos la tecnología, ahora necesitamos dinero, voluntad política y, por supuesto, prueba de que este concepto puede funcionar. Es por eso que un prototipo sería un buen comienzo. Yo estimo que la construcción de una granja de cinco pisos, ocupando un octavo de un bloque cuadrado de la ciudad, costaría entre \$ 20 millones y \$ 30 millones. Parte del

financiamiento debe venir del gobierno de la ciudad, ya que una granja vertical ayudaría en gran medida a lograr la meta del alcalde Michael Bloomberg de tener una ciudad verde de Nueva York para el año 2030.

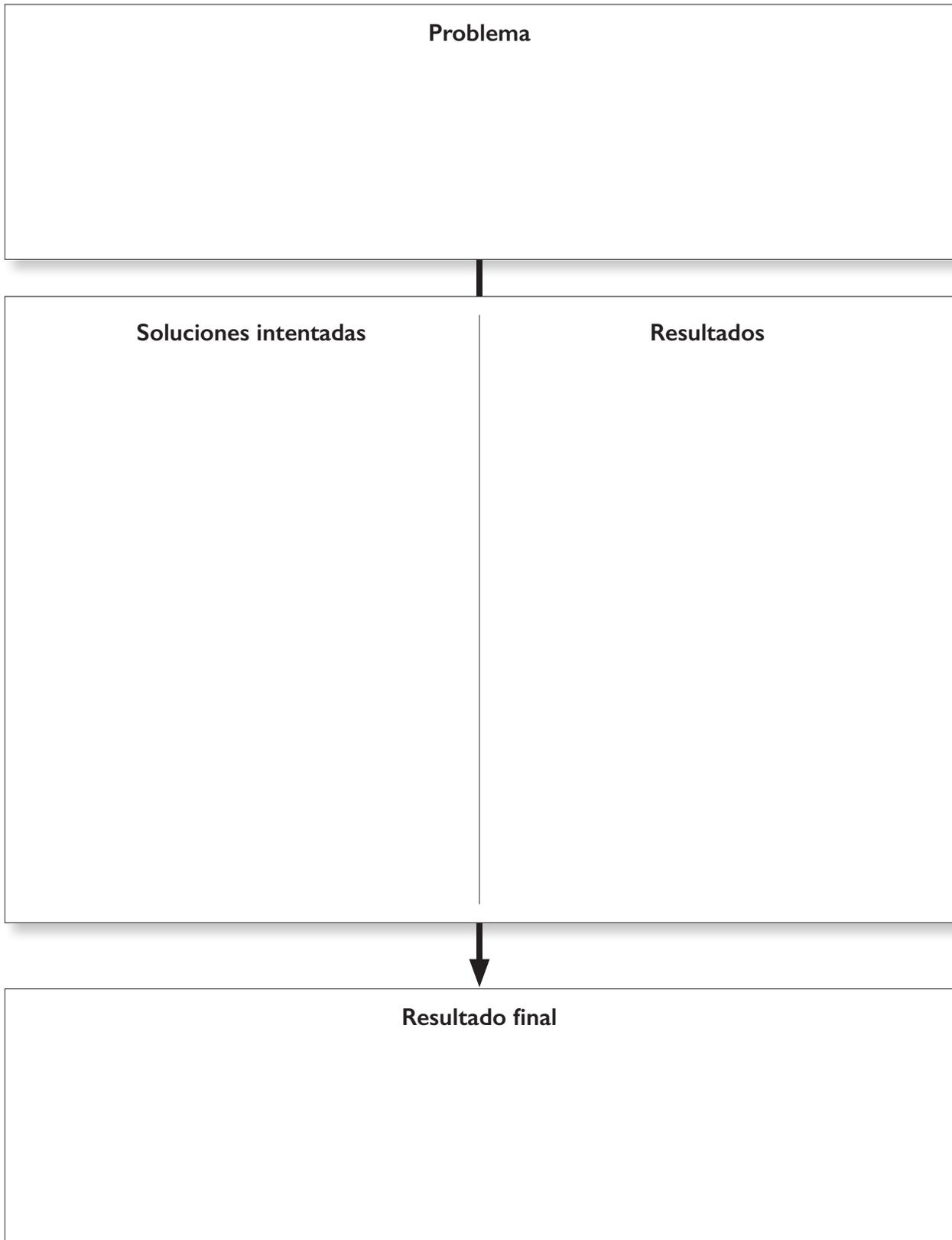
El presidente del municipio de Manhattan Scott Stringer ya ha expresado interés en tener una granja vertical en la ciudad. Los funcionarios municipales deberían estar interesados. Si una granja está ubicada donde el público pueda visitarla fácilmente, el icónico edificio podría generar dólares turísticos importantes, además de los ingresos de las ventas de sus productos.

Pero la mayor parte del financiamiento debe provenir de fuentes privadas, incluyendo grupos que controlan capitales de fondos de riesgo. El dinero real fluiría una vez que los empresarios y los inversionistas de tecnología limpia se den cuenta de cuánta ganancia es posible en la agricultura urbana. Imagine una granja en la que la producción de cultivos no está limitada por temporadas o por eventos climáticos adversos. Las ventas se podrían hacer por adelantado porque los niveles de la producción de la cosecha podrían ser garantizados, gracias a la naturaleza predecible de la agricultura de interiores. Una granja de interior real desarrollada en la Universidad de Cornell donde se cultivó lechuga hidropónica fue capaz de producir hasta 68 cabezas por pie cuadrado por año. A un precio en Nueva York de hasta \$ 2.50 por cabeza para la lechuga hidropónica, usted puede fácilmente hacer las matemáticas y la rentabilidad del proyecto para otros cultivos similares.

Cuando la gente me pregunta por qué el mundo todavía no tiene una sola granja vertical, levanto mis cejas y me encojo de hombros. Tal vez la gente sólo necesita ver prueba de que las granjas pueden crecer a varios pisos de altura. Tan pronto como la primera ciudad tome ese salto de fe, la primera granja vertical del mundo podría estar trabajando en menos de un año para ayudar a un mundo sediento y hambriento.

*Dickson D. Despommier, profesor de salud pública en Columbia Universidad, está escribiendo un libro sobre granjas verticales.*

## Estructura problema-solución



Adapted from Florida Center for Reading Research, 2007.

## Think Sheets

Writing organizers, or “think sheets,” provide scaffolding for students’ writing.

Writing organizers can help students initially when writing first drafts.

Students watch teachers model the organizers and then use them as they write with a partner, in small groups, or independently.

Graphic organizers help scaffold students’ efforts, especially students with reading and writing difficulties and English language learners.

Think sheets often correspond to different stages of the writing process, such as prewriting and drafting.

### Planning Think Sheet

#### Possible Topics

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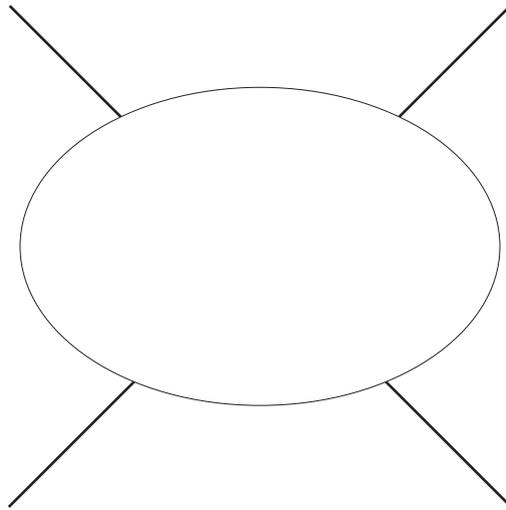
---

Circle your choice.

#### What do I know about the topic? Brainstorm ideas.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

# Drafting Think Sheet



1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

# Narrative Think Sheet

Title: \_\_\_\_\_

**BEGINNING (What is the setting? Who are the characters?)**

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**MIDDLE (Action: What is the problem?)**

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**ENDING (How was the problem solved?)**

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# Important Information Think Sheet

**WHO**

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**WHAT**

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**WHEN**

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**WHERE**

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**WHY**

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**HOW**

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# Sequence Think Sheet

**Topic**

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**Sentence Describing Topic**

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**First,**

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**Next,**

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**Then,**

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**Finally,**

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## Story Innovation Think Sheet

Using short poems and pattern books can be an excellent way to scaffold writing, especially for those who struggle to think of topics.

Story innovations can be an effective way to motivate students to write and help students to see themselves as writers.

### Procedures

Select a favorite pattern book and model rewriting with the whole class.

Select the part of the text that you will change. For example, you might change the characters, the setting, what the characters do, or a combination.

### Example

#### Story

The cat likes to lie on the rug.

The cat likes to drink milk.

The cat likes to sit in the sun.

The cat likes to jump on me.

#### Innovation

The dog likes to lie on the bed.

The dog likes to drink water.

The dog likes to sit in the car.

The dog likes to jump on my baby brother.

Adapted from Englert, 1990.

## Diferentes tipos de organizadores gráficos para escribir

Los organizadores gráficos para escribir ofrecen apoyo estratégico a los estudiantes para escribir y desarrollar sus ideas.

Los organizadores gráficos para escribir ayudan a los estudiantes a escribir sus primeros borradores.

Los estudiantes observan a la maestra(o) utilizar los organizadores gráficos y después ellos utilizan el mismo organizador que demostró la maestra(o) al escribir con un compañero, en grupos pequeños o independientemente.

Los organizadores gráficos ofrecen apoyo estratégico y específico a los estudiantes con problemas de lectura y escritura y a los estudiantes que aprenden inglés como segunda lengua.

Los organizadores gráficos para escribir, generalmente corresponden a las diferentes etapas del proceso de escritura tales como Planeando la Escritura y Escribiendo un Borrador.

### Para pensar y planear

#### Posibles temas

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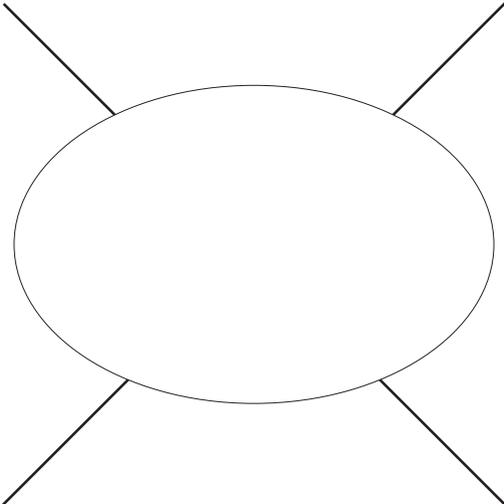
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Encierra en un círculo tu elección.

#### Pregúntate: “¿Qué sé sobre el tema?” Escribe tus ideas.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

# Elaboración de ideas



1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

## Planeando un texto narrativo

Título: \_\_\_\_\_

### **PRINCIPIO (¿Cuál es el escenario? ¿Quiénes son los personajes?)**

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### **INTERMEDIO (La acción: ¿Cuál es el problema?)**

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### **FINAL (¿Cómo se resolvió el problema?)**

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# Organizador de ideas

**QUIÉN**

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**QUÉ**

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**CUÁNDO**

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**DÓNDE**

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**POR QUÉ**

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**CÓMO**

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## Organizador de ideas

**El tema**

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**Una oración que describe el tema**

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**Primero,**

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**Luego,**

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**Después**

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**Al final,**

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## Innovando una historia

Poemas cortos o libros con estructuras repetidas pueden ser una gran ayuda para facilitar el proceso de escritura para los estudiantes a los que se les dificulta pensar en temas para escribir.

Este proceso puede ser muy efectivo para motivar los estudiantes a escribir y ayudarles a verse como escritores exitosos.

### **Procedimiento**

Seleccione un libro con estructura repetida y muéstrole a los estudiantes como reescribir o modificar la historia.

Seleccione la parte del libro que va a ser modificada. Por ejemplo, se pueden cambiar los personajes, el escenario, o lo que los personajes hacen o una combinación de estos elementos.

### **Ejemplo**

#### **Historia**

A mi gato le gusta acostarse en la alfombra.

A mi gato le gusta beber leche.

A mi gato le gusta sentarse al sol.

A mi gato le gusta brincar sobre mí.

#### **Innovación**

A mi perro le gusta acostarse en mi cama.

A mi perro le gusta beber agua.

A mi perro le gusta sentarse adentro del carro.

A mi perro le gusta brincar sobre mi hermanito.

Adapted from Englert, 1990.

# Systematic Instruction: Writing Checklist

Teacher: \_\_\_\_\_ Observer: \_\_\_\_\_ Content Area: \_\_\_\_\_ Date: \_\_\_\_\_

Category	Instructional Methods and Strategies (Check All Observed)		Observed Time(s)	Comments
<b>Grouping Formats</b>	<input type="checkbox"/> Whole group <input type="checkbox"/> Teacher-led small groups <input type="checkbox"/> Independent work	<input type="checkbox"/> Mixed-ability small groups (e.g., workstations) <input type="checkbox"/> Partners		
<b>Explicit Instruction Components</b>	<input type="checkbox"/> Identifies objective <input type="checkbox"/> Activates background knowledge <input type="checkbox"/> Models (e.g., thinks aloud) <input type="checkbox"/> Uses consistent language <input type="checkbox"/> Scaffolds when needed <input type="checkbox"/> Uses examples and nonexamples (as appropriate)	<input type="checkbox"/> Paces instruction appropriately <input type="checkbox"/> Provides guided practice <input type="checkbox"/> Checks for understanding <input type="checkbox"/> Provides multiple response opportunities <input type="checkbox"/> Provides extended practice opportunities <input type="checkbox"/> Provides immediate feedback (corrective when needed)		
<b>Writing Activities and Lessons</b>	<input type="checkbox"/> Writing-to-learn activity <input type="checkbox"/> Teaching or practicing of handwriting <input type="checkbox"/> Participating in sentence activities <input type="checkbox"/> Read-aloud of model text focused on writing <input type="checkbox"/> Modeling of writing element or strategy <input type="checkbox"/> Guided or collaborative practice with writing element or strategy	<input type="checkbox"/> Teaching or practicing of prewriting or planning <input type="checkbox"/> Teaching or practicing of drafting <input type="checkbox"/> Teaching or practicing of revising <input type="checkbox"/> Teaching or practicing of editing <input type="checkbox"/> Teaching or practicing of writing for specific a purpose or audience <input type="checkbox"/> Teaching or practicing of writing in a specific genre <input type="checkbox"/> Peer or teacher conferencing		
<b>Materials Used</b>	<input type="checkbox"/> Handwriting scaffold <input type="checkbox"/> Think-aloud or write-aloud <input type="checkbox"/> Graphic organizer or think sheet <input type="checkbox"/> Revising checklist <input type="checkbox"/> Editing checklist <input type="checkbox"/> Model text	<input type="checkbox"/> Anchor chart <input type="checkbox"/> Writer's notebook <input type="checkbox"/> Collaborative book <input type="checkbox"/> Technology tool <input type="checkbox"/> Other material:		

# Instrucción sistemática de escritura: Lista de control

Docente: \_\_\_\_\_ Observador: \_\_\_\_\_ Materia: \_\_\_\_\_ Fecha: \_\_\_\_\_

Categoría	Estrategias y métodos de instrucción (marque todos los observados)		Cantidad de tiempo observado	Comentarios
<b>Formatos de grupo</b>	<input type="checkbox"/> Grupo entero <input type="checkbox"/> Grupos pequeños guiados por la maestra <input type="checkbox"/> Trabajo independiente	<input type="checkbox"/> Grupos pequeños de habilidades mixtas (por ej., centros) <input type="checkbox"/> Trabajo en parejas		
<b>Elementos de instrucción explícita</b>	<input type="checkbox"/> Se identifica el objetivo <input type="checkbox"/> Se activa el conocimiento previo y de fondo <input type="checkbox"/> Se demuestra a través de modelos (Por ej., pensando en voz alta) <input type="checkbox"/> Se utiliza un lenguaje consistente <input type="checkbox"/> Se apoya específicamente a los estudiantes cuando se necesita <input type="checkbox"/> Se utiliza ejemplos y no-ejemplos apropiadamente	<input type="checkbox"/> El ritmo de la lección es apropiado <input type="checkbox"/> Proporciona práctica guiada. <input type="checkbox"/> Se monitorea el entendimiento <input type="checkbox"/> Se proporcionan múltiples oportunidades para responder <input type="checkbox"/> Se proporcionan oportunidades para practicar más a fondo. <input type="checkbox"/> Se proporciona retroalimentación inmediata y se corrige cuando es necesario.		
<b>Actividades/ lecciones de escritura</b>	<input type="checkbox"/> Actividad de escribir para leer. <input type="checkbox"/> Enseñanza y práctica de la caligrafía <input type="checkbox"/> Se lee un libro para niños que se enfoca al desarrollo de la escritura <input type="checkbox"/> Se demuestra la estrategia o el elemento de escritura <input type="checkbox"/> Práctica guiada y colaborativa de la estrategia o elemento de escritura	<input type="checkbox"/> Enseñanza/práctica de la planeación para la lectura <input type="checkbox"/> Enseñanza y práctica para escribir un borrador <input type="checkbox"/> Enseñanza y práctica para revisar textos <input type="checkbox"/> Enseñanza y práctica para editar <input type="checkbox"/> Enseñanza y práctica para escribir textos para audiencias específicas <input type="checkbox"/> Enseñanza y práctica de un género específico <input type="checkbox"/> Conferencias con compañeros o maestra		
<b>Materiales utilizados</b>	<input type="checkbox"/> Apoyo a la caligrafía <input type="checkbox"/> Actividades de pensar en voz alta <input type="checkbox"/> Organizadores gráficos y hojas para planear <input type="checkbox"/> Lista de control para revisar <input type="checkbox"/> Lista de control para editar <input type="checkbox"/> Textos para demostrar	<input type="checkbox"/> Posters con información <input type="checkbox"/> Libreta del escritor <input type="checkbox"/> Libro para colaborar <input type="checkbox"/> Herramienta de tecnología <input type="checkbox"/> Otro material		

## Writing Instruction Considerations for English Language Learners

Language development significantly affects the writing of English language learners (ELLs). By providing linguistically accommodated instruction that matches students' current level of English proficiency, ELLs can develop English writing skills as they develop oral English skills. Help ELLs in this process in the following ways.

### **Consider ELLs' English language development to tailor writing instruction.**

Some ELLs might have been exposed to instruction mostly focused on developing oral communication skills and not academic writing. Also, consider writing skills in their native language. Many of these skills can be transferred to English writing skills. For example, if students can write a complete paragraph with correct punctuation in their native language, they might be able to use this knowledge to write a paragraph in English with the right scaffolding and linguistic accommodations.

### **Create a safe environment and sense of community where ELLs can take risks when writing.**

ELLs should feel safe when trying their new language in writing and should feel that their writing risks are supported. When pairing students to write, edit, or give feedback, ELLs at the early stages of English development can benefit from shared writing experiences in which they can work with other ELLs with similar skills and write in English or their native language. More advanced ELLs can work with native English speakers to discuss appropriate vocabulary and linguistic structures to use in their writing.

### **Provide explicit instruction on how to write different genres and numerous model texts, especially when dealing with content area texts.**

ELLs need to see how scientists, mathematicians, historians, journalists, and literary authors write. When using examples of these texts, explicitly point out the different characteristics of each genre. ELLs need substantial scaffolding and explicit instruction when developing their language and writing skills at the same time as they learn content knowledge.

### **Focus on the unique conventions of writing and spelling in English.**

Make visible the thinking tools that experienced writers use when writing in English. Use anchor charts to illustrate English print conventions and, when possible, compare and contrast native language and English conventions. Fill your classroom with charts, posters, books, and labels that ELLs can use as a reference.

**Ensure that ELLs have authentic and meaningful opportunities to engage in writing activities.**

Language support is essential and can be provided by peers, mentors, or technology.

Adapted from Au, 2000; Brisk & Harrington, 2000; Carrillo, 1994; de Oliveira & Lan, 2014; Farnan, Flood, & Lapp, 1994; Foulger & Jimenez-Silva, 2007; Hudelson, 1994; Hurley & Tinajero, 2001; Kame'enui & Carnine, 1998; Lee et al., 2009; Olson & Land, 2007; Peregoy & Boyle, 2005; Pérez, 1998; Samway, 2006; Snow, Burns, & Griffin, 1998.

## Assessing the Growth of Student Writers

**Read a collection of a student's work and consider the following.**

1. What does the writing reveal about the student's knowledge of the English language in the following areas?
  - Relationships among phonology, orthography, and morphology
  - Vocabulary and parts of speech
  - Phrases, clauses, and their relationships in sentences
  - How to use language effectively for various audiences and purposes
2. What risks does this student take as a writer?
  - Does the student take risks with spelling and vocabulary, or is the student's writing limited to basic words that inhibit specific and precise word choice?
  - Does the student add or take away parts to fit the needs of the text, or does the paper determine the length of the writing?
3. What patterns emerge as you read through the writer's work?
  - Is there repetition of topics and purposes?
  - Does the student apply a formula over and over again?
  - Is there a recurring theme?
4. What changes occurred over time? When arranged chronologically, are there changes in the following?
  - Sentence structure
  - Quality of text
  - Length of text
  - Organization
  - Spelling
  - Idea development
5. Does the student have a clear strength as a writer (e.g., knowledge of conventions, unique understanding of audience, use of the writing process)?
6. Based on your observations, what is this writer ready to learn next?
  - What instruction might benefit the writer today?
  - What experiences or situations might be fruitful for future growth?

**Use response guides, checklists, rubrics, and anecdotal notes to assess student writing.**

See Handouts 10 and 11 for revision and editing checklist examples. See pages 3 to 14 of this handout for examples of response guides and rubrics.

**Conference with students regularly.**

- Meet with a few students each day.
- Keep conferences short (e.g., two to three minutes).
- Establish a comfortable environment for sharing.
- Make eye contact with the writer.
- Have the student read his or her writing aloud.
- Be a good listener and show genuine interest in each student's writing.
- Ask questions to clarify and extend the writing.
- Provide plenty of support and encouragement.
- Emphasize strategies and skills the student is ready to use.

## Response Guide

Title: \_\_\_\_\_

Author or Speaker: \_\_\_\_\_

### **Praise and Encouragement**

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### **Questions**

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### **Suggestions for Improvement**

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### **Signed**

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## Partner Response Sheet

Author: \_\_\_\_\_

Partner: \_\_\_\_\_

### **1. What do you like most about this writing?**

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### **2. What suggestions do you have for the author?**

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# Writing Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Assignment: \_\_\_\_\_

<p><b>Excellent</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Good</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Satisfactory</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Unsatisfactory</b></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p><b>Comments:</b></p>

## Rubric: Writing's Organization

Rating	Beginning, Middle, End	Details	Order
<b>I'm there.</b>	I have a clear beginning, middle, and ending.	I've put details in the right places.	I've put ideas in order effectively.
<b>I'm working on it.</b>	I've made a good attempt at a beginning, middle, and ending.	I've put some details in the right places.	I've put ideas in an order that makes sense.
<b>I'm just figuring it out.</b>	My writing doesn't have a clear beginning, middle, or ending.	My details are confusing.	I haven't ordered my ideas in a way that makes sense.

## Rubric: Handwriting and Conventions

Rating	Handwriting	Spelling	Capital Letters	Punctuation
<b>I'm there.</b>	My handwriting is neat and legible.	I spelled all or almost all of my words correctly.	All or almost all of my capital letters are in the right places.	All or almost all of my punctuation is correct.
<b>I'm working on it.</b>	My handwriting is legible with just a few problems.	I spelled most of my words correctly.	I used capital letters correctly in most places.	I have correct punctuation in some places but not in others.
<b>I'm just figuring it out.</b>	My words are hard to read because of my handwriting.	My spelling makes it hard to read the words.	Most of my capital letters don't follow the rules.	I haven't used much correct punctuation at all.

## General Writing Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Criteria	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
<b>Topic</b>	Key words near beginning	Main idea or topic in first sentence	Good main idea or topic sentence	Interesting, well-stated main idea or topic sentence	
<b>Words</b>	Related words or ideas mentioned	Some key words or related ideas included as details with meaning	Key related words and ideas used as details with meaning	Key related words and ideas used correctly and defined for reader; interesting word choice	
<b>Order</b>	Ideas not ordered	Some order of main idea and details	Main idea and details somewhat sequential	Good flow of ideas from topic sentence to details	
<b>Sentences</b>	Sentence fragments	Mostly complete sentences	Complete sentences	Complete, varied sentences	
<b>Punctuation</b>	Some punctuation	Most sentences have punctuation	Correct punctuation	Correct, varied punctuation	
<b>Capitalization</b>	Not distinguished	Uses uppercase and lowercase	Begins sentences with uppercase	Correct case in all uses	
<b>Spelling</b>	Many spelling errors	Some spelling errors	Few spelling errors	Very few, if any, spelling errors	
<b>Handwriting</b>	Hard to read; not well formed	Mostly legible	Well-formed letters	Neat, easy to read, well formed	

## Expository Writing Rubric

Based on Fourth Grade STAAR Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Criteria	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
<b>Thesis</b>	Missing, unclear, or illogical thesis	Weak or unclear thesis	Clear thesis	Thoughtful and engaging thesis	
<b>Organization</b>	Failure to maintain focus on thesis  Repetition or wordiness	Some irrelevant information  Some repetition or wordiness	Coherent essay with minor lapses in focus  Logical and controlled sentence flow and connections	Sustained focus that unifies entire essay  Strong sentence-to-sentence connections that make train of thought easy to follow	
<b>Ideas</b>	Inappropriate, vague, or insufficient details or examples  Weakly linked to prompt or not expository	Some details or examples inappropriate or only partially presented  Little to no thoughtfulness—may be formulaic	Specific and appropriate details and examples  Some thoughtfulness—original ideas	Specific and well-chosen details and examples  Thoughtful and engaging—unique and interesting view	
<b>Sentences</b>	Simplistic or awkward	Awkward or only somewhat controlled	Varied and adequately controlled	Purposeful, varied, well controlled	
<b>Punctuation</b>	Many errors	Some errors	Few errors	Very few, if any, errors	
<b>Capitalization</b>	Many errors	Some errors	Few errors	Very few, if any, errors	
<b>Spelling</b>	Many errors	Some errors	Few errors	Very few, if any, errors	

Adapted from Bromley, 1998; Culham, 2006; Fletcher & Portalupi, 2001; Fry & Kress, 2006; Texas Education Agency, 2011; Tompkins, 1998.

## Guía para responder

Título: \_\_\_\_\_

Autor/Hablante: \_\_\_\_\_

### **Elogios**

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### **Preguntas**

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### **Sugerencias para mejorar**

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### **Firma**

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## Retroalimentación de compañero

Autór: \_\_\_\_\_

Compañero: \_\_\_\_\_

**1. ¿Qué es lo que te gusta más de este texto?**

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**2. ¿Qué sugerencias tienes para el autor?**

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# Rúbrica para textos escritos

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Tarea: \_\_\_\_\_

<b>Excelente</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Bueno</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Satisfactorio</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Insatisfactorio</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<b>Comentarios:</b>          

## Rúbrica para la organización del texto

Clasificación	Principio, medio, final	Detalles	Orden
<b>Lo logré.</b>	Tengo un principio, medio, y final claro en mi texto.	Escribí detalles en los lugares correctos.	Escribí las ideas con un orden apropiado.
<b>Estoy trabajando en eso.</b>	Intenté escribir un principio, medio, y final claro en mi texto.	Escribí algunos detalles en los lugares correctos.	Escribí las ideas con cierto orden apropiado.
<b>Estoy empezando a entender.</b>	Mi texto todavía no tiene un principio, medio, y final claro.	Mis detalles están confusos.	No he ordenado mis ideas de una manera que tenga sentido.

## Rúbrica para caligrafía y convenciones del lenguaje

Clasificación	Caligrafía	Ortografía	Mayúsculas	Puntuación
<b>Lo logré.</b>	Mi caligrafía está bien hecha y es fácil de leer.	Todas o casi todas las palabras tienen ortografía correcta.	Todas o casi todas las mayúsculas están en los lugares correctos.	Todos o casi todos los signos de puntuación están correctamente utilizados.
<b>Estoy trabajando en eso.</b>	Mi caligrafía es fácil de leer pero hay algunos problemas.	La mayoría de las palabras tienen ortografía correcta.	La mayoría de las mayúsculas están en los lugares correctos.	Algunos signos de puntuación están correctamente utilizados.
<b>Estoy empezando a entender</b>	Mis palabras no se pueden leer fácilmente porque mi caligrafía no es clara.	Muchas palabras tienen faltas de ortografía.	Las mayúsculas no están en los lugares correctos.	Los signos de puntuación no están correctamente utilizados.

## Rúbrica para textos escritos

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Criterios	Principiante 1	En desarrollo 2	Bien logrado 3	Ejemplar 4	Puntuación
<b>Tema</b>	Palabras clave cerca del principio del texto	Idea principal o tema en la primera oración	Buena idea principal en la oración de inicio	Idea principal interesante y bien expresada al inicio	
<b>Palabras</b>	Palabras o ideas relacionadas al tema son mencionadas	Algunas palabras o ideas relacionadas con el tema están incluidas como detalles con significado	Palabras o ideas relacionadas con el tema son incluidas como detalles con significado	Palabras o ideas relacionadas con el tema son usadas correctamente y definidas para el lector; interesante elección de palabras	
<b>Orden</b>	Ideas no están en orden	Existe cierto orden en las ideas y detalles incluidos	La idea principal y los detalles están secuenciados correctamente	Las ideas fluyen efectivamente de la oración de inicio a los detalles	
<b>Oraciones</b>	Oraciones fragmentadas	La mayoría son oraciones completas	Oraciones completas	Oraciones completas y variadas	
<b>Puntuación</b>	Algunos signos de puntuación	La mayoría de las oraciones tienen signos de puntuación	Signos de puntuación correctamente utilizados	Signos de puntuación correctamente utilizados y variados	
<b>Uso de mayúsculas</b>	No hay uso de mayúsculas solo minúsculas	Uso de mayúsculas y minúsculas	Las oraciones empiezan con mayúsculas	La mayúsculas se utilizan correctamente siempre	
<b>Ortografía</b>	Muchos errores de ortografía	Algunos errores de ortografía	Pocos errores de ortografía	Muy pocos errores de ortografía	
<b>Caligrafía</b>	Caligrafía no bien formada; no es legible	Legible en algunas partes	Las letras están bien formadas	Limpio, legible y letras bien formadas	

## Rúbrica para textos expositivos

Basada en la rúbrica para cuarto grado de STAAR

Nombre: \_\_\_\_\_ Fecha: \_\_\_\_\_

Criterios	Principiante 1	En desarrollo 2	Bien logrado 3	Ejemplar 4	Pun- tuación
<b>Tesis</b>	No hay tesis o no es lógica y no está claramente expresada	Tesis es débil o no está claramente expresada.	Tesis está claramente expresada	Tesis está bien presentada, es lógica y captura la atención del lector	
<b>Organización</b>	No se mantiene el enfoque en la tesis del escrito  Hay mucha repetición y uso de palabras sin propósito claro	Hay información relevante a la tesis del escrito  Hay cierta repetición y uso de palabras sin propósito claro	Ensayo coherente con pocos problemas de enfoque en la tesis  Las oraciones fluyen de manera lógica y utilizando enlaces correctos	Un enfoque claro se percibe por todo el ensayo  El texto está correctamente organizado utilizando enlaces correctos	
<b>Ideas</b>	Detalles y ejemplos son vagos, inapropiados, o insuficientes  Las ideas son débiles y no están relacionadas con el tema	Algunos detalles y ejemplos son inapropiados y no están bien desarrollados  Las ideas no muestran pensamiento original	Detalles y ejemplos son apropiadas y específicos  Las ideas muestran cierta originalidad	Detalles y ejemplos son específicos y bien seleccionados  Las ideas están bien pensadas y son únicas y presentan un interesante punto de vista	
<b>Oraciones</b>	Oraciones simples o no bien desarrolladas	Oraciones no bien desarrolladas	Oraciones variadas y desarrolladas adecuadamente	Oraciones variadas, con un objetivo claro y desarrolladas adecuadamente	
<b>Puntuación</b>	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	
<b>Uso de Mayúsculas</b>	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	
<b>Ortografía</b>	Muchos errores	Algunos errores	Pocos errores	Muy pocos errores	

Adapted from Bromley, 1998; Culham, 2006; Fletcher & Portalupi, 2001; Fry & Kress, 2006; Texas Education Agency, 2011; Tompkins, 1998.

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### Children's Literature

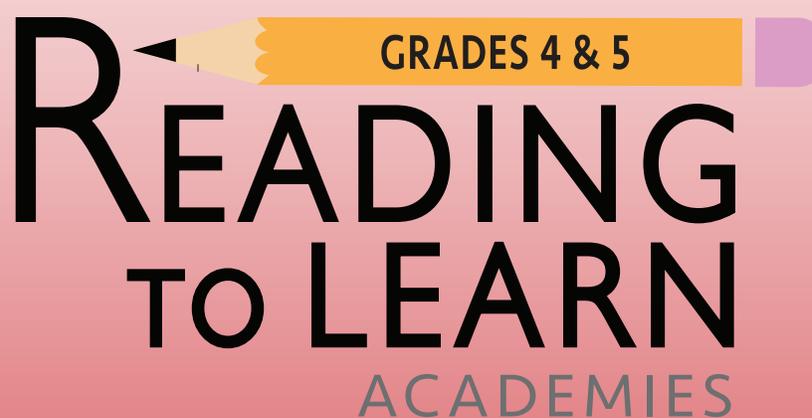
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# Motivating and Engaging Students

Participant Notes



GRADE 5





GRADES 4 & 5

# READING TO LEARN

ACADEMIES

GRADE 5

## Motivating and Engaging Students

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### Section Objectives

This section will enhance your knowledge of methods to develop students'

- autonomy,
- internalized motivation,
- beliefs and mindsets,
- competence, and
- self-regulation.



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### The Importance of Motivation

**“Unless learners are seriously interested in learning, unless they want to learn and put some effort into doing so, there is almost no likelihood that significant learning will take place.”**

— Graves, 2004, p. 447



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### Examining Our Reading Motivation

How would you describe your emotional response to reading?

Does your response differ depending on the type of reading?



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### Examining Our Writing Motivation

How would you describe your emotional response to writing?

Does your response differ depending on the type of writing?



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### Intrinsic Versus Extrinsic Motivation

<b>Intrinsic Motivation</b>	Engaging in a task for the sake of the task
<b>Extrinsic Motivation</b>	Engaging in a task as a means to an end

These types of motivation are **not mutually exclusive**. For an activity, you can be high on both, low on both, high on one and low on the other, etc.



### Intrinsic Motivation

Intrinsic motivation is **contextual**—it is affected by the environment in which one acts.

**Discussion Questions**

- What kind of context allows your intrinsic motivation to flourish?
- What kind of context diminishes your intrinsic motivation?



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### Intrinsic Motivation: Benefits

- Increased interest, excitement, and confidence
- Enhanced performance, persistence, and creativity
- Heightened vitality, self-esteem, and well-being



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### Extrinsic Motivation

- Also **contextual** and can be **internalized**
- Not inherently “bad” and often even necessary for day-to-day tasks, including in the literacy classroom

**Tips for Internalizing Motivation**

- Avoid extreme extrinsic motivators, such as rewards, threats, or shaming.
- Set up reading and writing tasks that make students feel in control of their learning.



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### Internalizing Extrinsic Motivation

Students internalize motivation when we

- build strong relationships with them,
- help them feel competent to accomplish tasks,
- provide them with choices,
- connect activities to students' interests (e.g., providing interesting texts to read), and
- allow them to set their own goals.



### Supporting Student Autonomy

More than simply providing choices to students— involves giving power and control to students

**“Giving students opportunities to ‘self-rule’ and ‘self-determine’ can make learning more personally meaningful and intrinsically motivating.”**

— Swan, 2004, p. 286



### How Autonomous Do Your Students Feel?

- Who talks the most in the classroom?
- Who makes most of the decisions?
- Who evaluates and uses assessment data the most?
- Who provides the most feedback?

If the answer to each question is “the teacher,” student autonomy is most likely low.



### Final Thought on Student Autonomy

**“Teachers who listen more, who allow for independent work, who give fewer criticisms and more praise of quality performance, who show empathy and the ability to take the students’ perspective, and who have learned to recognize when their students’ interest is at its peak or is waning are doing what they can to help students feel self-determined.”**

— Reed, Schallert, Beth, & Woodruff, 2004, p. 274



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### Building Student Competence

- Support students’ perceptions of themselves as competent and capable.
- Create situations that allow students to feel confident in themselves.
- Help students develop sustained competence and confidence over time by considering the following questions.

**How do I ensure that students are as successful as possible as often as possible while maintaining high expectations and academic rigor?**

**How can I help students develop true competence rather than simplifying the material?**



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### Specific Considerations

- Provide explicit instruction with modeling.
- Build skills and strategies through effective scaffolding.
- Help students master skills and strategies through multiple practice opportunities.
- Respond to students with immediate, corrective feedback.



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### Using Modeling to Build Student Competence

Modeling can be provided by

- the teacher, especially when learning a new skill or strategy;
- students of equal or slightly greater competence; or
- students who previously struggled with a skill or strategy.



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### Lesson Incorporating Effective Modeling

Examine the lesson, which uses modeling to help students learn about motivation, self-efficacy, creativity, and writing.



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### What Should Be Modeled?

- Specific skills and strategies we want students to learn
- Ways that we use self-talk to help ourselves learn and stay motivated
- Effective self-regulation techniques, such as developing emotional awareness and setting goals



**Creating Self-Regulated Learners**

**“Students who are self-regulated are active participants in their own learning. Rather than relying solely on teachers, parents, or other external agents to impart knowledge, they take an active role in their own learning.”**

— Zito, Adkins, Gavins, Harris, & Graham, 2007, p. 78



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**Creating Self-Regulated Learners (cont.)**

**“Self-regulation (or self-regulated learning) refers to self-generated thoughts, feelings, and actions that are systematically designed to affect one’s learning of knowledge and skills.”**

— Schunk & Zimmerman, 2007, pp. 7–8

- Self-regulation enhances learning, which builds competence that supports motivation and pushes students to achieve new goals.
- Emotional and cognitive self-regulation has been found to support students’ development of reading competence.



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**Creating Self-Regulated Readers and Writers**

- Teach and model self-regulation strategies during instruction of reading and writing skills and strategies.
- Differentiate instruction in self-regulation strategies based on students’ needs.
- Help students monitor their progress toward meeting reading and writing goals.
- Provide feedback on progress in using self-regulation techniques.



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**Let's Practice!**  
**Modeling Self-Regulation**



- Setting goals
- Monitoring progress toward meeting goals
- Using self-talk to think or feel a certain way
- Rewarding yourself as you meet goals



**One Element of Self-Regulation:**  
**Student Goals**

- Help students set short-term and long-term goals that are clear, specific, and challenging but realistic.
- Allow students to assess and monitor their progress toward reaching goals.
- Help students celebrate when they achieve goals.



**Learning Goals Versus**  
**Performance Goals**



<b>Learning Goals</b>	<ul style="list-style-type: none"><li>• Focus on mastering a task, developing skills, or improving competence</li><li>• Relate to internalized forms of motivation</li></ul>
<b>Performance Goals</b>	<ul style="list-style-type: none"><li>• Focus on ability, how ability will be judged, recognition, and avoidance of negative consequences</li><li>• Relate to extrinsic forms of motivation</li></ul>



### Developing a Growth Mindset

**“A growth mindset isn’t just about effort. Certainly effort is key for students’ achievement, but it’s not the only thing. Students need to try new strategies and seek input from others when they’re stuck. They need this repertoire of approaches—not just sheer effort—to learn and improve.”**

— Dweck, 2015




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### Growth Versus Fixed Mindset

Growth Mindset	Fixed Mindset
<ul style="list-style-type: none"> <li>Intelligence and ability can be developed over time.</li> <li>Effort is powerful for any type of learning.</li> <li>Challenges are a chance to develop yourself.</li> <li>Setbacks just mean you need to work that much harder.</li> <li>Another person’s success is an opportunity to learn and grow.</li> </ul>	<ul style="list-style-type: none"> <li>Intelligence and ability are fixed. You get what you are born with.</li> <li>If you have to expend effort, you must not be intelligent or capable.</li> <li>Challenges are a threat to who you are and how others see you.</li> <li>If you face a setback, you failed. You aren’t good enough. Give up.</li> <li>If others succeed, they must be better than you. Give up.</li> </ul>




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### Evaluating the Two Mindsets

- Which type of mindset would you rather promote and work with in your classroom?
- Which type of mindset do you currently promote?
- Which one do most of your students demonstrate?
- How can we change a student’s mindset?




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### Developing a Growth Mindset

- Praise students for their effort and strategy use, not for their intelligence or ability.
- Challenge students with high standards and teach how to reach them.
- Provide a disciplined yet nurturing atmosphere.
- Genuinely care about and commit yourself to every student.
- Be honest about students' progress and provide them with tools to close the gaps.

**"The great teachers believe in the growth of the intellect and talent, and they are fascinated with the process of learning."**  
— Dweck, 2006, p. 194



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### Teach Students About the Brain

- The brain is like a muscle that changes, grows, and gets stronger when you learn.
- The more you challenge yourself, the more your brain cells grow and build connections to one another.

**It is no longer about intelligent versus unintelligent. It is about **learned versus not learned yet!****



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### Lesson to Promote a Growth Mindset

- Developing our abilities
- Putting in effort and working hard
- Facing and overcoming challenges
- Learning to read



### Changing Our Mindsets

**“Mindset change is not about picking up a few pointers here and there. It’s about seeing things in a new way. When people...change to a growth mindset, they change from a judge-and-be-judged framework to a learn-and-help-learn framework. Their commitment is to growth, and growth takes plenty of time, effort, and mutual support.”**

— Dweck, 2006, p. 244



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### Words Shape the Classroom Experience

- Shape our identities
- Position us in relation to one another
- Position us in relation to what we are doing
- Influence our reality, our beliefs, and our understanding of what it means to be human



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### How We Use Our Words

- Notice and name what we notice
- Create identities
- Support autonomy and agency
- Develop the ability to generalize and make connections
- Construct knowledge
- Create a community of learners



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### How Can We Start?

**“We can start to change our classroom interactions by changing our words and dragging some of our beliefs along with them.”**  
— Johnston, 2004, p. 84

- Consciously edit our speech
- Be genuinely interested in what students have to say
- Make learning meaningful to students



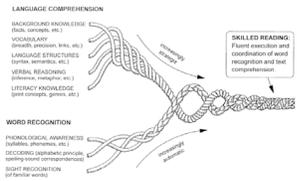
### Developing Students’ Identities as Readers and Writers

- Internalized motivation
- Autonomy
- Competence
- Self-regulation
- Beliefs and mindsets
- Power of language



### The Reading Rope

How do you use teacher-student relationships, autonomy, a sense of competence, and self-regulation to engage and motivate English language learners, struggling students, and/or gifted students?



Scarborough, 2001



**Remember**

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**“Being literate is more a role than a skill: [It is] something that one *is* rather than something one *has*.”**

— Johnston, 1992, p. 5



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# Motivating and Engaging Students

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

**R** **READING**  
**TO LEARN**  
ACADEMIES

**GRADE 5**



## Evaluating Student Autonomy

Three example instructional practices from literacy classrooms are described below. For each example, rate the level of student autonomy the practice provides. Then, provide suggestions for ways to build more student autonomy into the instructional practice.

Use the following scale to rate the level of student autonomy.

1	2	3	4	5
Very Low	Low	Moderate	High	Very High

Example	Student Autonomy Rating	Suggestions to Build Greater Student Autonomy
<p>Each Monday, students are given a list of spelling words on which they will be tested on Friday. During the week, students are expected to take the words home to memorize and copy over and over. After they take the test on Friday, the teacher grades it, counting each word spelled correctly or incorrectly, and gives each student their grade on Monday. Students must then copy the words they missed again the following week.</p>		
<p>A teacher is planning a three-week unit on stars. She needs texts to use for read-alouds and student projects, so she asks the students to help her evaluate books, magazine articles, and the science text. Students use the Text Review sheet (pages 2–3 of this handout) to review texts in small groups and partners during workstation time. The teacher collects these reviews at the end of the week to plan which texts she will use.</p>		
<p>As a warm-up at the beginning of each writing class, a teacher displays unrelated sentences written incorrectly. The teacher gives students five to eight minutes to correct these sentences independently. The teacher then calls on individual students to write on the board one correction of an error. Sometimes, the teacher collects the students' corrected sentences to give students a grammar grade.</p>		

## Text Review

Title: \_\_\_\_\_

Author and/or illustrator: \_\_\_\_\_

What to Examine and Questions to Think About	Detailed Information on What You Found
<p><b>Genre</b></p> <p>What type of text is it?</p> <p>What kind of information does it provide?</p> <p>What would it best be used for—for example, for research, as a teacher read-aloud, etc.? Note that the text could be used for more than one purpose.</p>	
<p><b>Organization</b></p> <p>How is the text organized—for example, does it have chapters, is it organized by specific information, etc.?</p> <p>Is it well organized or poorly organized?</p> <p>How does its organization affect your understanding or motivation?</p> <p>Could parts of the text be used rather than the whole thing?</p>	
<p><b>Pictures, Tables, and Other Graphics</b></p> <p>Does the text have graphics that help you understand the text?</p> <p>Are any graphics especially helpful? If so, provide the page numbers and explain why the graphic is helpful.</p>	

**Identify words that may need to be taught before we read the text.**

**What is your overall impression of the text—good, bad, interesting, not interesting, etc.?  
Provide specific examples to support your evaluation.**



## Modeling Self-Efficacy Using a Picture Book

### Materials

- *ish* by Peter H. Reynolds
- Three notecards—one with *motivation* written on it, one with *confidence*, and one with *-ish*
- Chart paper for brainstorming experiences
- Copies of living “ishfully” planning document for each student (pages 5 and 6 of this handout)
- Writer’s notebooks

### Objective (“I Do”)

“We all have experienced what it feels like **not** to be good at something—whether it is something in school, like reading or math, or something else, like playing a sport or drawing or even making friends. Such an experience can create negative feelings and cause us not to be motivated to continue.

“In this lesson, we read about a character who has just such an experience and how his little sister helps him realize his potential and become motivated again.”

### Preteach Vocabulary

Show students the notecard with the word *motivation* on it.

“*Motivation* means that you want to do something. If you have motivation to do something, you will probably do it. For example, if you feel motivation to read a book, you will probably read it. If you are motivated to play soccer, you will probably play soccer—unless something stops you.”

Show the notecard with the word *confidence* on it.

“*Confidence* means that you feel like you can do something. For example, I have strong confidence in my ability to do math. I have always been a good math student, so when someone asks me to do math, I know I can do it. On the other hand, I do not have confidence in my ability to draw fancy pictures. I am an OK artist, but I do not think I am great. If someone asked me to draw a picture that was important for something, I would be very nervous about it.”

Show the notecard the suffix *-ish* on it.

“This is the suffix *-ish*. It comes at the end of a word to say that something is like something else. For example, if I said an adult was **childish**, that would mean the adult was acting like a child. Or if I said your shirt was **blueish**, that would mean it looks like blue, but it is not exactly blue.

“In this lesson, you will learn more about these two words and this suffix.”

### Brainstorming and Planning (“We Do”)

“Have you ever tried something and not been successful? I know I have. When I was a little girl, I wanted to learn how to be a softball pitcher. I played on a softball team, but I was one of the smallest girls on the team, and I was not very strong. I remember some of my friends even telling me I would not be able to pitch because I was not strong enough to get the ball across the plate.

“Have any of you ever felt like you could not do something—either because someone told you that or you just had a hard time doing it?”

Put up a web or brainstorm chart to list some of the experiences that your students share. Start the list with your own experience. You may have to add one or two more of your own to get students to share.

Show students the book *ish*.

“We will read this book today. In it, a little boy has an experience similar to the ones we just discussed. Let’s see how he handles it and how it changes him.”

### Modeling (“I Do” and “We Do”)

Read the book. Stop after you read these words: “Leon’s laughter haunted Ramon. He kept trying to make his drawings look ‘right,’ but they never did.”

“What do the words *look right* mean?”

Have students turn and talk to a partner about these words. Discuss with students how we sometimes think that if we are not perfect, we should stop what we are trying to do.

“Let’s see what happens next with Ramon.”

Read the next page.

“What has happened to Ramon?”

Again, have students turn and talk with a partner.

Then, discuss as a class how Ramon has given up. He has lost all confidence in himself. Refer to your *confidence* notecard.

Discuss with students that when you lose confidence, you often lose your motivation to keep trying. Refer to your *motivation* notecard.

“Ramon has lost his confidence, which has also made him lose his motivation.

“Let’s keep reading. Ramon is at a low point right now, but that is about to change.”

Continue reading. Stop after you read these words: “‘Vase-ISH?’ Ramon looked closer. Then he studied all the drawings on Marisol’s walls and began to see them in a whole new way. ‘They do look...ish,’ he said.”

Remind students what *-ish* means.

“What does Marisol mean when she says the picture is ‘vase-ish?’”

Have students turn to their partners and talk.

“Marisol thinks Ramon’s picture looks like a vase even if it is not a perfect vase. She is helping him to see that his artwork might not be perfect, but it is good enough for her to put on her wall. Maybe he now can see the good in it, just like Marisol.”

Read the rest of the book.

“What do you think it means to live ‘ishfully?’”

Have students turn to their partners and talk.

“We do not have to be perfect. If we keep trying, we can do things, no matter what anyone else thinks. Sometimes, we are so worried about how we will look to others or how others will judge us that we forget that what is most important is how we see ourselves.”

### **Graphic Organizer (“I Do” and “We Do”)**

- Web or brainstormed list of experiences
- Living “ishfully” planning document

### **Shared and Guided Writing (“We Do”)**

“Now that we have learned about living ‘ishfully,’ let’s apply it to ourselves to write an essay. Let me apply it first to myself wanting to be a softball pitcher. How could I use Ramon’s lesson of living ‘ishfully?’”

Use the living “ishfully” planning document as students help you apply this philosophy to yourself. An example of how to fill out the planning document is provided on pages 7 and 8 of this handout.

### **Independent Writing (“You Do”)**

After students work with you in the whole group on your planning and drafting, have each student or pair of students choose one of the ideas from your brainstormed list or from their own lives to plan and draft their own essay. Have students use a copy of the living “ishfully” document or have them plan and draft in their writer’s notebooks.

Optional: Put students’ texts together to create a collaborative book.

**Reflection (“We Do”)**

Guide self-reflection through key questions such as the following.

“What did this activity tell you about motivation and confidence? Why is it important to know about these concepts?”

**Optional Steps: Write and Reflect Again (“We Do” and “You Do”)**

Have students revise their drafts for effective word choice and sentences.

Then, have students self-reflect on their writing by asking themselves questions such as the following.

“Who might be interested in reading my essay? What is the purpose of this piece of writing?”

# Living “ishfully”

What living “ishfully” means to me

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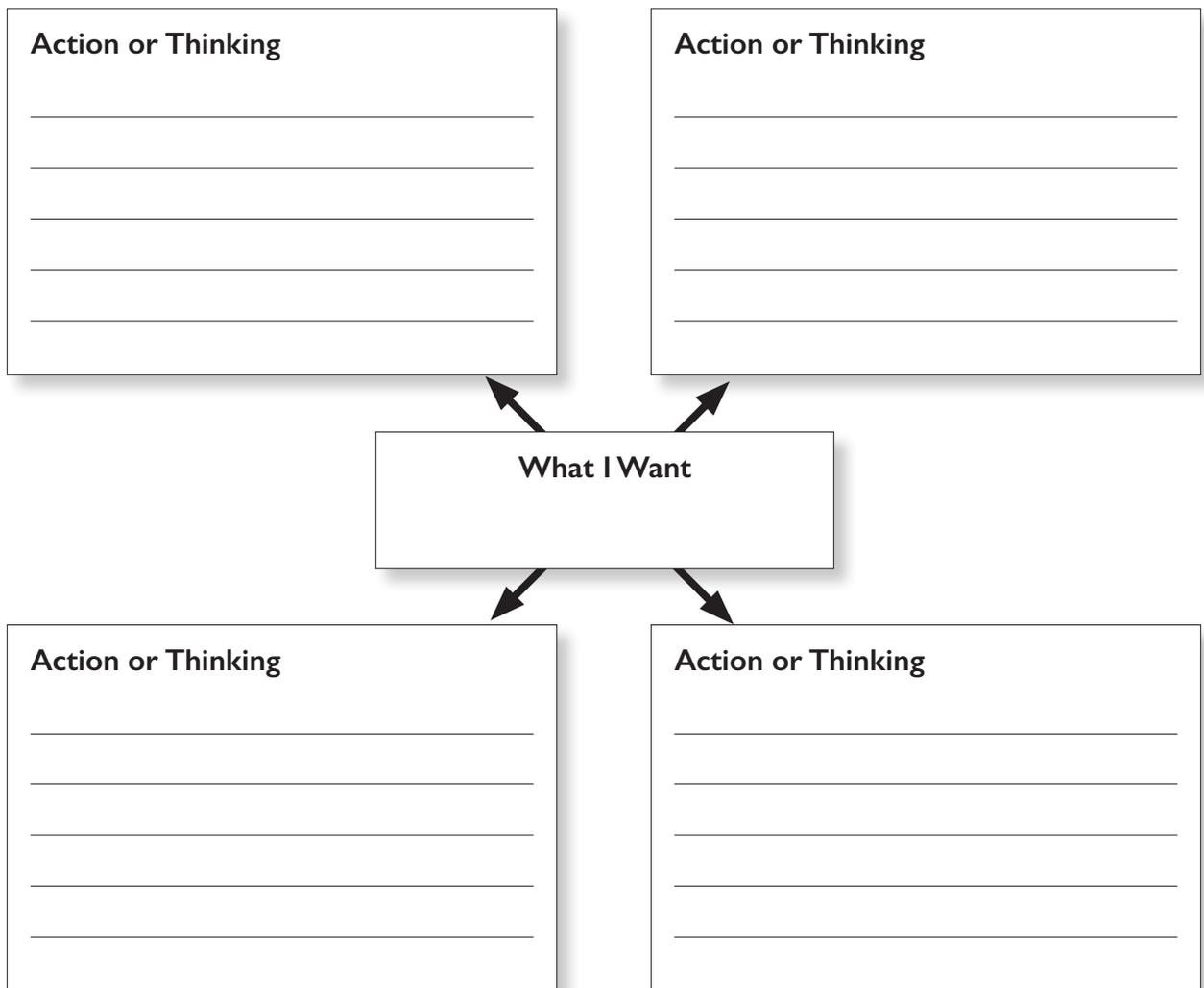
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Me making the choice to live “ishfully”





## Living “ishfully” Example

### What living “ishfully” means to me

Living “ishfully” means that you do not let anyone keep you from doing the things you love. You must have confidence in yourself and believe that if you put your mind to it, you can accomplish pretty much anything. I believe that having confidence in yourself is one of the most important things to helping you do whatever it is you want to do.

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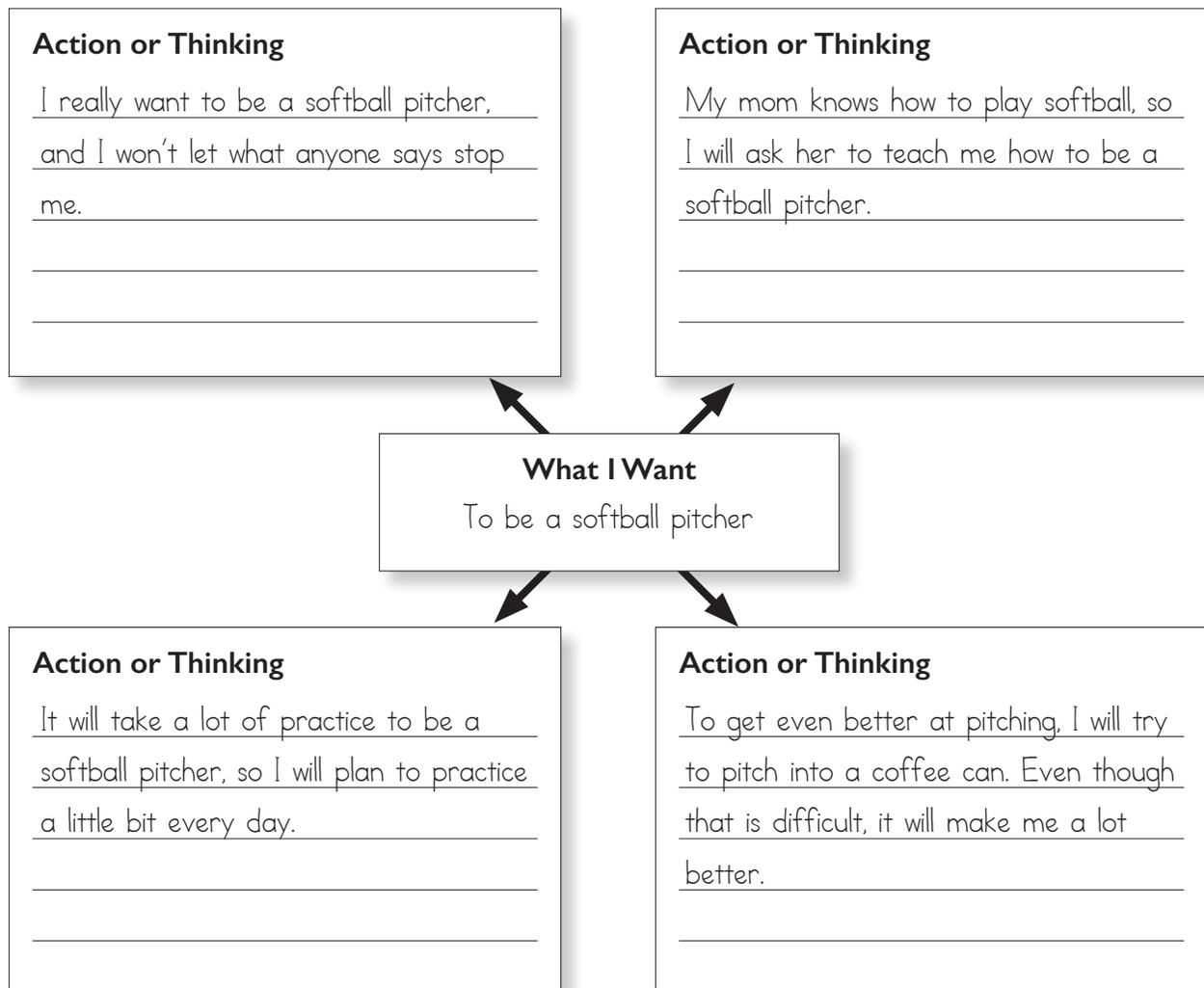


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### Me making the choice to live “ishfully”





## Planning How to Model Self-Regulation in Writing

Imagine that you want to model and have students practice the steps of the writing process within a lesson on expository writing. This lesson will be a shared writing activity.

The lesson content has already been planned for you in the left column of the table below. Think about and note different self-regulation techniques you will use as an expository text writer. You will think aloud about and model these strategies for your students.

Lesson Content	Self-Regulation Techniques to Model
<p><b>Planning</b></p> <ol style="list-style-type: none"> <li>1. Brainstorm ideas (think about purpose and audience).</li> <li>2. Choose an idea.</li> <li>3. Web support related to the idea.</li> <li>4. Create an initial thesis statement.</li> <li>5. Organize support using an outline.</li> </ol>	
<p><b>Drafting</b></p> <ol style="list-style-type: none"> <li>1. Draft our initial thesis sentence.</li> <li>2. Draft our support based on our outline.</li> <li>3. Draft our concluding paragraph.</li> </ol>	

Lesson Content	Self-Regulation Techniques to Model
<p><b>Revising</b></p> <ol style="list-style-type: none"><li>1. Read the draft aloud.</li><li>2. Think about sentences.</li><li>3. Pay attention to “glue” and how text holds together.</li><li>4. Think about word choice.</li><li>5. Make sure writing works for the audience.</li></ol>	
<p><b>Editing</b></p> <ol style="list-style-type: none"><li>1. Check and correct capitalization.</li><li>2. Check and correct usage.</li><li>3. Check and correct punctuation.</li><li>4. Check and correct spelling.</li></ol>	
<p><b>Publishing</b></p> <ol style="list-style-type: none"><li>1. Do I want to publish?</li><li>2. Reread aloud, considering purpose.</li><li>3. Reread aloud, considering audience.</li></ol>	

## Analyzing and Setting Literacy Goals

Analyze the following literacy goals that students have set for themselves. Circle the elements that each goal contains. If you think a goal should be rewritten, do so in the right column.

Goal	Goal Elements	Rewritten Goal (if needed)
I will get a six out of eight on the expository essay we will write tomorrow.	Specific      Challenging Short-term      Long-term Learning      Performance	
I will use one of the eight new vocabulary words in my personal narrative this week.	Specific      Challenging Short-term      Long-term Learning      Performance	
I will earn 25 points on our computerized reading program by the end of the semester.	Specific      Challenging Short-term      Long-term Learning      Performance	
As I read in the next week, I will find at least one sentence that has commas in a series.	Specific      Challenging Short-term      Long-term Learning      Performance	
I will make a 100 on my spelling test this Friday.	Specific      Challenging Short-term      Long-term Learning      Performance	



## Promoting a Growth Mindset Using a Picture Book

### Materials

- *Thank You, Mr. Falker* by Patricia Polacco
- Other Polacco books (e.g., *Thunder Cake*, *Pink and Say*, *The Keeping Quilt*, *Chicken Sunday*)
- Two notecards—one with the term *natural ability* written on it and one with the word *effort*
- Chart paper for brainstorming things students think they do well and things students think they don't do well
- Trisha's Beliefs About Herself chart (page 5 of this handout) on chart paper with no highlighting
- Copy of Changing My Beliefs and Improving Myself sheet (pages 6 and 7 of this handout) for each student
- Writer's notebooks

### Objective (“I Do”)

“We often think of abilities as something we are born with. If we are not good at something, we sometimes think it is just part of who we are and there is nothing we can do about it. There is a different way to think about abilities, though. Instead of thinking of ourselves as good or bad at something, we can think of certain abilities as underdeveloped—areas in which we can work to grow and improve.

“In this lesson, we read about a character who believes herself to be an artist but not a reader. At first, she sees these aspects of herself as a permanent part of who she is, but then a teacher comes along to show her how she can work to be just as strong a reader as she is an artist.”

### Preteach Vocabulary

Show students the notecard with the term *natural ability* on it.

“*Natural ability* refers to being able to do something easily, or naturally. When we say that someone has a natural ability, it seems as if that person were born that way. For example, some people seem to have a natural ability to run fast. They seem like they were born that way. Other people seem to have a natural ability for singing or playing a musical instrument—it is like they were born being good at it.”

Next, show them the notecard with the word *effort*.

“*Effort* refers to hard work. When you put in effort to do something, you work hard to accomplish it. I put in a lot of effort to learn how to read and write, especially when I was younger. But I still have to work hard, even now as an adult, to continue to get better in these areas.

“Some people think that you are either born with natural ability or you are not, and that if you have to put in too much effort to accomplish something, you must not be good enough at it or smart enough to accomplish it. We will read about a girl who thought this way until a teacher changed her mind.”

### **Brainstorming and Planning (“We Do”)**

“Let’s list some things that we think that we are good at. For example, I am a pretty good basketball player, so I will put that.”

Put up a web or brainstorm chart to list some of the students’ responses.

“Now, let’s list some things that we think we are not good at. I think I am not good at learning to speak a new language, like Spanish, so I will put that one.”

Finish brainstorming with students.

Refer to the first list.

“How did we become good at the things on this list? Talk with your partners for a minute about how you have developed these abilities.”

Give students 30 to 45 seconds to discuss with their partners.

“Were you born being good at these things or did you practice them? Did you do them a lot? I worked hard to become a good basketball player. I spent hours dribbling the ball and shooting free throws so that I would get better. I put in a lot of effort. I was not born with natural ability.”

Refer to the second list.

“Now, let’s talk about the things on this list. Why do you think you are not as good at these things?”

Give students 30 to 45 seconds to discuss with their partners.

“Sometimes, we think that if we are not good at something, we will never be good at it—no matter how much effort we put into it. But I have a book that shows we might be wrong.”

### **Modeling (“I Do” and “We Do”)**

Show students the book *Thank you, Mr. Falker*.

“The main character in this book is a girl named Trisha. Pay attention to how she thinks about herself and what she is good at and what she is not so good at.”

Read the book, stopping occasionally to discuss how Trisha feels about herself as an artist and as a reader and learner. Stop after the page that ends with these words: “You are going to read—I promise you that.”

Display the first section of the Trisha's Beliefs About Herself chart on chart paper.

“Let’s look at how the author shows us how Trisha views herself as an artist and as a reader and learner. Here are some direct quotes from the book so far. Let’s highlight words that tell us what she believes about herself.”

Have students help you highlight the key words. Suggested answers are provided on page 6 of this handout.

Then, have students turn to a partner and discuss what they notice about each column.

“Notice that Trisha thinks she is an excellent artist. She loves to draw. On the other hand, she thinks she is a terrible reader and calls herself ‘dumb’ quite a bit. These feelings cause her to hate school. She thinks she was born without natural ability in reading. Let’s see whether Mr. Falker can help her change her beliefs about her reading and learning.”

Read the rest of the book, stopping to discuss how Mr. Falker helps Trisha. Help students to realize that this book is about the author herself.

Display the second section of the Trisha's Beliefs About Herself chart on chart paper. Have students help you highlight key words that show how Trisha's beliefs have changed about herself as a learner and about school.

Then, have students turn to a partner to discuss what they notice.

“Here is a girl who thought she wasn’t smart and thought that no matter what anyone did, she would continue not to be smart. She felt that way from first grade all the way into fifth grade. That is five years! But then, Mr. Falker showed her she was wrong. She just needed someone to teach her, really teach her, how to read.

“Now look at her. She wrote this book and many others.”

Show some of Patricia Polacco's other books.

“We can see that she is still a wonderful artist, which she started practicing when she was little. But she also writes good stories, which means she has learned to be a good reader and a good writer. She worked at it, and now she is famous for something she did not think she would ever be able to do. What do you think about this?”

Have students turn to a partner and discuss this question. Then, discuss it as a whole class.

### **Graphic Organizer (“I Do” and “We Do”)**

- Web or brainstormed lists of things students think do well and things students think they do not do well
- Changing My Beliefs and Improving Myself planning document

**Shared and Guided Writing (“We Do”)**

“Can we follow Patricia Polacco’s model? Is there something that you feel like you are not good at now but that you want to work at to become better? You can use something from the list we created earlier or something else.”

Use the Changing My Beliefs and Improving Myself sheet as students help you make a plan for changing your beliefs and working to improve your abilities within a specific area. An example of how to fill out this planning document is provided on pages 8 and 9 of this handout.

**Independent Writing (“You Do”)**

After students work with you in the whole group on your planning and drafting, have each student or pair of students choose one of the abilities from your brainstormed list or from their own lives to plan and draft their own essay. Have students draft on the Changing My Beliefs and Improving Myself sheet or in their writer’s notebooks.

Optional: Put students’ texts together to create a collaborative “Improving Myself” book.

**Reflection (“We Do”)**

Guide self-reflection through key questions such as the following.

“What did this activity tell you about natural ability and effort? Why is it important to know about these concepts?”

**Optional Steps: Write and Reflect Again (“We Do” and “You Do”)**

Have students revise their drafts for effective word choice and sentences.

Then, have students self-reflect on their writing by asking themselves questions such as the following.

“Who might be interested in reading my essay? What is the purpose of this piece of writing?”

## Trisha's Beliefs About Herself

Herself as an Artist	Herself as a Reader and Learner
<b>Before Mr. Falker helps her</b>	
<p>"She loved being at school because she could draw. The other kids would crowd around her and watch her do her magic with the crayons."</p> <p>"The harder words got...the more and more time she spent drawing—how she loved to draw!"</p> <p>"She...drew more and more..."</p> <p>"Mr. Falker would stand behind Trisha whenever she was drawing and whisper, 'This is brilliant...absolutely brilliant.'"</p>	<p>"...she stayed alone in <i>Our Neighborhood</i>."</p> <p>"Trisha began to feel 'different.' She began to feel dumb."</p> <p>"Grama, do you think I'm...different?"</p> <p>"Do you think I'm smart?' Trisha didn't feel smart."</p> <p>"School seemed harder and harder now."</p> <p>"Reading was just plain torture."</p> <p>"She just knew she was dumb."</p> <p>"Maybe, though, the teachers and kids in her new school wouldn't know how dumb she was."</p> <p>"She was reading like a baby in the third grade!"</p> <p>"Now Trisha wanted to go to school less and less."</p> <p>"...she hated, hated, hated school."</p> <p>"Then, one day, she had to stand up and read, which she hated."</p> <p>"She felt completely alone."</p> <p>"You think you're dumb, don't you? How awful for you to be so lonely and afraid."</p>
<b>After Mr. Falker helps her</b>	
	<p>"Always sounding them out. And that felt good."</p> <p>"And deep down she still felt dumb."</p> <p>"Almost as if it were magic, or as if light poured into her brain, the words and sentences started to take shape..."</p> <p>"Then, she held the book, honey and all, close to her chest."</p> <p>"...she was happy, so very happy."</p> <p>"The rest of the year became an odyssey of discovery and adventure..."</p> <p>"She learned to love school."</p>

# Changing My Beliefs and Improving Myself

Something I think I am not good at

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Restating my belief about this ability

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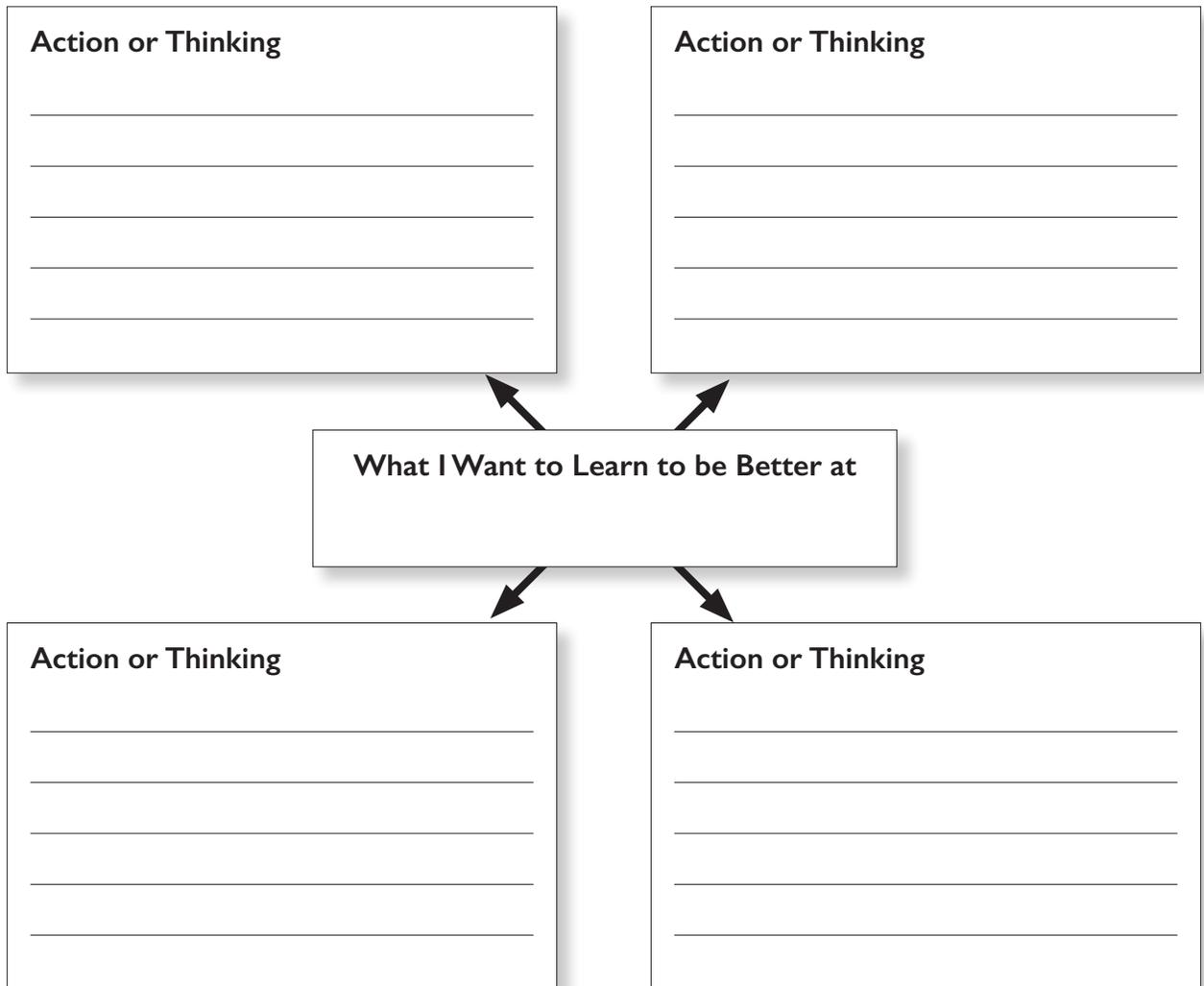
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What I am willing to do to become better at it





# Changing My Beliefs and Improving Myself

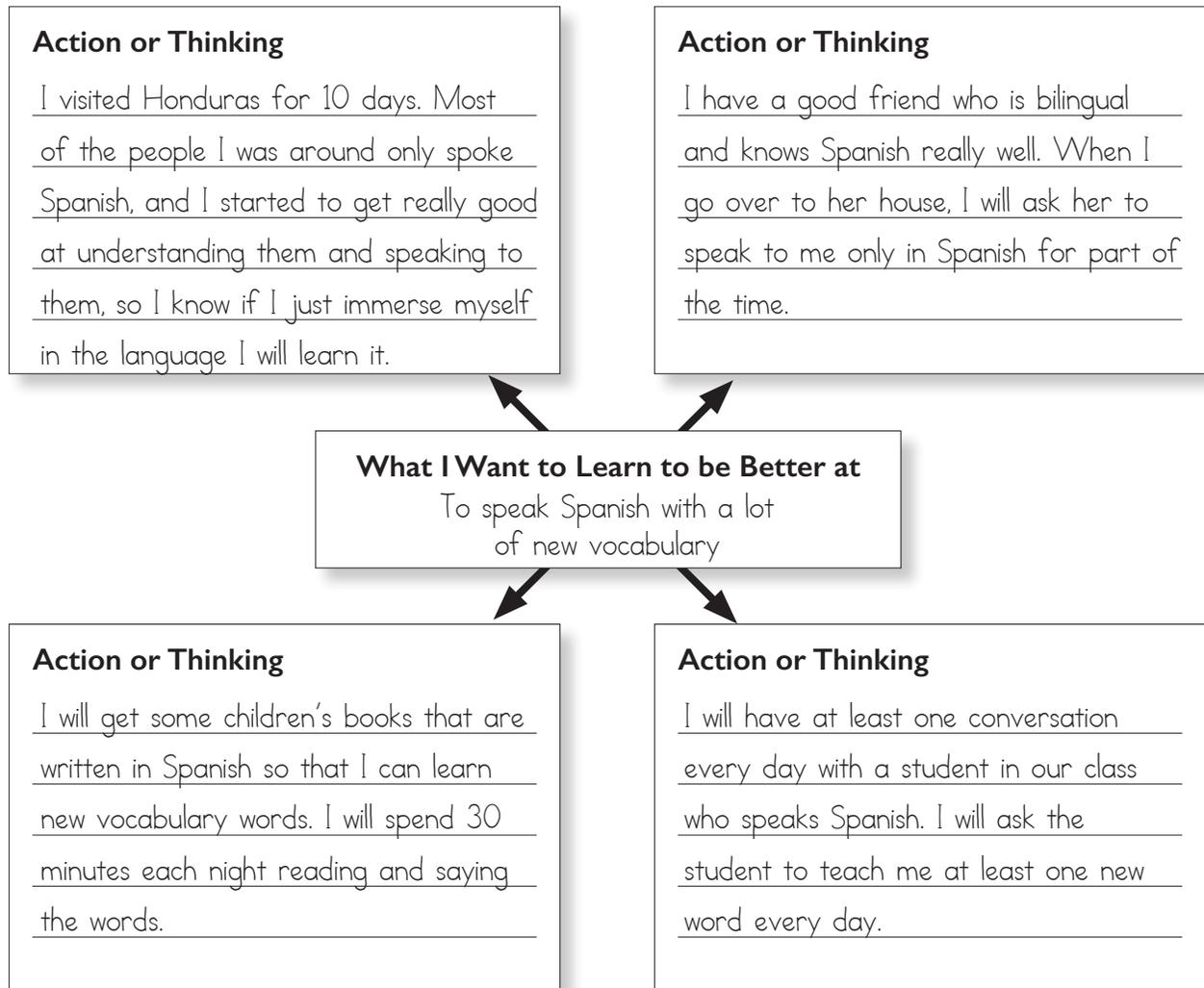
## Something I think I am not good at

Speaking Spanish

## Restating my belief about this ability

I think I have not had enough practice learning Spanish. I have practiced quite a bit with reading and writing Spanish, but I have not practiced enough with speaking it and learning new vocabulary. Those are things I want to get better at.

## What I am willing to do to become better at it



**First draft of my “Improving Myself” essay**

For a long time, I have thought that I am not good at learning languages. I got pretty good at reading and writing Spanish, but I could not understand it well when I heard it, and I could not speak it at all. Now I know that if I work at it, I can be good at understanding and speaking Spanish. It just takes hard work and practice.

When I was younger, I went to Honduras for 10 days. In Honduras, most of the people speak Spanish only, so I had to become good at understanding and speaking a little bit of Spanish. The longer I stayed there, the more words and phrases I picked up and spoke myself, so I know that if I just immerse myself in Spanish, I will be able to learn it.

I know a few strategies to try to immerse myself in the language. First, I will have one of my good friends speak to me in Spanish more. When I visit her, I will ask her to speak to me only in Spanish for a little while. Next, I need to learn more vocabulary words, so I will go to the bookstore and buy a few children’s books that can teach me vocabulary. I will spend at least 30 minutes each night reading and saying the new words from the books. Finally, a lot of students in this class can help me learn Spanish, so I will have at least one conversation every day with a student in Spanish. I will ask that student to teach me at least one word. That way, I will also learn new vocabulary words. I will use each of these strategies over the next six months to see whether my Spanish improves. I am definitely excited to get started!



## Using Language Effectively in Literacy Classrooms

### Noticing and Naming

One way we use language is to **notice what is happening around us and then name it**. The following examples show how you can model noticing and naming for your students and help your students do their own noticing and naming, which helps them to be more active, self-regulated readers and writers.

- “Did anyone notice \_\_\_\_\_?”
- “I see you know how to \_\_\_\_\_.”
- “Remember the first week when we had to work really hard at \_\_\_\_\_? Now you do it automatically.”
- “You know what I heard you doing just now? You may not have realized it.”
- “Tell me how it went. What went well? What questions were asked?”
- “What did you notice? Did any \_\_\_\_\_ surprise you?”

### Creating Identities

This type of language helps students **discover who they are and who they can become**. This language can help students develop their identities as learners, readers, writers, etc.

- “As [writers, poets, readers, analysts, thinkers, scientists, etc.], how should we handle this?”
- In response to problematic behavior: “That is not like you.”
- “I wonder if, as a [writer, poet, reader, etc.], you are ready for this.”
- “I bet you are proud of yourself.”
- “What are you doing as a [writer, poet, reader, etc.] today?”
- “What have you learned most recently as a [writer, poet, reader, etc.]?”

### Supporting Autonomy and Agency

This type of language allows students to **take control of their learning and develop internalized motivation**.

- “How did you figure that out?”
- “What problems did you come across today?”
- “How are you planning to go about this?”
- “Where are you going with this [piece of writing, line of thinking, discussion, etc.]?”

- “You really have me interested in this [character, story, idea, etc.] because of \_\_\_\_\_, and if you \_\_\_\_\_, I will get an even stronger sense of what you are trying to accomplish.”
- “It seems to me that you made a conscious choice to [use these specific words, include that detail, etc.]”
- “Why \_\_\_\_\_?”

### Developing Ability to Generalize and Make Connections

The purpose of this language is to help students **stretch their current thinking**. This type of language invites students to think critically about their learning and their own use of language. It also helps students make connections between ideas, texts, experiences, knowledge, etc. One method is to play with language and its rules (use nonsense rhymes, parody, etc.). See the following examples for more ideas.

- “One thing that people do when they \_\_\_\_\_ is think of what they know. [Writers, Poets, Readers, etc.] do this, too. Let’s try it.”
- “How else \_\_\_\_\_?”
- “That is like \_\_\_\_\_.”
- “What if \_\_\_\_\_?”

### Constructing Knowledge

We want students to **contemplate, wonder, and consider what it means to know something**. Using language like in the following examples gets students thinking about their own thinking and what it means to be knowledgeable. As you can see in the last example, this type of language also can prompt students to question others’ knowledge. We want students to be able to explain their thinking and provide evidence.

- “Let’s see if I have this right.” Then summarize what a student or group of students has said.
- “Thanks for straightening me out.”
- “That is an interesting way of looking at it. I had not thought about it that way. I will have to think about it some more.”
- “How did you know?”
- “How could we check?”
- “Would you agree with that?”

### Creating a Community of Learners

This type of language **creates the sense of a collaborative environment** in which we support one another in learning. We look to one another as fellow readers, writers, and thinkers who can provide ideas, make suggestions, demonstrate skills, etc.

- “We \_\_\_\_\_.”
- “Who else would \_\_\_\_\_?”
- “Any compliments?”
- “I wonder \_\_\_\_\_.”
- “Are there other ways to think about that?”
- “What are you thinking? Stop and talk to your neighbor about it.”
- “You managed to figure that out with each other’s help. How did you do that?”
- “That just reminded me of something. Thank you. Let me write it down.”

Adapted from Johnston, 2004.



## Scenarios to Practice Language Use

Four scenarios from literacy classrooms are provided below. Imagine that you are the teacher in each of these scenarios. Using Handout 6 as a reference, write the language you would use to support students' motivation, thinking, and learning.

Scenario	Your Response
<p>Your classroom does not seem to be functioning well. Students yell. They constantly bicker and fight with one another. They compare their performance to see who is smarter or better. How can you get the classroom working better as a community?</p>	
<p>Your students struggle to use text evidence. They respond to inference questions and other higher-level questions with random connections that have nothing to do with what the text says. You want to motivate students to go back to the text to find evidence for their answers.</p>	
<p>Your students seem to grasp what you teach related to reading, but this knowledge doesn't transfer to their own writing. How can you help students make the connection between reading and their own writing?</p>	
<p>Several of your students struggle with writing—even with writing a complete sentence. These students have no motivation to write and do not see themselves as capable of effective written communication. How can you get them motivated to write?</p>	



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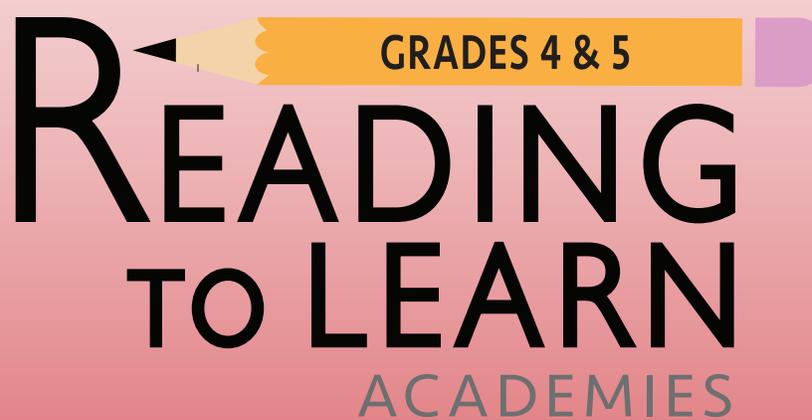
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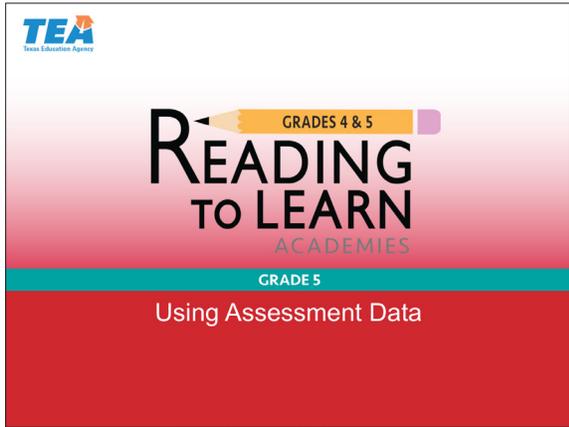
# Using Assessment Data

Participant Notes



GRADE 5





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### Section Objectives

This section will enhance your knowledge of

- different types of data,
- their purposes, and
- how to use them effectively.



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### Questions to Address

- Why should we use assessment data in fifth grade?
- What kind of data should we use in fifth grade?
- How should we assess and use data in fifth grade?
- Are we using data effectively?
- What are our next steps?



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### Video: Using Assessment Data

As you watch the video, take notes related to the following questions:

- What do the teachers use their data for? How do the data affect their instruction?
- How do the teachers use data to differentiate their instruction?
- Which grouping formats do the teachers use?
- What kinds of activities do students participate in across the different grouping formats?



### Why Should We Use Data?

**Effective teachers “question themselves, they worry about which students are not making progress, they seek evidence of successes and gaps, and they seek help when they need it in their teaching.”**

— Hattie, 2012, p. 11



### Systematic Use of Data

- Allows for comparisons across students, classrooms, and schools
- Allows teachers to design more effective instruction
- Supports teachers in differentiating instruction
- Improves student achievement



### Systematic Use of Data (cont.)

- Allows educators to track student progress across time
- Helps teachers communicate with students and parents about progress
- Helps students take responsibility for their learning and progress



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### Using Data to Differentiate

- Modeling more examples
- Scaffolding more extensively
- Allowing for extended practice opportunities
- Providing immediate, corrective feedback related to the task, process, or strategies used
- Using various grouping formats



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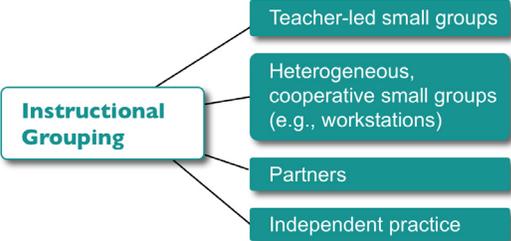
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### Instructional Grouping



```
graph LR; A[Instructional Grouping] --- B[Teacher-led small groups]; A --- C[Heterogeneous, cooperative small groups (e.g., workstations)]; A --- D[Partners]; A --- E[Independent practice];
```



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### Teacher-Led Small Groups

Can be used to target specific student needs, including the following:

- Students who struggle with a skill or concept
- Students who need enrichment to move beyond grade level
- Students who require more language support

Allow teachers to provide the following:

- More modeling
- More extensive scaffolding
- Extended practice opportunities
- Immediate feedback

**Instructional Grouping**



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### Heterogeneous, Cooperative Small Groups and Partners

- Provide extended practice opportunities of previously taught skills with support from peers
- Give students the chance to scaffold and model strategies for one another
- Provide time for students to discuss strategies, thinking, and learning processes
- Foster oral language development, especially with academic language

**Instructional Grouping**



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### Grouping: Lesson Plan

- On Handout 2, what do you notice about the small-group lessons? How do the plans change from group to group?
- What do you notice about the partner work versus workstations versus independent work?
- Why did the teacher write how much time he thinks the partner work, workstations, and independent work will take? Why might this be important to consider?

**Instructional Grouping**



### Workstation Planning Form

- Objective, activity, and materials
- Differentiation to meet students' needs
- Student interaction
- Choice
- Student accountability (evidence of practice and learning)

Instructional Grouping



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### Partnering Students

- On Handout 4, why did the teacher divide the list in half (in Step 2) and move the halves next to each other (in Step 3)?
- Read Step 5. Do the teacher's decisions make sense? Why or why not?
- This example uses oral reading fluency data. What other kinds of data could you use to partner students?

Instructional Grouping



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### Independent Practice

- Should be provided after students demonstrate mastery in cooperative groups or with partners
- Allows teacher to assess student mastery of skills and concepts
- Helps students develop fluency and practice to automaticity
- Provides data related to student learning and progress, which can inform instructional adaptations and decisions

Instructional Grouping



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### What Data Should We Use...

```
graph LR; A["...for All Fifth-Graders?"] --- B["Encoding (word spelling)"]; A --- C["Oral reading fluency"]; A --- D["Vocabulary"]; A --- E["Reading comprehension"]; A --- F["Writing"];
```

TEA  
Texas Education Agency

### Encoding

- Students spell words with orthographic patterns that will be taught across the year.
- The teacher examines spelling errors.

Data for All Students

TEA  
Texas Education Agency

### Oral Reading Fluency

- Students read a grade-level text while being timed (usually for a minute).
- The teacher follows along, marking words misread or skipped.
- Scores include accuracy (the percentage of words read correctly out of the total words read) and rate (the words correct per minute)
- Additional data come from analyzing a student's miscues, evaluating phrasing, and listening for prosodic elements.

Data for All Students

TEA  
Texas Education Agency

### Vocabulary

- **Receptive vocabulary:** Students identify a picture (usually out of four) that matches a given word.
- **Expressive vocabulary:** Students name a picture of a person, object, or action or give the definition of a word.
- **Relational vocabulary:** Students tell how two or three words are alike.
- **General vocabulary:** Students give a synonym or antonym for a word, use a given word in a sentence, or orally fill in the blank in a sentence.

**Data for All Students**



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### Reading Comprehension

After reading a text, students do one of the following:

- Orally answer open-ended questions, both literal and inferential
- Answer multiple-choice questions
- Respond in writing to open-ended questions
- Retell a story or what was learned from an informational text

Students read a text and fill in blanks, using one of the following procedures:

- Maze: Answers are chosen from three options.
- Cloze: No choices are provided.

**Data for All Students**



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### Writing

- Output
- Mechanics
- Vocabulary
- Sentence structure
- Organization of ideas
- Voice
- Genre (or text) elements

**Data for All Students**



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### What Data Should We Use...

A central teal box contains the text "...for Struggling Fifth-Graders?". Six lines radiate from this box to six teal rectangular boxes, each containing a data source: Phonemic awareness, Decoding, Grapheme-phoneme knowledge, Sight-word knowledge, Oral language, and Listening comprehension. The TEA logo is in the bottom right corner.

### Phonemic Awareness

- Students blend, segment, or manipulate individual sounds in words.
- The teacher records students' correct and incorrect responses.
- The teacher examines the errors.

Data for Struggling Students

### Decoding

- Students read a list of nonsense, or make-believe, words.
- The assessment can be timed or untimed.

Data for Struggling Students

### Grapheme-Phoneme Knowledge

- Students say the sounds of a given list of letters and letter combinations.
- Students write the matching letter or letter combination(s) of an orally presented sound.
- Students read words with various orthographic patterns (e.g., closed syllables, vowel teams).
- These measures can be timed or untimed.

Data for Struggling Students



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### Sight-Word Knowledge

- Students read a list of words.
- The list may include high-frequency words or words increasing in difficulty.
- These assessments can be timed or untimed.

Data for Struggling Students



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### Oral Language

#### Sentence-level assessments

- Sentence memory: Students repeat sentences of increasing length.
- Sentence grammar: Students identify whether a sentence is spoken correctly.
- Sentence meaning: Students decide whether two spoken sentences have the same meaning.

#### Discourse-level assessments

Given a spoken question or statement, students point to a part of a picture or one of four pictures.

Data for Struggling Students



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### Listening Comprehension

- Used to assess students who struggle with reading comprehension but do not demonstrate difficulties in decoding, word reading, or fluency
- Provides data similar to reading comprehension but removes the influence of word-reading ability
- Used to diagnose whether a student's comprehension problems stem from language or understanding difficulties or from word reading difficulties

**Data for Struggling Students**



### How Should We Assess?

Assess across different literacy areas, including the following:

- Decoding and encoding
- Oral reading fluency
- Vocabulary and listening and reading comprehension
- Writing

Use reliable, valid assessments, including the following:

- Universal screening and benchmark measures
- Diagnostic measures
- Progress-monitoring measures
- Summative assessments
- Language assessments



### How Should We Assess? (cont.)

<b>Universal Screening and Benchmark Measures</b>	<ul style="list-style-type: none"><li>• Are quick to administer</li><li>• Are used with <b>all</b> students three to four times a year</li><li>• Assess grade-level performance</li><li>• Identify students on grade level and students at risk</li></ul>
<b>Data Uses</b>	<ul style="list-style-type: none"><li>• Examine whole-class needs</li><li>• Group students for targeted small-group instruction</li><li>• Examine individual students' strengths and needs</li></ul>



### Screening Data: Modeling

Class 1		ELL?	Sp. Ed?	Spelling		Oral Reading Fluency		Reading Comprehension	
Student	ELL?			Sp. Ed?	BOY	MOY	BOY	MOY	BOY
Amelia	N	N	I	S	S	I	S	I	S
Maria	Y	N	I	B	I	S	I	S	S
Zoe	N	Y	I	I	S	S	I	B	B
Aiden	N	N	S	I	B	B	B	B	B
Sebastian	Y	N	S	S	S	B	I	I	I
Isaac	Y	N	I	S	B	B	S	S	S
Josiah	N	N	S	B	B	B	B	B	B
Jaden	N	Y	S	B	B	B	B	B	B
Zach	N	N	B	B	S	B	B	S	S
Karla	Y	N	I	S	I	S	I	I	I
Erincole	N	N	B	B	B	B	I	I	I
Emma	N	N	I	S	I	I	S	B	B
Lucas	Y	N	S	I	S	S	S	S	S
Jackson	N	Y	I	B	I	S	B	B	B
Oliver	N	N	B	B	S	B	S	S	S
Sofia	Y	N	I	I	S	I	I	I	I
Hannah	N	N	I	B	B	B	B	B	B
Carla	N	N	I	S	I	I	B	B	B
Treton	Y	N	S	I	S	S	I	S	S
Santiago	N	N	S	B	B	B	S	S	S




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### Screening Data: Practice

Class 2		ELL?	Sp. Ed?	Spelling		Oral Reading Fluency		Reading Comprehension	
Student	ELL?			Sp. Ed?	BOY	MOY	BOY	MOY	BOY
Freda	Y	N	S	B	B	B	I	S	S
Gabriel	N	N	B	B	B	B	B	B	B
Ariella	N	N	I	B	S	B	I	I	I
Chana	N	N	B	B	I	B	S	S	S
Rohan	N	N	I	I	S	S	I	I	I
Arcun	Y	N	I	B	S	B	S	B	B
Kelley	N	N	S	S	B	B	I	S	S
Prima	N	N	B	B	B	B	S	B	B
Alex	N	N	B	B	B	S	B	S	S
Erika	Y	N	B	B	S	B	S	S	S
Natalia	N	N	I	S	I	I	S	S	S
Ryan	N	N	S	S	S	S	I	B	B
Danka	Y	N	S	B	B	B	I	S	S
Madalyn	N	Y	I	I	I	I	B	B	B
Preston	N	N	B	B	S	B	B	B	B
David	Y	N	S	B	B	B	S	S	S
Soul	N	N	B	B	S	S	B	S	S
Yaher	N	N	I	B	I	B	S	B	B
Jay	Y	N	I	S	I	B	I	I	I
Ashley	N	Y	S	B	B	B	I	I	I




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### Activity Wrap-Up

- Did you find it difficult or easy to create instructional groups based on the data? Why?
- How often should you do this kind of data analysis and grouping? Why?




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### Diagnostic Measures

- Give more in-depth information about each student's needs
- Show individual learning gaps
- Help you set goals that are more student-specific
- Allow for more precisely targeted instruction



### How Should We Use These Data?

- To identify specific student gaps
- To plan targeted instruction based on these gaps
- To set specific, achievable goals for individual students



### Diagnostic Data: Fluency Analysis

- As you listen to the student read, mark errors you hear.
- Pay attention to other fluency elements like phrasing, prosody, and attending to punctuation.
- When the student finishes reading, use the checklist (on page 2) to mark observed patterns and summarize errors.
- Use the fluency rubric (on page 2) to assess expression, phrasing, smoothness, and pace.
- Calculate the student's accuracy score (percentage of words read correctly) and fluency score (words correct per minute).



### Diagnostic Data: Retell Analysis

- As you listen to the retell, use the number chart (on page 3) to count words in the retell.
- Rate the quality of the retell using the four-point scale (on page 3).



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### Diagnostic Data: Analysis

**Examine the student's data.**

- How does the student's fluency score compare to the fluency norms we examined during the Fluency session?
- What strengths does the student demonstrate?
- What areas of need do you see for the student?
- How can these data inform your instruction?

**Compare notes with those of your tablemates.**

- Are your data similar?
- Do you see the same strengths and areas of need?



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### Diagnostic Data: Spelling Analysis

On a spelling inventory, instead of simply counting each spelling as right or wrong, examine students' spelling patterns.

- Which patterns has each student mastered?
- With which patterns does each student need more instruction and practice?

Use the data to group students and target word study and recognition instruction.

- Group students with like needs together.
- For patterns that more than half of the class needs support with, teach the whole group.



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### Progress-Monitoring Measures

- Are quick to administer
- Are used to monitor a student's growth in a specific area
- Assess grade-level and/or off-grade-level performance
- Provide data to adapt to and target students' learning strengths and needs



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### How Should We Use These Data?

- To examine students' current level of performance
- To examine students' progress across time
- To gauge movement toward goals and grade-level expectations
- To adapt instruction based on performance level and improvement level
- To set new learning goals



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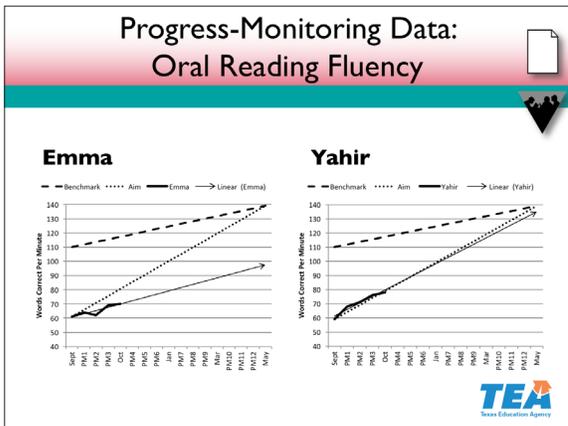
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### Graphing Progress-Monitoring Data

Showing progress-monitoring data in a line graph helps you visualize a student's growth and determine whether instruction is truly accelerating learning.

#### Tool to Track Progress-Monitoring Data

<http://buildingrti.utexas.org/instructional-materials/progress-monitoring-line-graph>



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### Summative Assessment: State of Texas Assessments of Academic Readiness (STAAR)

- Is used at the end of instruction to measure mastery of end-of-year expectations
- Provides an overall gauge of student achievement related to grade-level content



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### How Should We Use These Data?

Examine data at the end of the year to find strengths and areas of need in relation to specific vocabulary and comprehension expectations

Combine these data with other data (decoding, spelling, and fluency screening data) to do the following:

- Analyze specific student needs across all reading and writing components
- Set annual goals to improve students' overall reading and writing abilities
- Plan instructional changes for the following year based on students' strengths and areas of need



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### Example: Using STAAR With Other Data

Students Scoring Advanced on STAAR			Students Scoring 70% to 85% on STAAR		Students Scoring 0% to 49% on STAAR		
<i>n</i>	EOY Oral Reading Fluency	Six Students' Scores	<i>n</i>	EOY Oral Reading Fluency	<i>n</i>	EOY Oral Reading Fluency	EOY Oral Reading Fluency
70	Six students (9%) read fewer than 125 WCPM	111, 114, 119, 120, 122, 124	249	14 students (6%) read fewer than 100 WCPM	146	75 students (51%) read fewer than 100 WCPM	126 students (86%) read fewer than 125 WCPM

**What relationship do you see between fluency and comprehension?  
Why should you combine data from different assessments like these?**

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### Assessing English Language Learners

- Use assessments that are reliable and valid with this student population.
- Identify reading abilities initially in both the native language and in English.
- Identify language strengths and needs.

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### Language Assessment Data

Class 1			TELPAS			
Student	ELL?	Sp. Ed.?	Listening	Speaking	Reading	Writing
Marta	Y	N	Advanced	Advanced	Advanced	Advanced
Sebastian	Y	N	Advanced High	Advanced High	Advanced	Intermediate
Noel	Y	N	Advanced High	Advanced	Advanced High	Intermediate
Karlo	Y	N	Advanced High	Advanced High	Intermediate	Intermediate
Lucas	Y	N	Advanced High	Intermediate	Advanced	Advanced
Sofia	Y	N	Advanced	Advanced	Intermediate	Beginning
Treton	Y	N	Advanced	Intermediate	Intermediate	Intermediate

Class 2			TELPAS			
Student	ELL?	Sp. Ed.?	Listening	Speaking	Reading	Writing
Freida	Y	N	Advanced High	Advanced	Advanced High	Intermediate
Aryon	Y	N	Advanced High	Advanced High	Advanced High	Advanced
Enka	Y	N	Advanced	Advanced High	Advanced	Intermediate
Danka	Y	N	Advanced High	Advanced High	Advanced High	Advanced
David	Y	N	Advanced	Advanced High	Advanced High	Intermediate
Rey	Y	N	Advanced	Advanced	Intermediate	Beginning

### How Are We Doing?

Reflect on your current use of assessment data.

- Do you collect the right kinds of data?
- Do you use data for all of the purposes discussed in this session?
- Do you examine that data consistently?
- Do you make instructional decisions and adaptations based on your students' data?



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### Next Steps

What can you do to improve your use of assessment data? Write three steps you can take on Handout 14.



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### Remember

**“If assessment is used for nothing more than sorting students, we will continue to achieve the results we have always gotten. These assessments are measures of our progress, too—but only if we choose to look closely at our impact.”**

— Fisher, Frey, & Hattie, 2016, pp. 166–167



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### The Reading Rope

How do these instructional practices benefit English language learners, struggling students, and gifted students?

LANGUAGE COMPREHENSION

- BACKGROUND KNOWLEDGE (World, experiences, etc.)
- VOCABULARY (Breadth, precision, form, etc.)
- LANGUAGE STRUCTURES (Syntax, semantics, etc.)
- VERBAL REASONING (Inferences, analogies, etc.)
- LITERACY KNOWLEDGE (Genre concepts, genres, etc.)

WORD RECOGNITION

- PHONOLOGICAL AWARENESS (Initials, phonemes, etc.)
- ORTHOGRAPHIC AWARENESS (Spelling, sound correspondence)
- SIGHT RECOGNITION (of familiar words)

SKILLED READING: Fluent execution and coordination of word recognition and text comprehension

Scarborough, 2001

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### My Synthesis and Summary

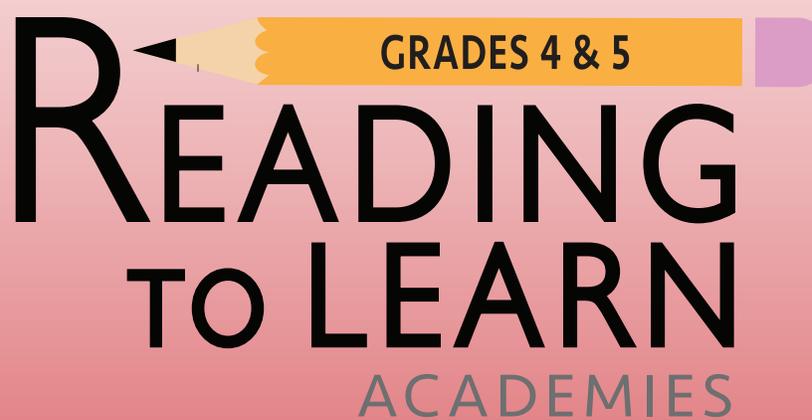
**Small Groups and Workstations**

- Three to four **example activities and lessons** you want to use
- Three to four **workstation ideas**
- Two to three ideas you want to use with **struggling learners**
- At least one scaffold you will provide to **English language learners** who need it



# Using Assessment Data

Handouts



GRADE 5



## Grouping Plan

Lesson Plan		Lesson Plan	
<b>Small Group 1</b>		<b>Partner Work</b>	Word study and recognition:  Fluency:  Vocabulary:  Comprehension:  Writing:
<b>Small Group 2</b>		<b>Workstations</b>	Word study and recognition:  Fluency:  Vocabulary:  Comprehension:  Writing:
<b>Small Group 3</b>		<b>Independent Work</b>	Word study and recognition:  Fluency:  Vocabulary:  Comprehension:  Writing:
<b>Small Group 4</b>			
<b>Small Group 5</b>			



## Grouping Plan: Fifth-Grade Example

	Lesson Plan	Lesson Plan
Small Group 1	<p><u>Word study and recognition:</u> Practice spelling multisyllabic words with /ā/, /ē/, and /i/ spellings; read words with these sounds.</p> <p><u>Fluency:</u> Choral and whisper read a text with /ā/, /ē/, and /i/ words; have individual students read aloud during whisper read to assess fluency.</p>	<p><u>Word study and recognition:</u> Spell words with suffixes <i>-ion</i>, <i>-ment</i>, and <i>-ity</i>. (10 min.)</p> <p><u>Fluency:</u> Partner read an informational text. (5 min.)</p> <p><u>Vocabulary:</u> Take turns orally putting three of last week's words in sentences; then write sentences together. (10 min.)</p> <p><u>Comprehension:</u> n/a</p> <p><u>Writing:</u> n/a</p>
Small Group 2	<p><u>Word study and recognition:</u> Practice spelling multisyllabic words with open and closed syllables to examine syllable junctures (VCV versus VCCV); read words with these syllables.</p> <p><u>Fluency:</u> Choral and whisper read text with these syllable patterns; have individual students read aloud during whisper read to assess fluency.</p>	<p><b>Partner Work</b></p>
Small Group 3	<p><u>Word study and recognition:</u> Sort words with suffixes <i>-ion</i>, <i>-ment</i>, and <i>-ity</i>; discuss meanings of words.</p> <p><u>Vocabulary:</u> Have each student pick a word from the suffix sort and write it in a sentence.</p> <p><u>Comprehension:</u> Partner students to read an expository text to discuss the following day.</p>	<p><b>Workstations</b></p> <p><u>Word study and recognition:</u> Sort words with suffixes <i>-ion</i>, <i>-ment</i>, and <i>-ity</i>. (8 min.)</p> <p><u>Fluency:</u> n/a</p> <p><u>Vocabulary:</u> n/a</p> <p><u>Comprehension:</u> Complete two compound sentence anagrams. (5 min.)</p> <p><u>Writing:</u> n/a</p>
Small Group 4	<p><u>Word study and recognition:</u> Sort words with roots <i>tract</i>, <i>port</i>, and <i>rupt</i>; discuss meanings of words.</p> <p><u>Vocabulary:</u> Have each student pick a word from the root sort and write it in a sentence.</p> <p><u>Comprehension:</u> Partner students to read an expository text to discuss the following day.</p>	<p><b>Independent Work</b></p> <p><u>Word study and recognition:</u> n/a</p> <p><u>Fluency:</u> n/a</p> <p><u>Vocabulary:</u> n/a</p> <p><u>Comprehension:</u> Write a summary using a completed main idea graphic organizer for the informational text read previously. (10 min.)</p> <p><u>Writing:</u> Write sentences from comprehension workstation and add correct capitalization and punctuation. (5 min.)</p>
Small Group 5	<p><u>Writing:</u> Conference with five students who are in the revising stage of a writing piece.</p>	



## Workstation Planning Form

Element	Explanation
Workstation	
Objective	
Activity	
Materials	
Differentiation	
Student Interaction	
Student Choice	
Accountability	

## Workstation Planning Form (Example)

Element	Explanation
<b>Workstation</b>	Partner Reading
<b>Objective</b>	Improve automaticity, phrasing, and prosody by reading a text aloud.
<b>Activity</b>	<p>If this is the cold read, before reading, partners skim the text to see what it will be about and to identify any difficult words.</p> <p>Students then follow the partner-reading format.</p> <ul style="list-style-type: none"> <li>• Partners switch papers.</li> <li>• Partner A reads aloud, while Partner B times, marks errors, provides corrective feedback, and circles the last word read.</li> <li>• Partner B reads aloud, while Partner A times, marks errors, provides corrective feedback, and circles the last word read.</li> <li>• The partners switch papers back and figure out their total words read, errors, and words correct per minute.</li> <li>• If this is either the cold or hot read, each partner graphs his or her words correct per minute.</li> </ul> <p>When students finish, they discuss one thing they learned from their reading.</p>
<b>Materials</b>	<p>Partner reading folder with two copies of the same text, error-correction feedback cards, and two bar graphs</p> <p>Timer</p> <p>Pencils</p>
<b>Differentiation</b>	<p>Struggling readers are partnered with stronger readers.</p> <p>Text is at the instructional or independent level of the struggling reader.</p>
<b>Student Interaction</b>	Students work together to read the text, provide corrective feedback to one another, graph their words correct per minute, and discuss what they learned from the reading.
<b>Student Choice</b>	The teacher allows each student pair to pick from a variety of texts at the struggling student's instructional or independent level. These texts are then put in their partner reading folder to use at the workstation.
<b>Accountability</b>	<p>Students must fill out their bar graphs for the cold and hot reads. On other days, students complete comprehension activities related to the text's content (e.g., answering questions, writing a summary).</p> <p>During workstation wrap-up, the teacher calls on a few students to share how they did and what they read about at the Partner Reading workstation.</p>

## Partnering Students Example

### Step 1: Rank students.

<u>Last Name</u>	<u>First Name</u>	<u>Oral Reading Fluency</u>
Hanson	Missy	165
Barrack	Mandy	163
Shore	Carolyn	155
Smith	Lance	150
Horner	Kaleb	146
Richards	Chris	144
Barr	Jenny	140
Nieto	Jose	137
Mason	Lori	133
Kaspian	Eli	126
Romero	Edgar	121
Kort	Ruby	120
Salinas	Melissa	115
Sanders	Sid	106
Moore	Jay	102
Willis	Heather	99
Stern	Tina	99
Doogan	Carl	87
Gunner	Landon	85
Mitchell	Diane	74
Jackson	Jerrel	70
Treviño	Leti	60
Stevens	Roger	51

### Step 2: Divide list in half.

### Step 3: Move halves next to each other.

Missy Hanson (165)	Ruby Kort (120)
Mandy Barrack (163)	Melissa Salinas (115)
Carolyn Shore (155)	Sid Sanders (106)
Lance Smith (150)	Jay Moore (102)
Kaleb Horner (146)	Heather Willis (99)
Chris Richards (144)	Tina Stern (99)
Jenny Barr (140)	Carl Doogan (87)
Jose Nieto (137)	Landon Gunner (85)
Lori Mason (133)	Diane Mitchell (74)
Eli Kaspian (126)	Jerrel Jackson (70)
Edgar Romero (121)	Leti Treviño (60)
	Roger Stevens (51)

**Step 4: Partner students based on list.**

Missy, Ruby  
Mandy, Melissa  
Carolyn, Sid  
Lance, Jay  
Kaleb, Heather  
Chris, Tina  
Jenny, Carl  
Jose, Landon  
Lori, Diane  
Eli, Jerrel  
Edgar, Leti, Roger

**Step 5: Repartner based on other information.**

There is a big discrepancy between Missy and Ruby and Missy is not good at working with students who struggle, so I moved Kaleb up to work with Missy.

I moved Ruby into Kaleb's place because she is reading more fluently than Heather, so she will provide a model for her.

I also moved Roger to work with Lori and Diane because Diane is not too much higher than Roger, and Lori and Diane follow directions well and will help Roger stay on task.

I have left the others partnered for now, but I may have to change them based on rate of progress, behavior issues, or need for modeling.

**Final List**

Missy, Kaleb  
Mandy, Melissa  
Carolyn, Sid  
Lance, Jay  
Ruby, Heather  
Chris, Tina  
Jenny, Carl  
Jose, Landon  
Lori, Diane, Roger  
Eli, Jerrel  
Edgar, Leti

## Fifth-Grade Assessment Examples

All students should be assessed in each of the following areas.

### Encoding

- Students spell words with orthographic patterns that will be taught across the year.
- The teacher examines spelling errors.

### Oral Reading Fluency

- Students read a grade-level text while being timed (usually for a minute).
- The teacher follows along, marking words either misread or skipped.
- Scores include accuracy (percentage of words read correctly out of total words read) and fluency (words correct per minute).
- Additional data come from analyzing students' miscues, evaluating phrasing, and listening for prosodic elements.

### Vocabulary

- Receptive vocabulary: Students identify a picture (usually out of four) that matches a given word.
- Expressive vocabulary: Students name a picture of a person, object, or action or give the definition of a word.
- Relational vocabulary: Students tell how two or three words are alike.
- General vocabulary: Students give a synonym or antonym for a word, use a given word in a sentence, or orally fill in the blank in a sentence.

## Reading Comprehension

After listening to a text being read or reading a text, students

- orally answer open-ended questions, both literal and inferential;
- answer multiple-choice questions;
- respond in writing to open-ended questions; or
- retell a story or what was learned from an informational text.

Students read a text and fill in blanks by using

- a maze procedure, in which answers are chosen from three options; or
- a cloze procedure, in which no choices are provided.

## Writing

- Before students write a text, the teacher provides a rubric that includes elements that will be assessed.
- After students have written the text, the teacher uses the rubric to gauge the effectiveness of the writing sample.
- Elements may include output, mechanics, vocabulary, sentence structure, organization of ideas, voice, and genre (or text) elements.

## Possible Assessments for Students Who Struggle

For students who struggle in one or more of the areas listed on the previous pages, more diagnostic information can help teachers target specific needs in fundamental areas like phonemic awareness or grapheme-phoneme knowledge.

### Phonemic Awareness

**(for students struggling with decoding, spelling, or possibly fluency)**

- Students blend, segment, or manipulate individual sounds in words.
- The teacher records students' correct and incorrect responses.
- The teacher examines the errors.

Sample items may include the following:

- /b/ /r/ /ī/ /t/—What's the word?
- Tell me the sounds in *plant*.
- Say *his*. Now, say *his* without the /h/.
- Say *fright*. Now, say *fright* without the /t/.
- Say *fry*. Now, replace the /f/ with /t/.
- Say *test*. Now, replace the /s/ with /n/.

### Decoding

**(for students struggling with fluency)**

- Students read a list of nonsense, or make-believe, words.
- Assessment can be timed or untimed.

### Grapheme-Phoneme Knowledge

**(for students struggling with decoding, spelling, or fluency)**

- Students say the sounds of a given list of letters and letter combinations.
- Students write the matching letter or letter combination(s) of an orally presented sound.
- Students read words with various orthographic patterns (e.g., closed syllables, vowel teams).
- These measures are more extensive than the decoding measures described above.
- These measures can be timed or untimed.

**Sight-Word Knowledge**

*(for students struggling with reading accuracy or fluency)*

- Students read a list of words.
- The list may include high-frequency words or words increasing in difficulty.
- These assessments can be timed or untimed.

**Oral Language**

*(for students struggling with comprehension, not decoding or word reading)*

Sentence-level assessments include the following:

- Sentence memory: Students repeat sentences of increasing length.
- Sentence grammar: Students identify whether a sentence is spoken correctly.
- Sentence meaning: Students decide whether two spoken sentences have the same meaning.

Discourse-level assessments: Given a spoken question or statement, students point to a part of a picture or one of four pictures.

**Listening Comprehension**

*(for students struggling with comprehension, not decoding or word reading)*

After listening to a text being read, students do one of the following:

- Orally answer open-ended questions, both literal and inferential
- Retell a story or what was learned from an informational text

Adapted from Farrall, 2012; Kilpatrick, 2015; Spear-Swerling, 2015.

## Story Retelling Record Sheet

Story retelling is a technique to promote comprehension and monitor students' comprehension progress. This record sheet can be used to record students' retelling of the beginning, middle, and ending of a story.

**Name:**

**Date:**

**Story:**

**Number of Times Read:**

**Pages:**

Story	Student's Retelling	Prompts
Beginning		<ul style="list-style-type: none"> <li>• What happened in the beginning?</li> <li>• Where did the story happen?</li> <li>• Who were the main characters?</li> <li>• What was the problem?</li> </ul>
Middle		<ul style="list-style-type: none"> <li>• What happened next?</li> <li>• What did _____ do?</li> <li>• Why?</li> </ul>
Ending		<ul style="list-style-type: none"> <li>• How was the problem solved?</li> <li>• How did the story end?</li> </ul>

Adapted from Tompkins, 1998.



## Sample Screening Data

### Class I

Student	ELL?	Sp. Ed.?	Spelling		Oral Reading Fluency		Reading Comprehension	
			BOY	MOY	BOY	MOY	BOY	MOY
Jessica	N	N	I	S	S	B	I	S
Marta	Y	N	I	B	I	S	I	S
Zoe	N	Y	I	I	S	S	I	B
Aiden	N	N	S	I	B	B	B	B
Sebastian	Y	N	S	S	S	B	I	I
Noel	Y	N	I	S	B	B	S	S
Josaiah	N	N	S	B	B	B	B	B
Jaiden	N	Y	S	B	B	B	B	B
Zach	N	N	B	B	S	B	B	S
Karla	Y	N	I	S	I	S	I	I
Enrique	N	N	B	B	B	B	I	I
Emma	N	N	I	S	I	I	S	B
Lucas	Y	N	S	I	S	S	S	S
Jackson	N	Y	I	B	I	S	B	B
Oliver	N	N	B	B	S	B	S	S
Sofia	Y	N	I	I	I	S	I	I
Hannah	N	N	I	B	B	B	B	B
Carlos	N	N	I	S	I	I	B	B
Tristan	Y	N	S	I	S	S	I	S
Santiago	N	N	S	B	B	B	S	S

*Note.* ELL = English language learner; Sp. Ed. = special education; BOY = beginning of the year; MOY = middle of the year; I = intensive; S = strategic; B = benchmark.

## Class 2

Student	ELL?	Sp. Ed.?	Spelling		Oral Reading Fluency		Reading Comprehension	
			BOY	MOY	BOY	MOY	BOY	MOY
Freda	Y	N	S	B	B	B	I	S
Gabriel	N	N	B	B	B	B	B	B
Annella	N	N	I	B	S	B	I	I
Chance	N	N	B	B	I	B	S	S
Roshan	N	N	I	I	S	S	I	I
Arjun	Y	N	I	B	S	B	S	B
Kelsey	N	N	S	S	B	B	I	S
Prima	N	N	B	B	B	B	S	B
Alex	N	N	B	B	B	S	B	S
Erika	Y	N	B	B	S	B	S	S
Natalia	N	N	I	S	I	I	S	S
Ryan	N	N	S	S	S	S	I	B
Danika	Y	N	S	B	B	B	I	S
Makaila	N	Y	I	I	I	I	B	B
Preston	N	N	B	B	S	B	B	B
David	Y	N	S	B	B	B	S	S
Saul	N	N	B	B	S	S	B	S
Yahir	N	N	I	B	I	B	S	B
Rey	Y	N	I	S	I	B	I	I
Ashley	N	Y	S	B	B	B	I	I

# Screening Beginning to Middle of Year

Class 1

## Student Movement

	STILL ON TARGET (B to B)	BIG JUMP (I to B)	LITTLE JUMP (S to B)	LITTLE JUMP (I to S)	NO JUMP (I to I, S to S, or Dropped)
Spelling	Zach Enrique Oliver	Marta Hannah Jackson	Josaiiah Jaiden Santiago	Jessica Noel Karla Emma Carlos	Zoe (I to I) Sofia (I to I) Aiden (S to I) Lucas (S to I) Tristan (S to I) Sebastian (S to S)
Oral Reading Fluency	Aiden Noel Josaiiah Jaiden Enrique Hannah Santiago		Jessica Sebastian Zach Oliver	Marta Karla Jackson Sofia	Emma (I to I) Carlos (I to I) Zoe (S to S) Lucas (S to S) Tristan (S to S)
Reading Comprehension	Aiden Josaiiah Jaiden Hannah Carlos Jackson	Zoe	Emma	Jessica Marta Tristan	Sebastian (I to I) Karla (I to I) Enrique (I to I) Sofia (I to I) Noel (S to S) Lucas (S to S) Oliver (S to S) Santiago (S to S) Zach (B to S)

Note. I = intensive; S = strategic; B = benchmark.

## Possible Instructional Small Groups

Instructional Focus	Student Names	Additional Information
<b>Spelling and Oral Reading Fluency</b>	Zoe Lucas Tristan	Reading and spelling multisyllabic words with long-vowel patterns Phrase fluency Fluency with text containing multisyllabic words with long-vowel patterns
<b>Spelling</b>	Sofia Aiden	Reading and spelling multisyllabic words with long-vowel patterns Fluency with text containing multisyllabic words with long-vowel patterns
<b>Oral Reading Fluency</b>	Emma Carlos Marta Karla Jackson	Reading multisyllabic words out of context to build automaticity Phrase fluency Fluency in multiple-criteria text with multisyllabic words
<b>Reading Comprehension</b>	Sebastian Karla Enrique Sofia	Fluency in instructional- or independent-level text Making inferences within text Practicing word-learning strategies
<b>Fluency and Comprehension in Above-Grade-Level Text</b>	Josaiiah Jaiden Santiago Hannah Oliver	Fluency with above-grade-level text Making inferences within text Practicing word-learning strategies

Class 2

**Student Movement**

	<b>STILL ON TARGET (B to B)</b>	<b>BIG JUMP (I to B)</b>	<b>LITTLE JUMP (S to B)</b>	<b>LITTLE JUMP (I to S)</b>	<b>NO JUMP (I to I, S to S, or Dropped)</b>
<b>Spelling</b>					
<b>Oral Reading Fluency</b>					
<b>Reading Comprehension</b>					

*Note.* I = intensive; S = strategic; B = benchmark.

### Possible Instructional Small Groups

Instructional Focus	Student Names	Additional Information
Spelling and Oral Reading Fluency		
Spelling		
Oral Reading Fluency		
Reading Comprehension		
Fluency and Comprehension in Above-Grade-Level Text		

## Oral Reading Fluency Scoring Probe

### How Pulleys Work

Have you ever attempted to lift something heavy and discovered that you could not manage it? Pulleys are simple machines that make lifting heavy objects easier to do. If you were a construction worker, you might use a special pulley called a crane. This machine could help you pick up a huge cement block. If you were a sailor on a sailboat, you would use a pulley to lift the heavy sails into place.	13 27 44 62 74
A pulley is basically a rope or a cable that is wrapped around a wheel. A pulley is used to trade distance for work. "Distance" is how far you have to pull the rope to relocate the object. "Work" is how much effort your body has to expend to get the job done.	91 109 126 127
There are two varieties of pulleys: a fixed pulley and a moveable pulley. A fixed pulley is attached to something stationary, such as a wall or a ceiling. This sort of pulley is helpful because it allows you to maneuver the object without pushing or pulling the pulley up or down. The drawback is that it takes increased effort to move the object. With a moveable pulley, the pulley actually moves when you pull the rope through the wheel. The main benefit of using this type of pulley is that you utilize much less effort to move the object. The main drawback is that you do have to pull the rope further to operate the pulley.	142 159 174 190 205 222 240 243
Several pulleys can be used simultaneously to create a machine called a block and tackle. Both fixed and moveable pulleys are used in this kind of system. The primary benefit to using a block and tackle system is that it takes much less work to lift the object.	256 272 290 291

Total Words Read: \_\_\_\_\_

Total Errors Made: \_\_\_\_\_

Accuracy Score:

Number of words read correctly ÷ total number of words = \_\_\_\_\_% accuracy

Fluency Score:

Total words read – total errors made = \_\_\_\_\_ words correct per minute

## Oral Reading Fluency Error Analysis

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li><input type="checkbox"/> Reads with appropriate phrasing, intonation and expression, and observed punctuation</li> <li><input type="checkbox"/> Self-corrects and monitors meaning</li> <li><input type="checkbox"/> Shows automaticity on reread words</li> <li><input type="checkbox"/> Uses effective decoding strategies</li> <li><input type="checkbox"/> Frequent errors on sight words (e.g., <i>I was, and, the, said</i>)</li> <li><input type="checkbox"/> Other:</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> Frequent errors on phonetically regular words (e.g., <i>cat, milk</i>)</li> <li><input type="checkbox"/> Frequent errors on phonetically irregular words</li> <li><input type="checkbox"/> Frequently omits words or letters</li> <li><input type="checkbox"/> Frequently adds words or letters</li> <li><input type="checkbox"/> Skips lines</li> </ul> |
|---|--|

### Fluency Rubric

	1	2	3	4
Expression and Volume	Reads in a quiet voice as if to get words out  Does not sound natural like talking to a friend	Reads in a quiet voice  Sounds natural in part of the text but does not always sound like talking to a friend	Reads with volume and expression  Sometimes slips into expressionless reading and does not sound like talking to a friend	Reads with varied volume and expression  Sounds like talking to a friend and voice matches the interpretation of the passage
Phrasing	Reads word-by-word in a monotone voice	Reads in two- or three-word phrases, not adhering to punctuation, stress, and intonation	Reads with a mixture of run-ons, mid-sentence pauses for breath, and choppiness  Reasonable stress and intonation	Reads with good phrasing, adhering to punctuation, stress, and intonation
Smoothness	Frequently hesitates while reading, sounds out words, and repeats words or phrases  Makes multiple attempts to read the same passage	Reads with extended pauses or hesitations  Has many “rough spots”	Reads with occasional breaks in rhythm  Has difficulty with specific words and/or sentence structures	Reads smoothly with some breaks but self-corrects with difficult words and/or sentence structures
Pace	Reads slowly and laboriously	Reads moderately slowly	Reads fast and slow throughout reading	Reads at a conversational pace throughout

Score: \_\_\_\_\_

A score of 10 or more indicates the student is making good progress in fluency.  
 A score below 10 indicates the student needs additional instruction in fluency.

## Retell Scoring

Count the number of words by marking a slash through numbers as the student says the retell.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25  
 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48  
 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71  
 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94

## Quality of Retell Response

1	2	3	4
Provides two or fewer details	Provides three or more details	Provides three or more details in a meaningful sequence	Provides three or more details in a meaningful sequence that captures a main idea

Adapted from Good & Kaminski, 2011; Rasinski, 2004.



## Diagnostic Data From Spelling Inventory

Fifth Grade (Middle of Year): Spelling Inventory Data Disaggregated by Orthographic Pattern

Student Name	TOTAL PATTERNS Correct and Words Correct										ORTHOGRAPHIC PATTERNS										Words Spelled Correctly	26 Points
	82 Total Points	Short Vowels	Long Vowel Patterns	Other Vowel Patterns	Inflected Endings	Syllable Junctures	Unaccented Final Syllables	Suffixes	Roots and Bases	7 Points	7 Points	7 Points	7 Points	7 Points	7 Points	7 Points	7 Points	7 Points	7 Points	7 Points		
Roshan	29	7	6	4	4	5	0	0	0	4	5	0	0	0	0	0	0	0	0	0	3	
Makaila	35	7	7	1	4	5	1	1	2	5	1	1	2	2	2	2	2	2	2	2	6	
Kelsey	42	7	6	5	5	6	1	1	1	6	1	1	1	2	2	2	2	2	2	2	9	
Rey	44	7	7	7	6	6	0	0	1	6	0	1	1	2	2	2	2	2	2	2	8	
Natalia	46	7	7	6	7	4	3	3	2	4	3	2	2	0	0	0	0	0	0	0	10	
Ryan	46	7	6	6	6	5	1	1	2	5	1	2	2	2	2	2	2	2	2	2	11	
Arjun	50	6	6	7	7	7	1	1	2	7	1	2	2	2	2	2	2	2	2	2	12	
Annella	52	7	7	7	7	6	1	1	2	7	1	2	2	3	3	3	3	3	3	3	11	
Yahir	53	7	7	7	6	6	3	3	1	6	3	1	1	3	3	3	3	3	3	3	13	
Danika	59	7	7	6	6	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	16	
Alex	59	7	7	6	7	7	3	3	4	7	3	3	3	3	3	3	3	3	3	3	15	
Saul	60	7	7	6	6	7	5	5	5	7	5	5	5	2	2	2	2	2	2	2	15	
Freda	62	7	7	7	7	6	4	4	3	6	4	4	4	4	4	4	4	4	4	4	17	
Erika	62	7	7	6	6	7	5	5	4	7	5	5	5	4	4	4	4	4	4	4	15	
Preston	68	7	7	7	7	7	5	5	5	7	5	5	5	4	4	4	4	4	4	4	19	
David	68	7	6	7	7	7	7	7	7	7	7	7	7	3	3	3	3	3	3	3	18	
Chance	73	7	7	7	7	7	6	6	6	7	6	6	6	6	6	6	6	6	6	6	20	
Prima	74	7	7	7	7	7	6	6	6	7	6	6	6	5	5	5	5	5	5	5	22	
Ashley	76	7	7	7	7	7	6	6	6	7	6	6	6	5	5	5	5	5	5	5	23	
Gabriel	80	7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	25	

■ = 0–39, ■ = 40–49, ■ = 50–82  
■ = 2 or more pattern errors  
■ = 0–9, ■ = 10–14, ■ = 15–26

**Using the diagnostic spelling inventory data, answer the following questions.**

Which students need small-group instruction to fill gaps in orthographic patterns they should have mastered by the middle of the year in fifth grade? How would you group them?

Which students can be pushed to master more complex orthographic patterns?

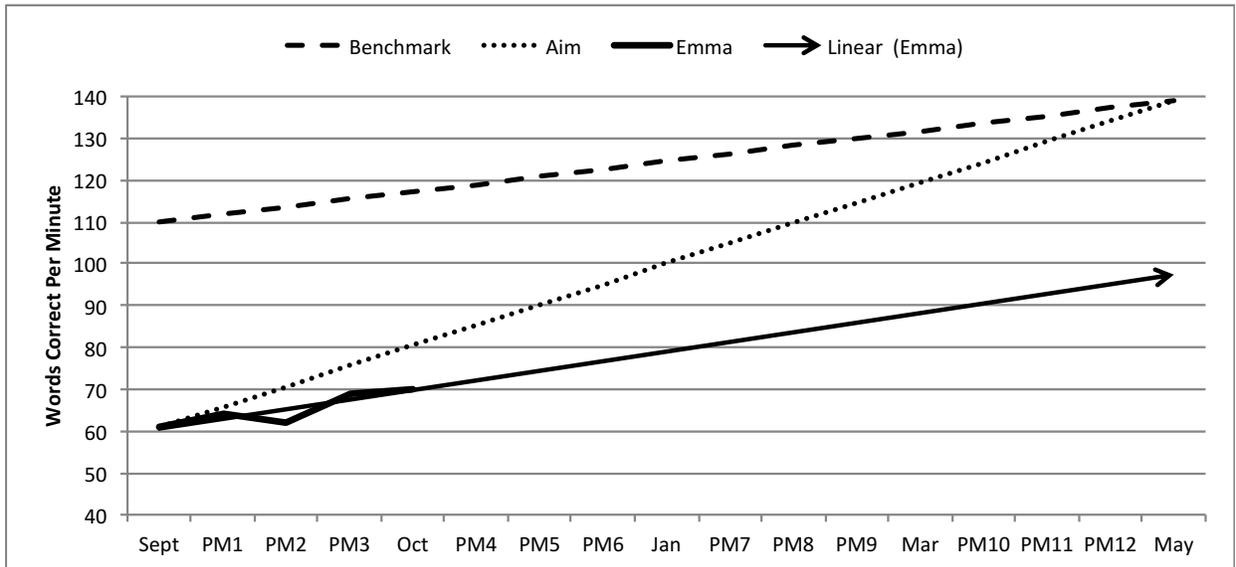
Based on these data, what will be the focus of your whole-group instruction in word study and recognition?

Adapted from Bear, Invernizzi, Templeton, & Johnston, 2015.

## Sample Progress-Monitoring Data

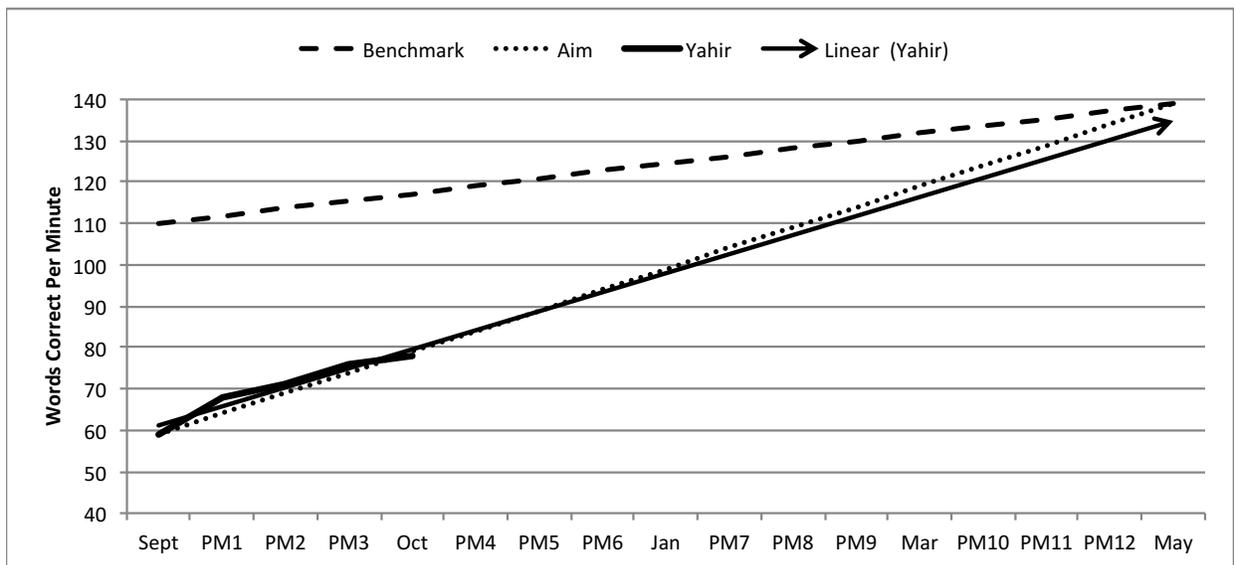
### Emma's Data: Oral Reading Fluency

	Sept	PM1	PM2	PM3	Oct	PM4	PM5	PM6	Jan	PM7	PM8	PM9	Mar	PM10	PM11	PM12	May
Benchmark	110	111.8	113.6	115.4	117.3	119.1	120.9	122.7	124.5	126.3	128.1	129.9	131.8	133.6	135.4	137.2	139.0
Aim	61	65.9	70.8	75.6	80.5	85.4	90.3	95.1	100.0	104.9	109.8	114.6	119.5	124.4	129.3	134.1	139.0
Emma	61	64	62	69	70												



### Yahir's Data: Oral Reading Fluency

	Sept	PM1	PM2	PM3	Oct	PM4	PM5	PM6	Jan	PM7	PM8	PM9	Mar	PM10	PM11	PM12	May
Benchmark	110	111.8	113.6	115.4	117.3	119.1	120.9	122.7	124.5	126.3	128.1	129.9	131.8	133.6	135.4	137.2	139.0
Aim	59	64.0	69.0	74.0	79.0	84.0	89.0	94	99.0	104.0	109.0	114.0	119.0	124.0	129.0	134.0	139.0
Yahir	59	68.0	71.0	76.0	78.0												





## Sample TELPAS Data

### Class 1

Student	ELL?	Sp. Ed.?	TELPAS			
			Listening	Speaking	Reading	Writing
Marta	Y	N	Advanced	Advanced	Advanced	Advanced
Sebastian	Y	N	Advanced High	Advanced High	Advanced	Intermediate
Noel	Y	N	Advanced High	Advanced	Advanced High	Intermediate
Karla	Y	N	Advanced High	Advanced High	Intermediate	Intermediate
Lucas	Y	N	Advanced High	Intermediate	Advanced	Advanced
Sofia	Y	N	Advanced	Advanced	Intermediate	Beginning
Tristan	Y	N	Advanced	Intermediate	Intermediate	Intermediate

### Class 2

Student	ELL?	Sp. Ed.?	TELPAS			
			Listening	Speaking	Reading	Writing
Freda	Y	N	Advanced High	Advanced	Advanced High	Intermediate
Anjun	Y	N	Advanced High	Advanced High	Advanced High	Advanced
Erika	Y	N	Advanced	Advanced High	Advanced	Intermediate
Danika	Y	N	Advanced High	Advanced High	Advanced High	Advanced
David	Y	N	Advanced	Advanced High	Advanced High	Intermediate
Rey	Y	N	Advanced	Advanced	Intermediate	Beginning

What differences do you notice in these two classes?

Take a moment to go back to the screening data analysis on Handout 7. For each class, examine the English language learners' improvement and identified needs. What do you notice?

How might these TELPAS data have informed our analysis of the spelling, oral reading fluency, and reading comprehension data?

Adapted from Texas Education Agency, 2011.



## Reflection: Using Assessment Data

Reflect on your current use of assessment data. Check all below that you feel you do effectively. Circle the top three on which you need to improve.

1. Do you collect the right kinds of data?

- Encoding
- Oral reading fluency
- Vocabulary
- Reading comprehension
- Writing

2. Do you use data for all of the purposes discussed in this session?

- Screening
- Diagnosing
- Progress monitoring
- Assessing language
- Summative assessment

3. Do you examine data consistently?

- Analyzing data at the beginning, middle, and end of the year
- Conducting error analysis within every screening and progress-monitoring assessment
- Graphing student progress

4. Do you make instructional decisions and adaptations based on your students' data?

- Managing data to have easy access (e.g., using charts or graphs)
- Using data to form teacher-led small groups, mixed-ability groups, and partners
- Regrouping based on student data
- Using data to establish an instructional focus
- Differentiating instructional delivery and/or activities
- Providing students immediate feedback and scaffolding based on data



## Next Steps: Using Assessment Data

Plan next steps toward more effective use of assessment data. Based on your reflection about where you currently stand, where do you want to go next? What are your priorities? What three steps can you take immediately? Record your responses below to form an action plan.

### Step 1

### Step 2

### Step 3



## References

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## Resources and Recommended Reading

### Websites

[www.intensiveintervention.org/chart/progress-monitoring](http://www.intensiveintervention.org/chart/progress-monitoring)

<http://buildingrti.utexas.org>

[www.rtinetwork.org](http://www.rtinetwork.org)

[www.rti4success.org](http://www.rti4success.org)

[www.fcrr.org/FAIR\\_Search\\_Tool/FAIR\\_Search\\_Tool.aspx](http://www.fcrr.org/FAIR_Search_Tool/FAIR_Search_Tool.aspx)

[http://tea.texas.gov/Academics/Subject\\_Areas/English\\_Language\\_Arts\\_and\\_Reading/English\\_Language\\_Arts\\_and\\_Reading/](http://tea.texas.gov/Academics/Subject_Areas/English_Language_Arts_and_Reading/English_Language_Arts_and_Reading/)

### Articles and Booklets

[https://ies.ed.gov/ncee/wwc/Docs/PracticeGuide/rti\\_reading\\_pg\\_021809.pdf](https://ies.ed.gov/ncee/wwc/Docs/PracticeGuide/rti_reading_pg_021809.pdf)

[www.rti4success.org/sites/default/files/rtiforells.pdf](http://www.rti4success.org/sites/default/files/rtiforells.pdf)

[www.centeroninstruction.org/files/Using%20Student%20Center%2Epdf](http://www.centeroninstruction.org/files/Using%20Student%20Center%2Epdf)

### Books

Farrall, M. L. (2012). *Reading assessment: Linking language, literacy, and cognition*. Hoboken, NJ: John Wiley & Sons.

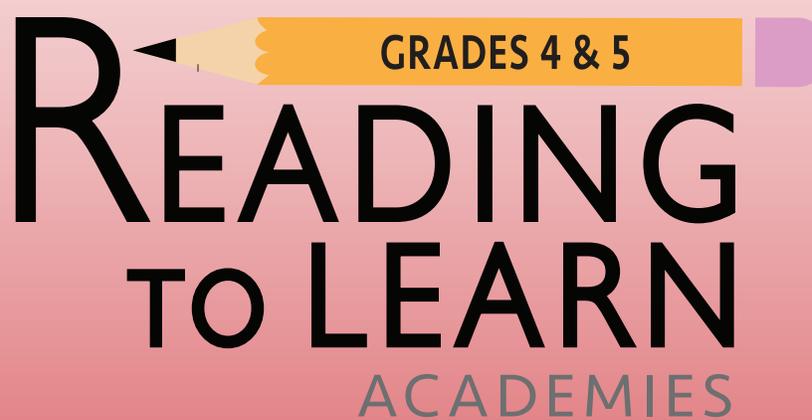
Fisher, D., Frey, N., & Hattie, J. (2016). *Visible learning for literacy: Implementing the practices that work best to accelerate student learning*. Thousand Oaks, CA: Corwin.

Spear-Swerling, L. (2015). *The power of RTI and reading profiles: A blueprint for solving reading problems*. Baltimore, MD: Paul H. Brookes.



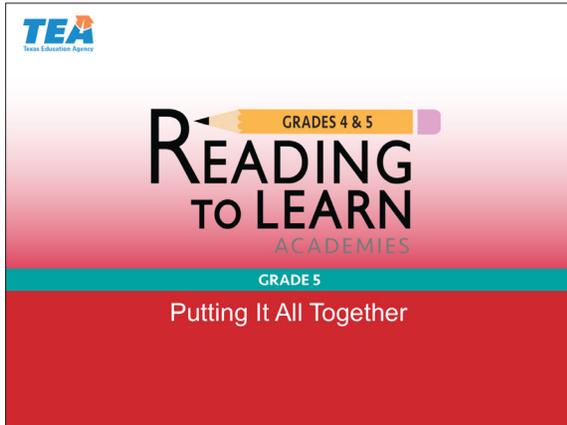
# Putting It All Together

Participant Notes



**GRADE 5**





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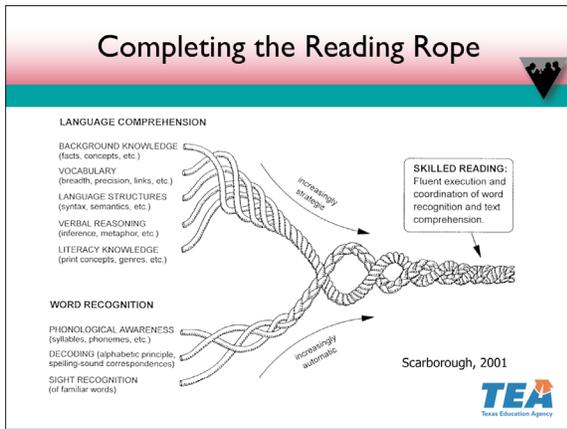
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### Reflection: Supporting All Learners

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



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**Reflection:**  
**Word Study and Recognition**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



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**Reflection:**  
**Fluency**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



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**Reflection:**  
**Vocabulary**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



**Reflection:  
Comprehension**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



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**Reflection:  
Writing**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



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**Reflection:  
Motivating and Engaging Students**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



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**Reflection:  
Using Assessment Data**

- Your main takeaway?
- Next steps toward implementation?
- Who will support implementation?



**Grade 5 Reading to Learn Academy Impact**

What impact will this academy have on your literacy instruction?



**Final Reflection**

- What are three ideas you learned in this academy that will affect your instruction?
- What are three instructional elements you will continue to implement?
- What are three instructional elements you will begin to implement?



**Remember**

**“So it is with children who learn to read fluently and well: They begin to take flight into whole new worlds as effortlessly as young birds take to the sky.”**  
— William James

**“It’s none of their business that you have to learn to write. Let them think you were born that way.”**  
— Ernest Hemingway



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# Putting It All Together

Handouts

A graphic of a yellow pencil with a purple eraser and a sharp lead tip. The pencil is positioned horizontally, with the tip pointing to the left. The words "GRADES 4 & 5" are written in black, sans-serif font on the yellow body of the pencil.

**R** READING  
TO LEARN  
ACADEMIES

**GRADE 5**



# Academy Reflection

Main Section Takeaway	Next Steps to Implementation	Support and Collaboration
<b>Supporting All Learners</b>		
<b>Word Study and Recognition</b>		
<b>Fluency</b>		

Main Section Takeaway	Next Steps to Implementation	Support and Collaboration
<b>Vocabulary</b>		
<b>Comprehension</b>		
<b>Writing</b>		

Main Section Takeaway	Next Steps to Implementation	Support and Collaboration
<b>Motivating and Engaging Students</b>		
<b>Using Assessment Data</b>		



## Grade 5 Reading to Learn Academy Impact

**Three ideas I learned that will affect my instruction:**

1.

2.

3.

**Three instructional elements I will continue to implement:**

1.

2.

3.

**Three instructional elements I will begin to implement as a result of this academy:**

1.

2.

3.



## Quotations to Inspire Reading and Writing

### Reading

“So it is with children who learn to read fluently and well: They begin to take flight into whole new worlds as effortlessly as young birds take to the sky.”

— William James

“A reader lives a thousand lives before he dies. The man who never reads lives only one.”

— George R. R. Mann

“The world belongs to those who read.”

— Rick Holland

“Each time you open a book and read it, a tree smiles, knowing there’s life after death.”

— Anonymous

“A book is a dream that you hold in your hand.”

— Neil Gaiman

“Whenever you read a good book, somewhere in the world, a door opens to allow in more light.”

— Vera Nazarian

“Any book that helps a child to form a habit of reading, to make reading one of his deep and continuing needs, is good for him.”

— Maya Angelou

“Great books help you understand, and they help you feel understood.”

— John Green

“In a good book, the best is between the lines.”

— Swedish proverb

“It is what you read when you don’t have to that determines what you will be when you can’t help it.”

— Oscar Wilde

“There are perhaps no days of our childhood we lived so fully as those we spent with a favorite book.”

— Marcel Proust

“Today a reader, tomorrow a leader.”

— Margaret Fuller

“Reading is a discount ticket to everywhere.”

— Mary Schmich

“Once you learn to read, you will be forever free.”

— Frederick Douglas

“Outside of a dog, a book is a man’s best friend. Inside of a dog, it’s too dark to read.”

— Groucho Marx

“We read to know we are not alone.”

— C. S. Lewis

“You can find magic wherever you look. Sit back and relax—all you need is a book.”

— Dr. Seuss

## Writing

“It’s none of their business that you have to learn to write. Let them think you were born that way.”

— Ernest Hemingway

“We write to taste life twice, in the moment and in retrospect.”

— Anais Nin

“To live a creative life, we must first lose the fear of being wrong.”

— Joseph Chilton Pearce

“If there’s a book that you want to read, but it hasn’t been written yet, then you must write it.”

— Toni Morrison

“There is no greater agony than bearing an untold story inside you.”

— Maya Angelou

“You don’t write because you want to say something. You write because you have something to say.”

— F. Scott Fitzgerald

“If you want to be a writer, you have to write every day ... You don’t go to a well once but daily.”

— Walter Mosley

“I write to give myself strength. I write to be the characters I am not. I write to explore all the things I’m afraid of.”

— Joss Whedon

“I can shake off everything as I write. My sorrows disappear; my courage is reborn.”

— Anne Frank

“Most of the basic material a writer works with is acquired before the age of 15.”

— Willa Cather

“Don’t try to figure out what other people want to hear from you; figure out what you have to say. It’s the one and only thing you have to offer.”

— Barbara Kingsolver

“Get it down. Take chances. It may be bad, but it’s the only way you can do anything really good.”

— William Faulkner

“Almost all good writing begins with terrible first efforts. You need to start somewhere.”

— Anne Lamott

“The most difficult thing about writing is writing the first line.”

— Amit Kalantri

“Write. Rewrite. When not writing or rewriting, read. I know of no shortcuts.”

— Larry L. King

“If you want to be a writer, you must do two things above all others: read a lot and write a lot.”

— Stephen King

