Texas Education Agency

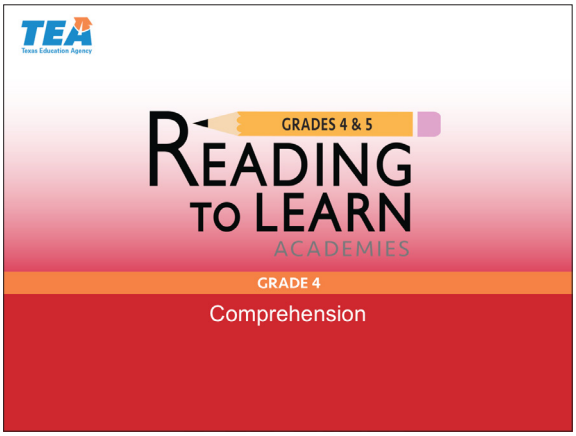
Comprehension

Participant Notes

GRADES 4 & 5

READING TO LEARN ACADEMIES

GRADE 4



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.

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

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."

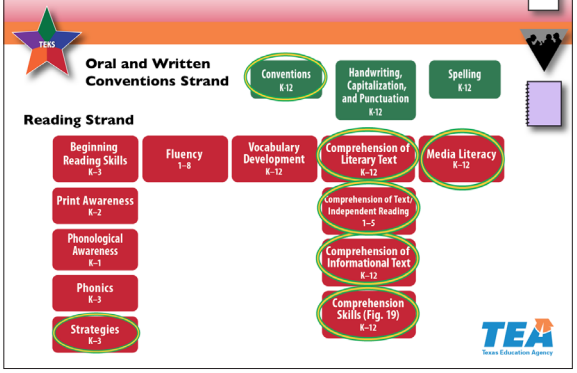
— Oakhill, Cain, & Elbro, 2015, p. 110

Reading Comprehension: Components

Reading Comprehension Components

- Build students' background knowledge
- Practice different kinds of inference
- Apply comprehension strategies
- Practice discipline-specific text analysis

English Language Arts and Reading TEKS



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

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

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

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

Literary Texts	• Folktales, fables, fairy tales, myths, legends • Poetry • Fiction • Literary nonfiction • Drama
Nonfiction Texts	• Expository essays • Procedural texts • Persuasive pieces
Media	• Advertisements • Newspapers • Websites

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

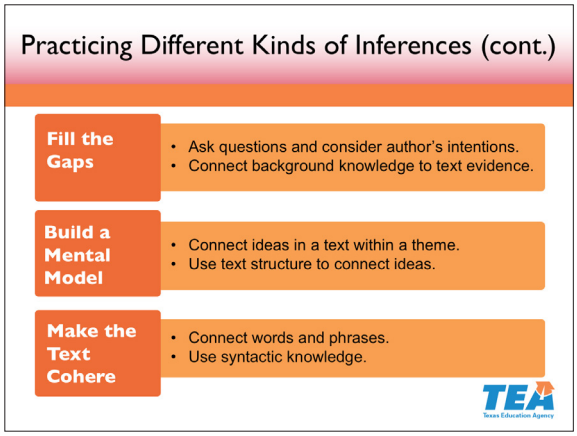
- Done at a brisk pace before reading a text
- Can be taught by having students skim a text to determine the topic and then brainstorm what they already know about the topic
- Can be taught more formally by using anticipation-reaction guides

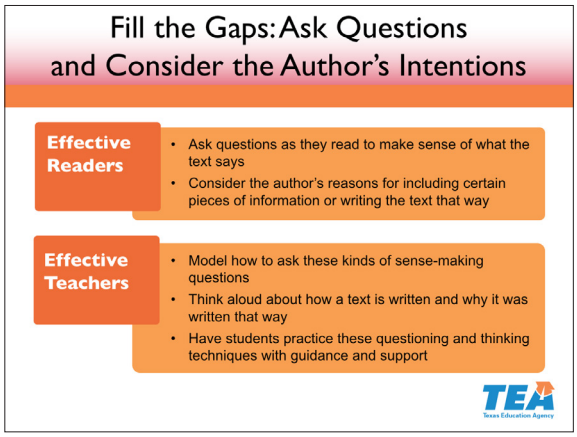
Activating Background Knowledge: Using an Anticipation-Reaction Guide

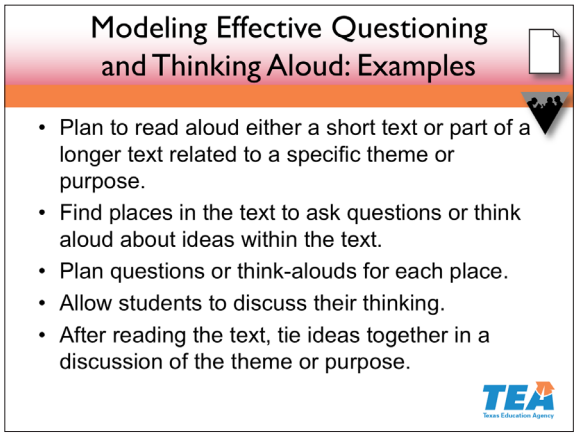
- Decide on a theme to teach within a text.
- Write two to four statements that connect to this theme with which students could agree or disagree.
- Before reading, have students tell whether they agree with each statement. Discuss their responses as a group.
- During reading, have students identify text evidence related to the statement and write it on the chart.
- After reading, discuss their evidence and have students write their final conclusions.

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.



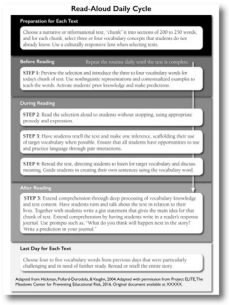




Modeling Effective Questioning and Considering the Author's Intentions: Discussion

- 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?

Planning Effective Read-Alouds to Support Diverse Learners



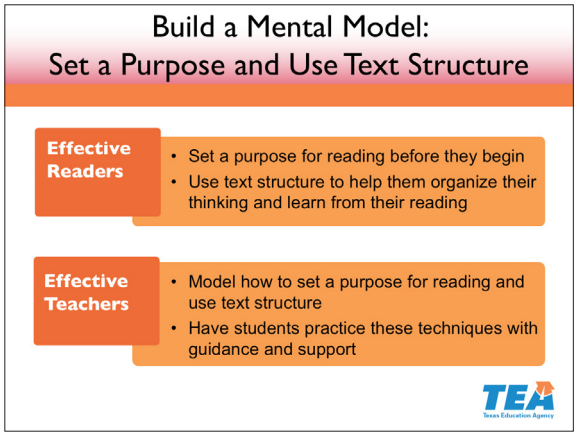
Fill the Gaps: Connect Background Knowledge to Text Evidence

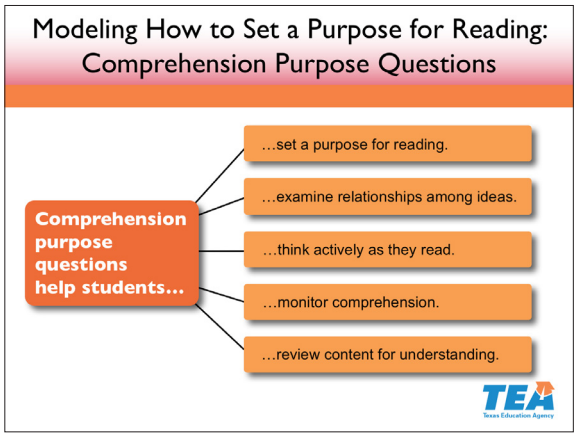
Effective Readers

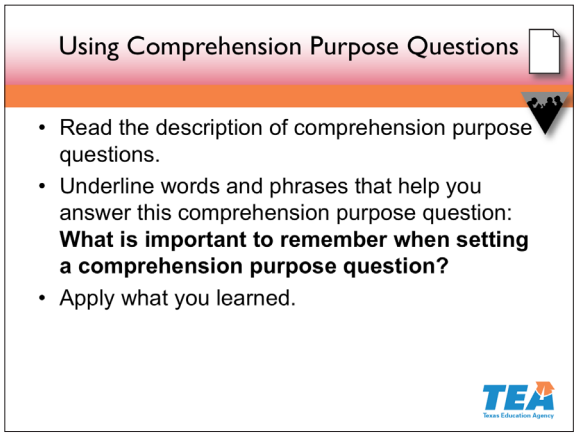
- Connect their experiences and what they already know to what they are reading
- Can provide text evidence to support the connections that they make

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







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.

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

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)

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.

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.	

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.

Two Frameworks for Comprehension Instruction

Applying Comprehension Strategies	Practicing Discipline-Specific Text Analysis
• Start with a strategy or set of strategies. • Provide instruction and practice in applying the strategies to a text or set of texts.	• 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.

Applying Comprehension Strategies

- Identifying important information
- Summarizing
- Asking and answering questions
- Monitoring comprehension
- Making predictions
- Creating sensory images

Applying Comprehension Strategies (cont.)

What a Strategy Is	What a Strategy Is Not
• Intentional mental actions during reading that improve reading comprehension • Deliberate efforts by a reader to better understand or remember what is being read	• 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.

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

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

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

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

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.

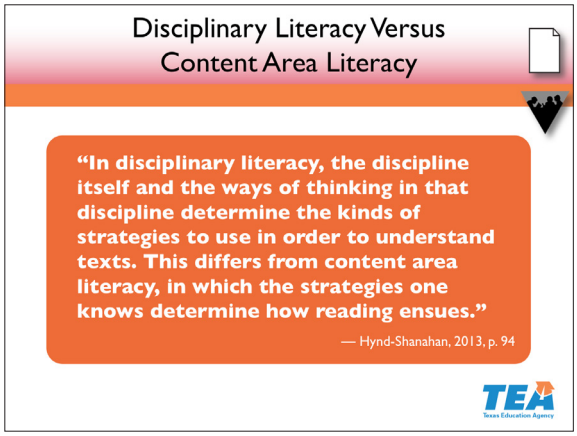
Ways to Support High-Quality Discussions

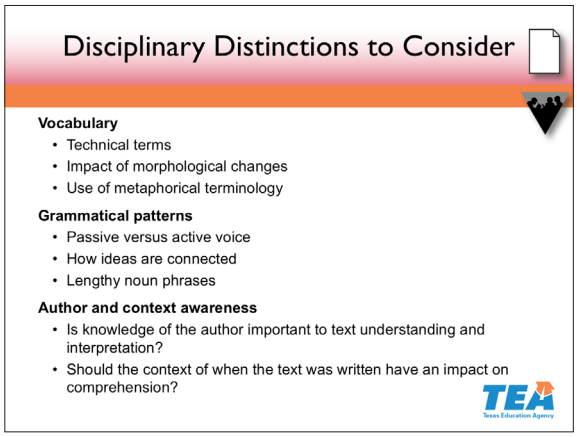
- Select a text that allows for compelling discussions. Be sure to consider your instructional purpose and specific student needs.
- Develop questions that go beyond the text's surface level.
- Have follow-up questions prepared to help students delve deeper into a text's meaning.
- Have students work in structured small groups to think more critically and independently about a text.

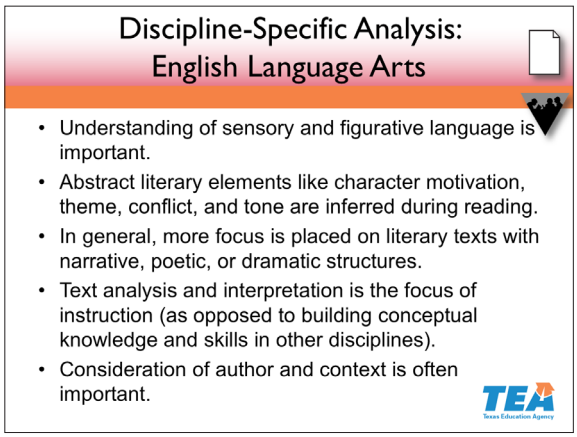
Practicing Discipline-Specific Text Analysis

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).







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.

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.

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.

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**
Coh-Metrix tool: **www.cohmetrix.com**

Examining Qualitative Complexity: Literary Versus Informational Texts

Consider levels of meaning, structural elements, language aspects, and knowledge demands.

Literary Texts	Informational Texts
• Figurative language • Narration • Standard English and variations • Cultural knowledge	• Analogies or abstract comparisons • Language level • Voice

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.

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.

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.

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.

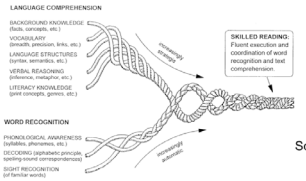
Remember

"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

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

Texas Education Agency

Comprehension

Handouts

GRADES 4 & 5

READING TO LEARN ACADEMIES

GRADE 4

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. In fourth grade, which type of transition words are students expected to develop an understanding of when reading? Can you list examples?

2. In relation to sensory language, what is the difference between what third-graders are expected to do and what fourth-graders are expected to do?

3. In what grade are students expected to distinguish fact from opinion?

4. In which grade are students expected to begin summarizing texts?

5. Between what kinds of texts are students expected to make connections starting in third 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 fourth grade, which type of techniques used in media are students expected to explain the positive and negative effects of?

Adapted from Texas Education Agency, 2009.

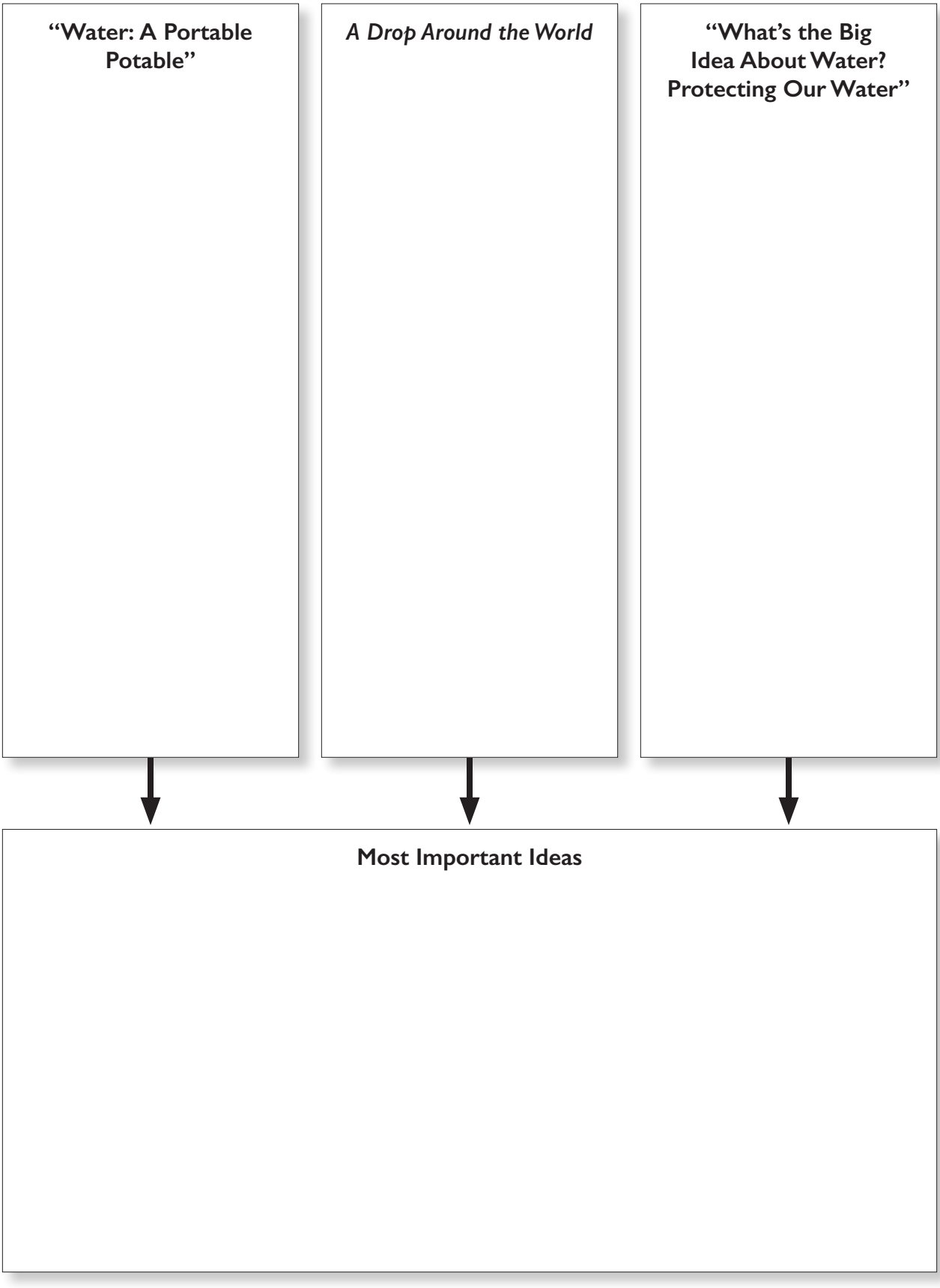
Planning Within a Theme

THEME OR TOPIC: Nature's Cycles and Patterns

Literary			
Folktales, Fables, Myths, Fairy Tales, Legends	**Fiction**	**Poetry**	**Drama**
Why the Sun and the Moon Live in the Sky by Elphinstone Dayrell *Thirteen Moons on Turtle's Back: A Native American Year of Moons* by Joseph Bruchac and Jonathan London	*The Snowflake: A Water Cycle Story* by Neil Weldman *The Girl Who Drank the Moon* by Kelly Barnhill *Come on, Rain!* by Karen Hesse	*A Drop Around the World* by Barbara Shaw McKinney *Water Dance* by Thomas Locker	*Water Cycle Adventure* from EnchantedLearning.com
Informational			
Expository	**Procedural**	**Persuasive**	**Other**
The Moon Book by Gail Gibbons *The Reasons for Seasons* by Gail Gibbons *Mysterious Patterns: Finding Fractals in Nature* by Sarah C. Campbell "The Extreme Costs of Extreme Weather" by Eliana Rodriguez "Water: A Portable Potable" by Raj Embry	How to Read a Diagram	"What's the Big Idea About Water? Protecting Our Water" from ReadWorks.org	*Snowflake Bentley* by Jacqueline Briggs Martin

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

TEMA:			
Literario			
Mitos, leyendas, cuentos de hadas, fábulas	Ficción	Poesía	Teatro
Información			
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 gramma, Eula Mae Walker, was my gramma 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 gramma was her gramma. 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

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)

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.

Reprinted with permission from Folta, J. (2013). *Shasta Dam*. Retrieved from http://www.readworks.org/passages/shasta-dam

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.

Repeat the routine daily until the text is complete.

Before Reading

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. Selecciones 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.

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Sample Read-Aloud Lesson

Title: *Jumanji* **Author:** Chris Van Allsburg

Vocabulary and Stems	Questions	Example Gist	Lesson Closure
Chunk 1: pages 1–6			
giggled with delight: Laughed in a way that showed extreme happiness *protested*: Went against what someone else said *restless*: Feeling like you need to do something to change your situation I giggle with delight when _____. I protested when _____. I feel restless when _____.	Why do Judy and Peter giggle with delight when their parents leave? Why would the last set of game instructions be written in capital letters?	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.	How would you describe Judy? How would you describe Peter? What kinds of consequences might their behavior lead to? Turn to your partner and tell him or her about it. Write about it in your reading response journal.
Chunk 2: pages 7–12			
casually: Doing something without much thought or concern *absolute horror*: Very strong feeling of fear, dread, and shock *firmly*: In a way that shows you are sure about doing something Something that I do casually is _____. I felt absolute horror when _____. I acted firmly when _____.	Why does Peter say, "How exciting" in a "very unexcited voice"? Why does the book say that Peter sat "firmly" in the chair?	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.	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? Turn to your partner and tell him or her about it. Write about it in your reading response journal.

Vocabulary and Stems	Questions	Example Gist	Lesson Closure
Chunk 3: pages 13–20			
ignored: Didn't listen or pay attention to *guide*: Person who leads others on a journey *charged*: Rushed forward like in an attack Sometimes, I ignore _____ because _____. A guide can help you at a _____. I saw _____ charge at _____.	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?	Judy and Peter continue playing the game, and various jungle creatures and other things continue to appear in their house.	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.
Chunk 4: pages 21–28			
bolted: Ran very quickly *relief*: Relaxing feeling when something bad has stopped *exhaustion*: Being really tired One time, I bolted when _____. I felt relief when _____. A time I felt exhaustion was when _____.	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?	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.	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 *Jumanji 2*? Turn to your partner and tell him or her about it. Write about it in your reading response journal.

Título: *Jumanji* **Autor:** Chris Van Allsburg

Vocabulario y principios de oraciones	Preguntas	Ejemplo de idea principal	Cierre de lección
Sección 1: páginas 1–6			
se regodearon: reírse mucho porque se disfruta de algo *revolcaron:* echarse sobre algo y dar vueltas *decepcionado:* sentirse triste porque algo no funcionó como se esperaba Yo me regodeó cuando _____. Mis amigos y yo nos revolcamos sobre _____. Me sentí decepcionado cuando _____.	¿Por qué Judy y Peter ríen con gusto, se regodean cuando sus padres se van? ¿Por qué están escritas con mayúsculas las últimas instrucciones del juego?	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.	¿Cómo describirías a Judy? ¿Cómo describirías a Peter? ¿Qué clase de consecuencias podrían tener debido a su comportamiento? Voltea con tu pareja y discute esta idea. Escribe sobre esto en tu diario de reflexión sobre la lectura.
Sección 2: páginas 7–12			
desgano: cuando no hay interés o ganas de hacer algo *horror absoluto*: un sentimiento muy fuerte de miedo *decididamente*: cuando estás muy seguro de algo Algo que hago con desgano es _____. Sentí un horror absoluto cuando _____. Actué decididamente cuando _____.	¿Por qué dice Peter "que emocionante" en una "voz no muy emocionante"? ¿Por qué dice que Peter se sentó muy decididamente en la silla?	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.	¿Qué crees que va a pasar después? ¿Qué tipos de animales o eventos crees que Judy y Peter van a ver en este juego? Voltea con tu pareja y discute esta idea. Escribe sobre esto en tu diario de reflexión sobre la lectura.

Vocabulario y principios de oraciones	Preguntas	Ejemplo de idea principal	Cierre de lección
Sección 3: páginas 13–20			
ignoraba: sin escuchar o prestar atención *explorador*: alguien que va de aventuras por la selva *estampida*: cuando un grupo de animales o personas corren huyendo de algo Algunas veces ignoro a _____ porque _____. Un explorador te puede ayudar a _____. Vi una estampida de _____.	¿Por qué dice Peter que los monos en la cocina molestarían a su madre más que el león en la habitación? ¿Por qué está bien llegar a un espacio en blanco en el juego?	Judy y Peter continúan jugando el juego. Varias criaturas de la jungla aparecen y otros eventos siguen pasando en la casa mientras ellos juegan.	¿Cómo crees tú que la historia va a terminar? ¿Cómo crees que el jugar este juego va a afectar a Judy y a Peter? Voltea con tu pareja y discute esta idea. Escribe sobre esto en tu diario de reflexión sobre la lectura.
Sección 4: páginas 21–28			
como dos bólidos: correr muy rápido *alivio*: relajarse cuando algo malo ha terminado *agotamiento*: cuando uno está muy cansado Una vez, yo corrí como un bólido cuando _____. Sentí alivio cuando _____. Sentí agotamiento cuando _____.	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? ¿Por qué guardan sus juguetes Judy y Peter después de regresar el juego al parque?	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.	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? Voltea con tu pareja y discute esta idea. Escribe sobre esto en tu diario de reflexión sobre la lectura.

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Making Connections With Text Evidence

Title:

Comprehension purpose question:

Page	Statement		Text Clues	Background Knowledge
		❑ In the text (direct) ❑ In my head (inference)		
		❑ In the text (direct) ❑ In my head (inference)		
		❑ In the text (direct) ❑ In my head (inference)		
		❑ In the text (direct) ❑ In my head (inference)		

Making Connections With Text Evidence (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.	❑ In the text (direct) ☒ In my head (inference)	The text says, "They were my brothers by a solemn ceremony" and "Their gramma, Eula Mae Walker, was my gramma 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.	❑ In the text (direct) ☒ 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.
		❑ In the text (direct) ❑ In my head (inference)		
		❑ In the text (direct) ❑ In my head (inference)		

Source: Polacco, P. (1992). *Chicken Sunday*. New York, NY: Putnam & Grosset Group.

Haciendo conexiones con evidencia de los textos

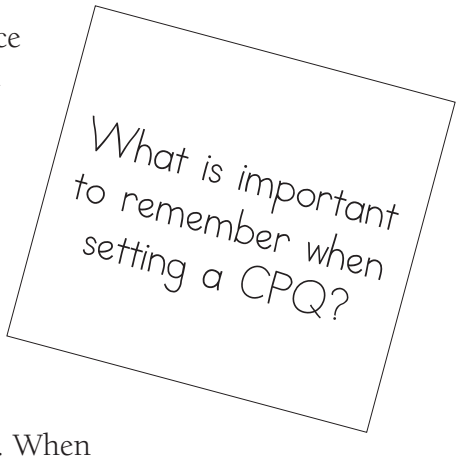
Libro:

Propósito para la lectura:

Pg	Declaración		Pistas del texto	Conocimiento previo
		❑ En el texto (directo) ❑ En mi cabeza (inferencia o deducción)		
		❑ En el texto (directo) ❑ En mi cabeza (inferencia o deducción)		
		❑ En el texto (directo) ❑ En mi cabeza (inferencia o deducción)		
		❑ En el texto (directo) ❑ En mi cabeza (inferencia o deducción)		

Comprehension Purpose Questions

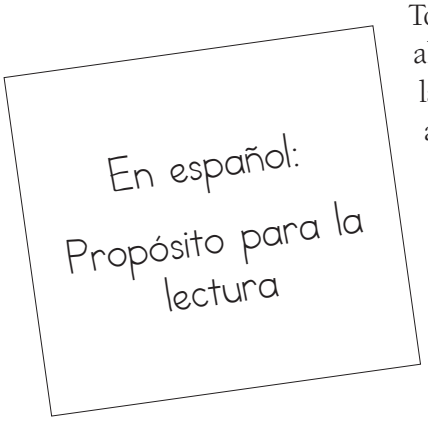
Critical to planning for comprehension instruction is setting a comprehension purpose before reading. To help students deepen and extend understanding, plan ahead and really think about the text before reading it to students or before they read it themselves.



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.



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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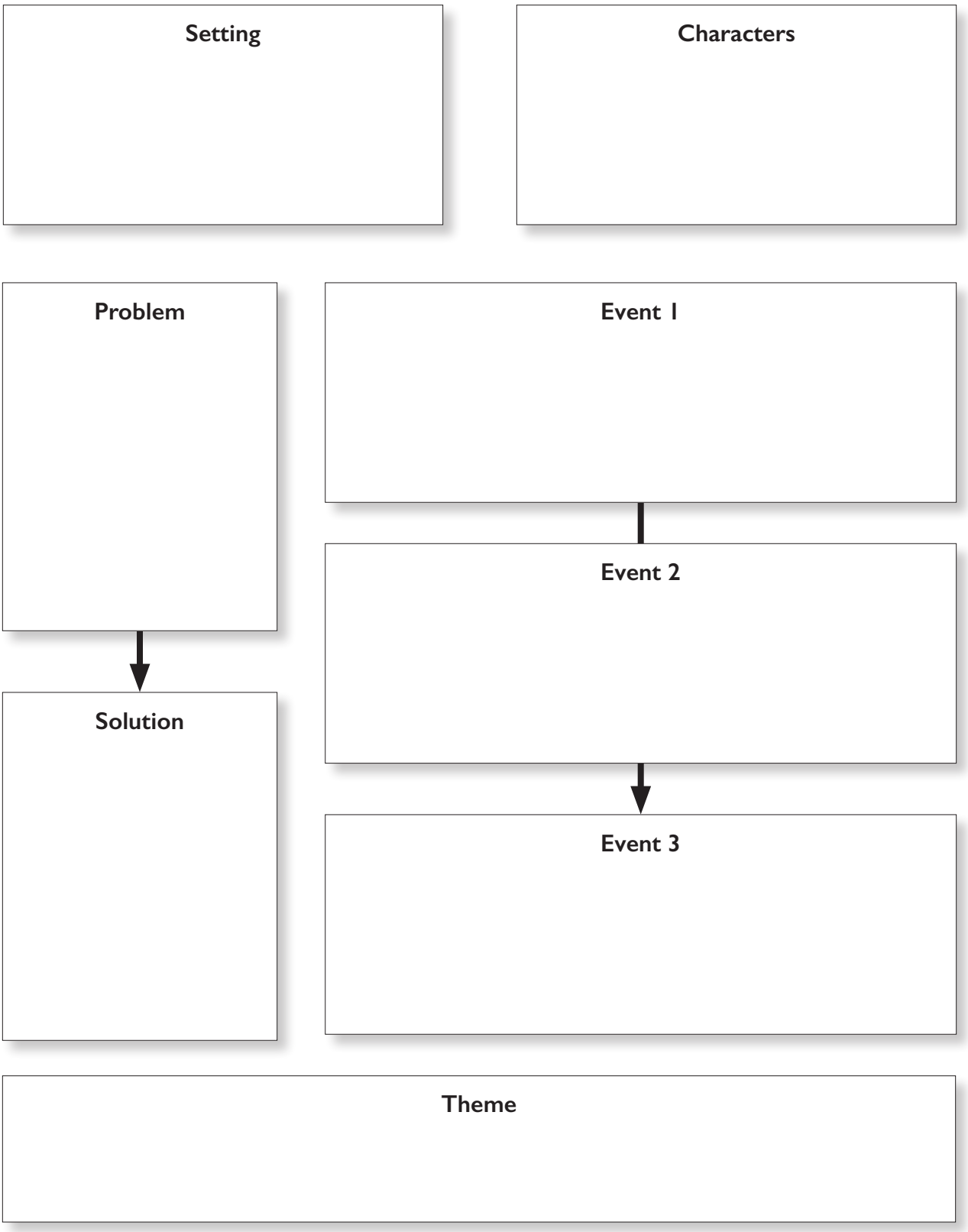
Practice Identifying CPQs Answer Key

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

What the character looks like

Things that happen to the character

Character

What the character does in the story

Why the character does these things

Character Comparison

Character A

Name:

Characteristic 1:

Characteristic 2:

Characteristic 3:

Characteristic 4:

Shared Characteristics

Character B

Name:

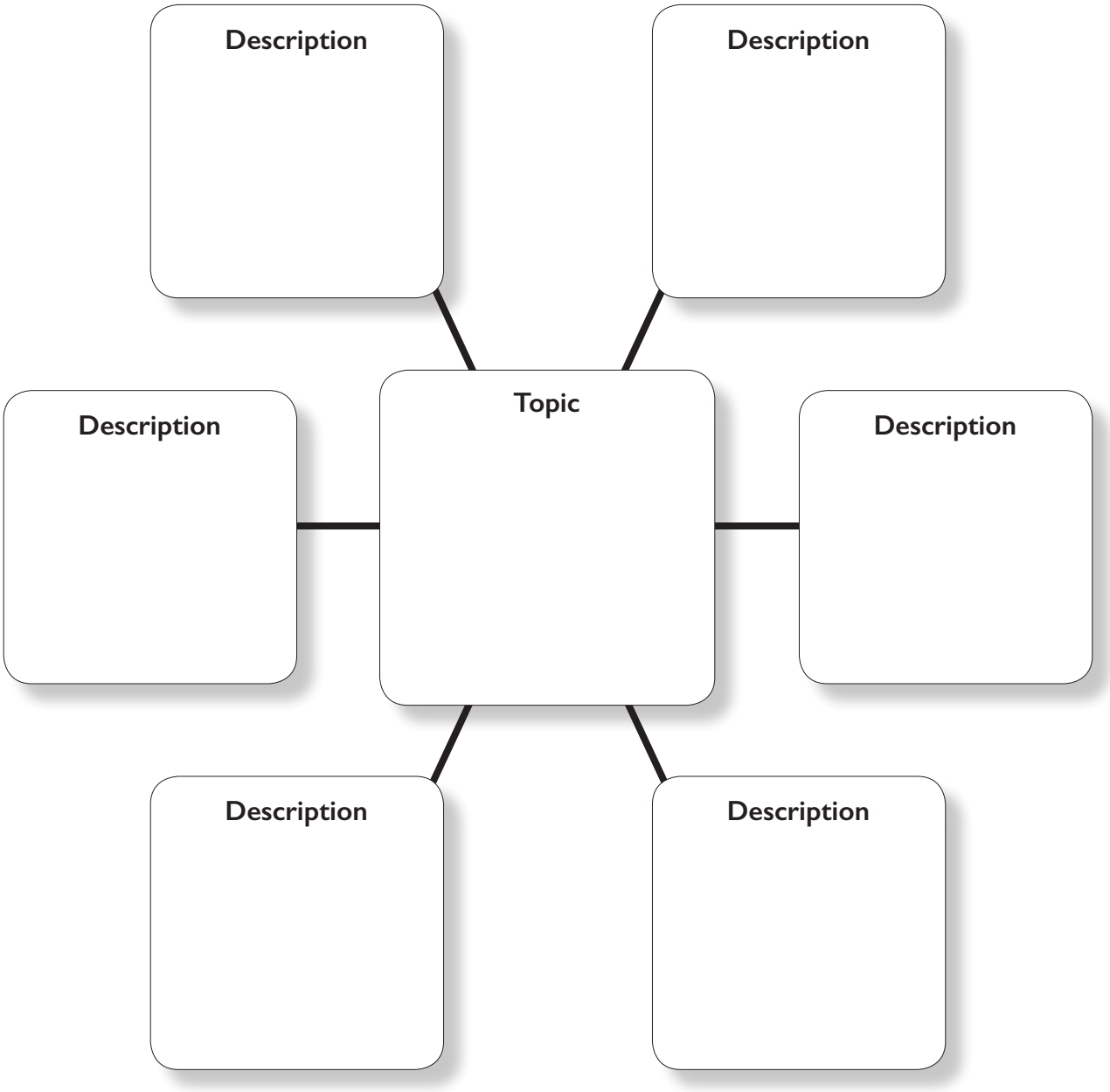
Characteristic 1:

Characteristic 2:

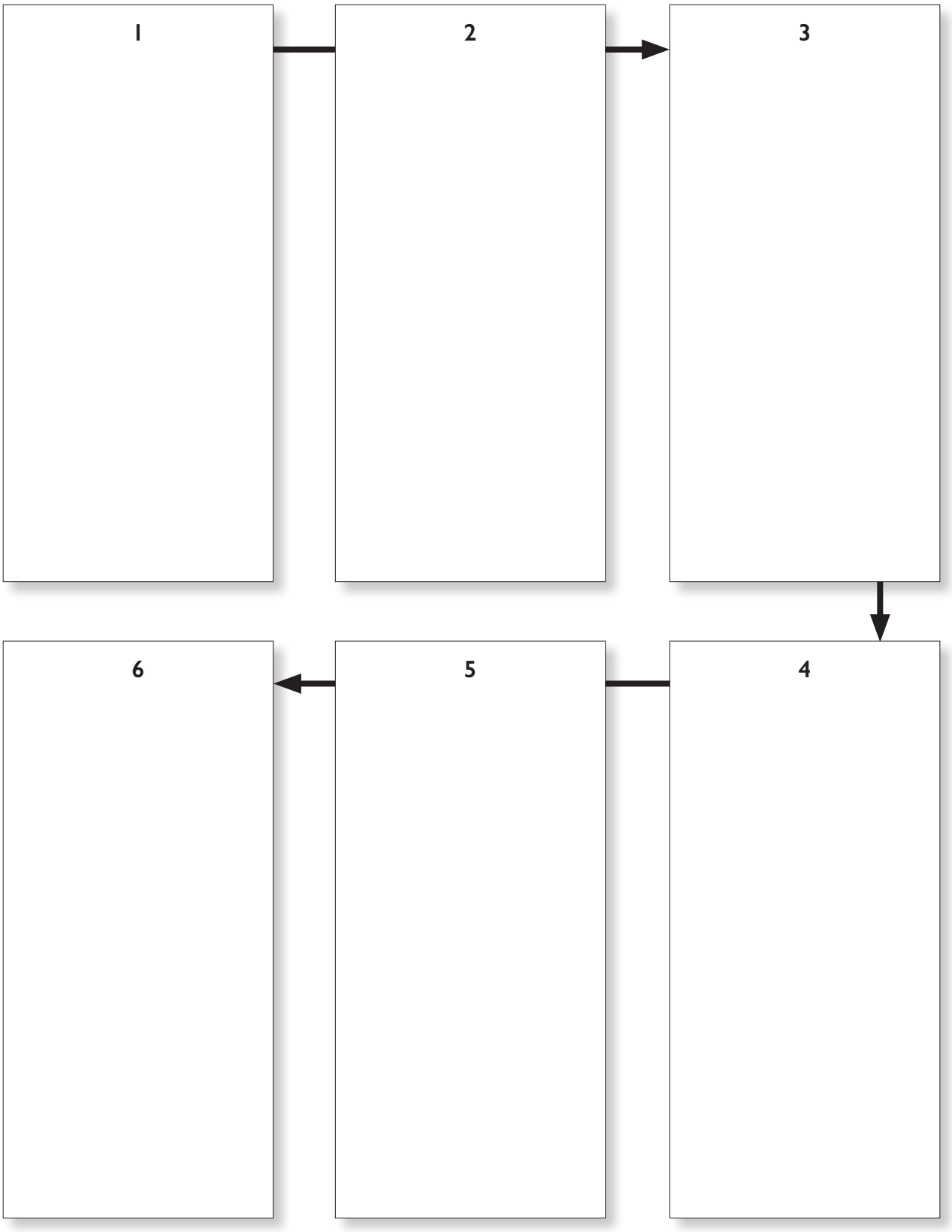
Characteristic 3:

Characteristic 4:

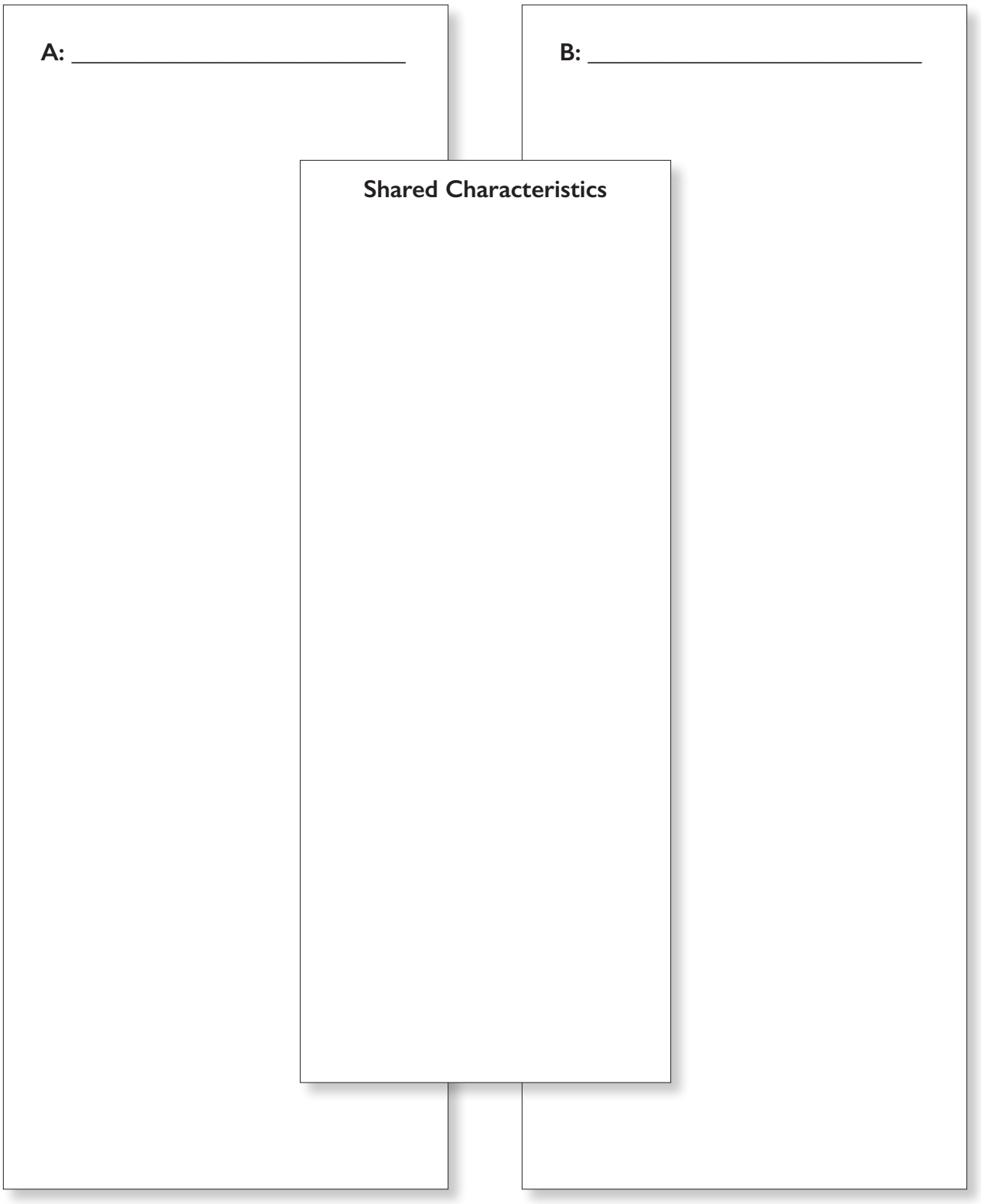
Topic and Description



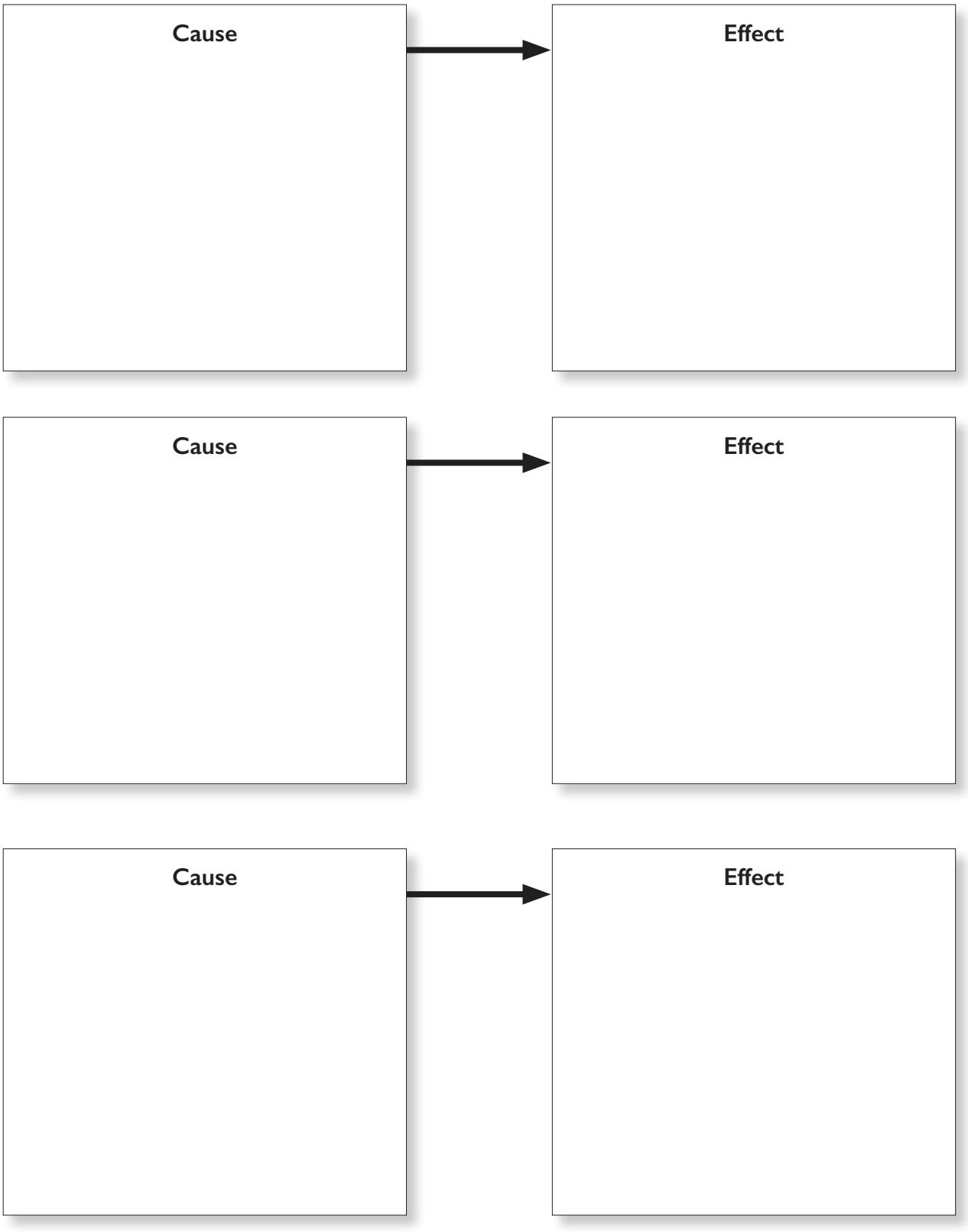
Sequence



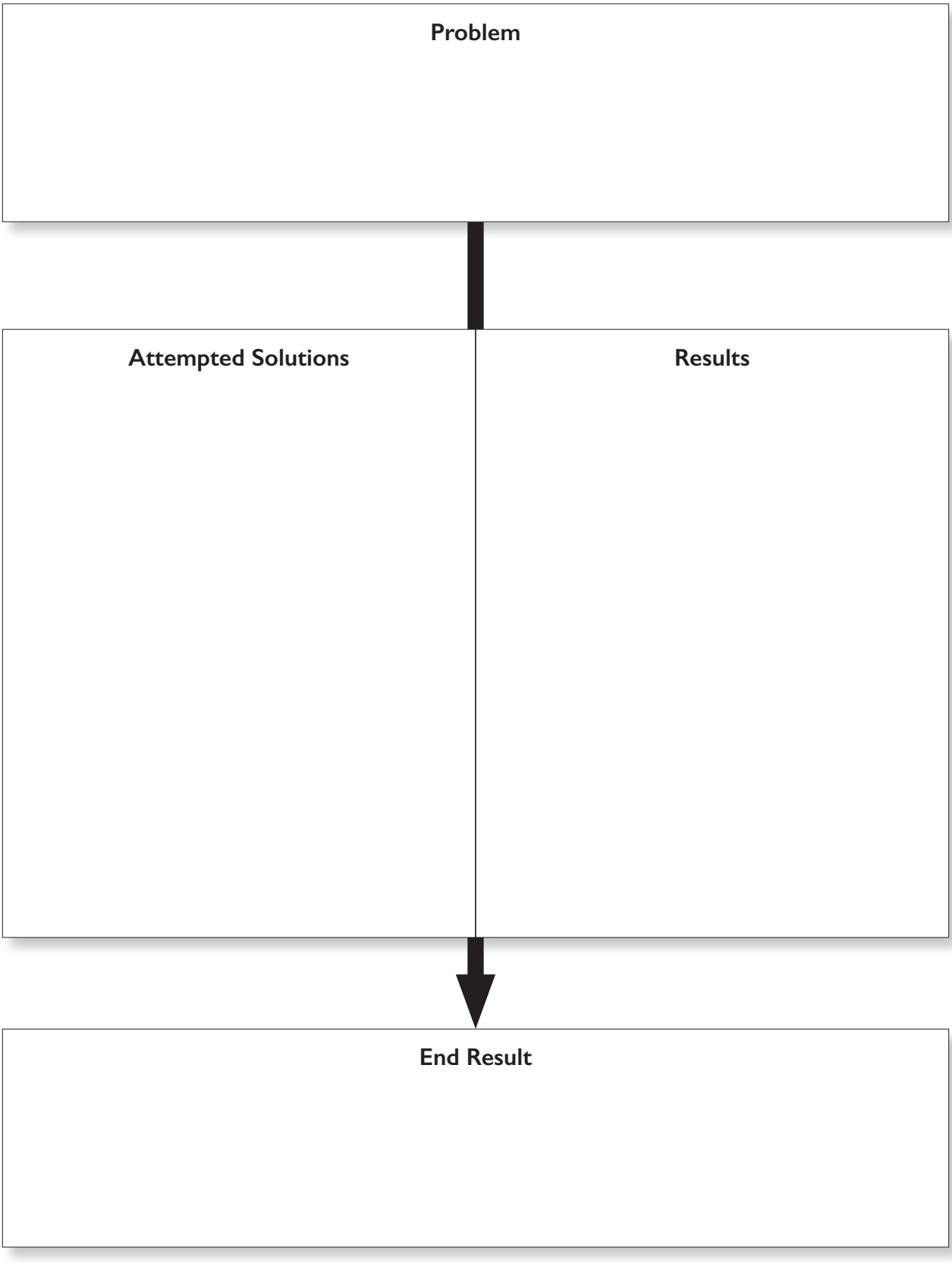
Compare and Contrast



Cause and Effect



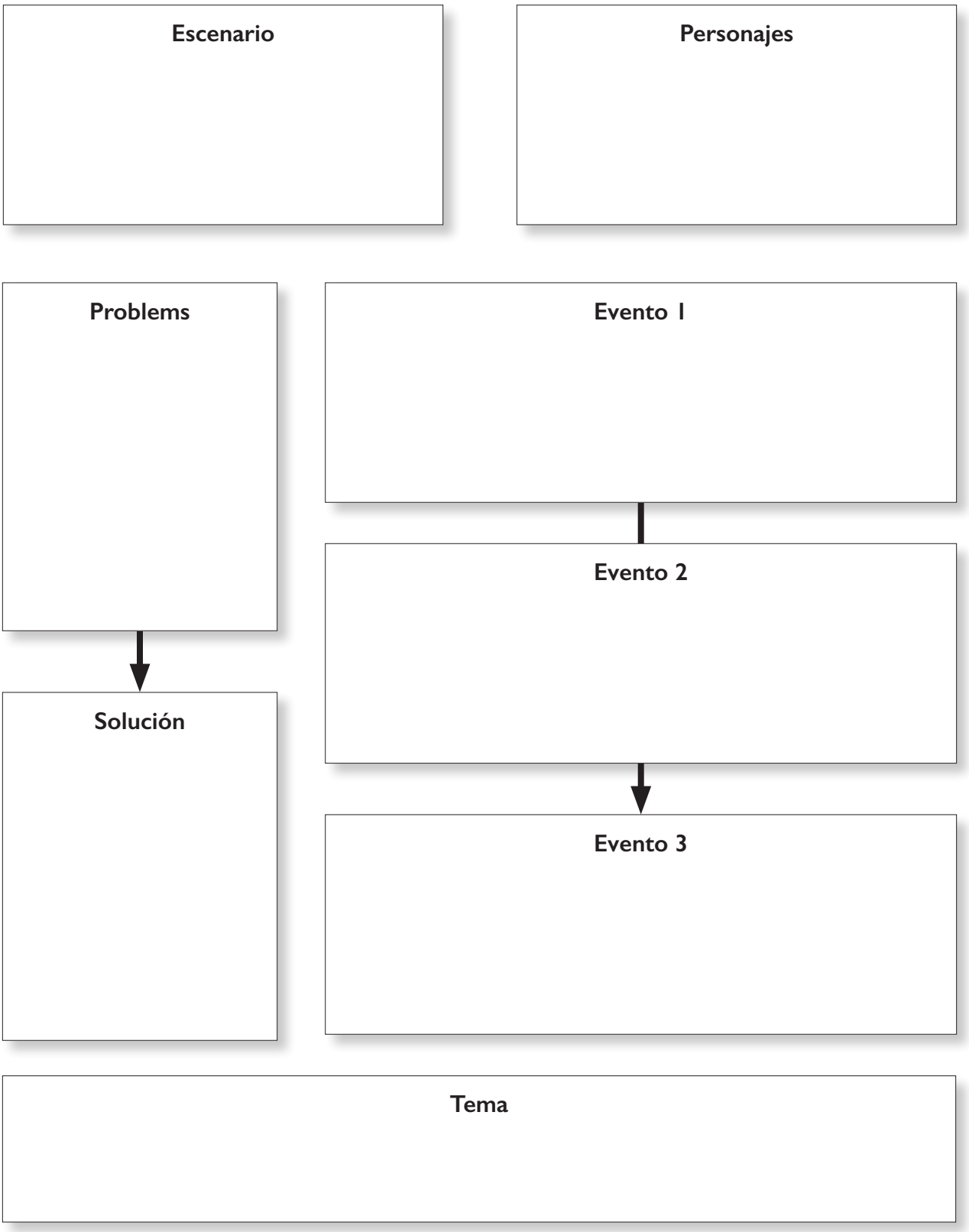
Problem and Solution



Adapted from Florida Center for Reading Research, 2006.

Organizadores gráficos para diferentes tipos de estructura de texto

Mapa de la historia



Análisis de personajes

Cómo se ve el personaje

Cosas que le pasan al personaje

Personaje

Qué es lo que le pasa al personaje

Por qué hace el personaje esas cosas

Comparación de personajes

Personaje A

Nombre:

Característica 1:

Característica 2:

Característica 3:

Característica 4:

Características compartidas

Personaje B

Nombre:

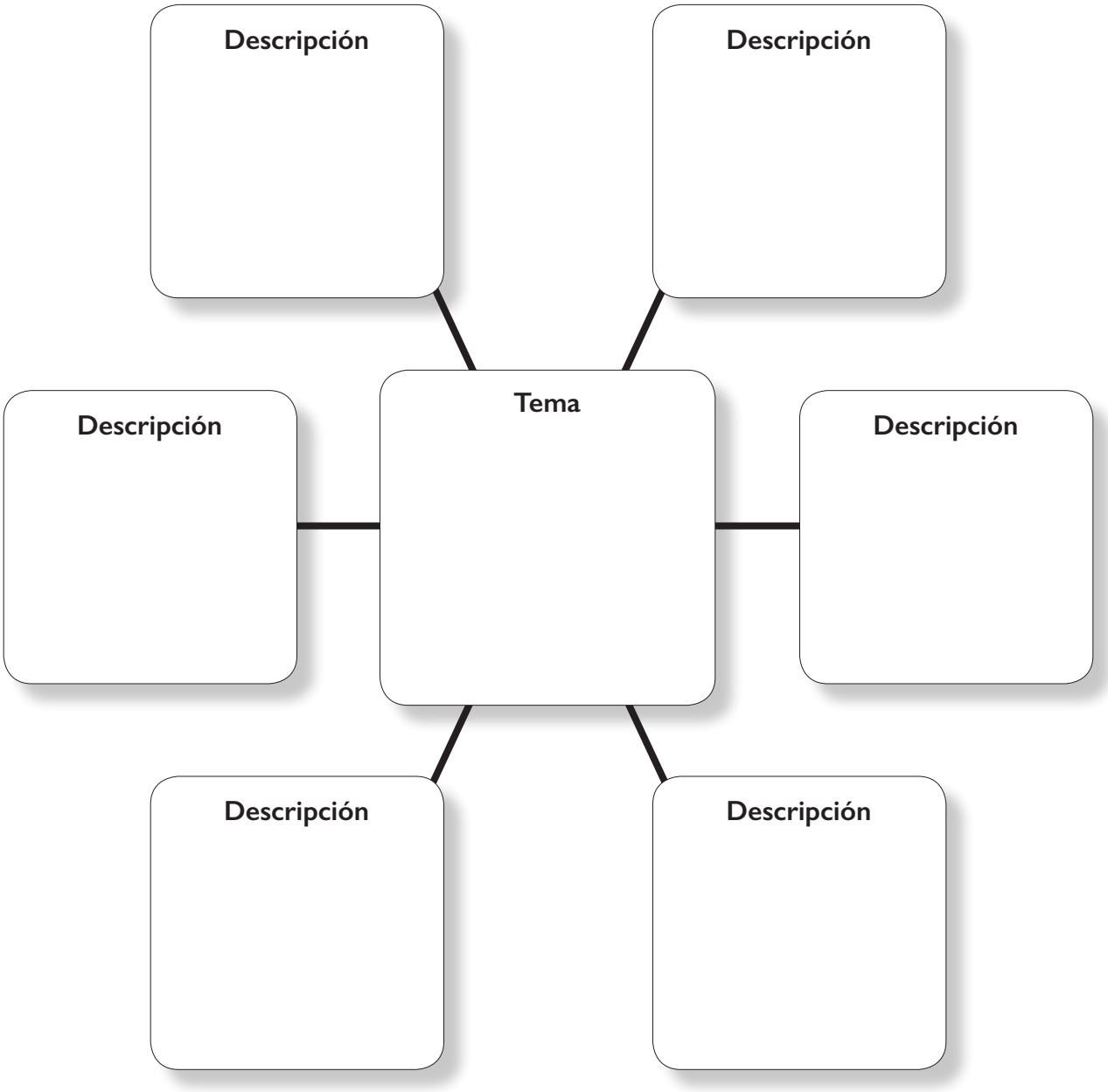
Característica 1:

Característica 2:

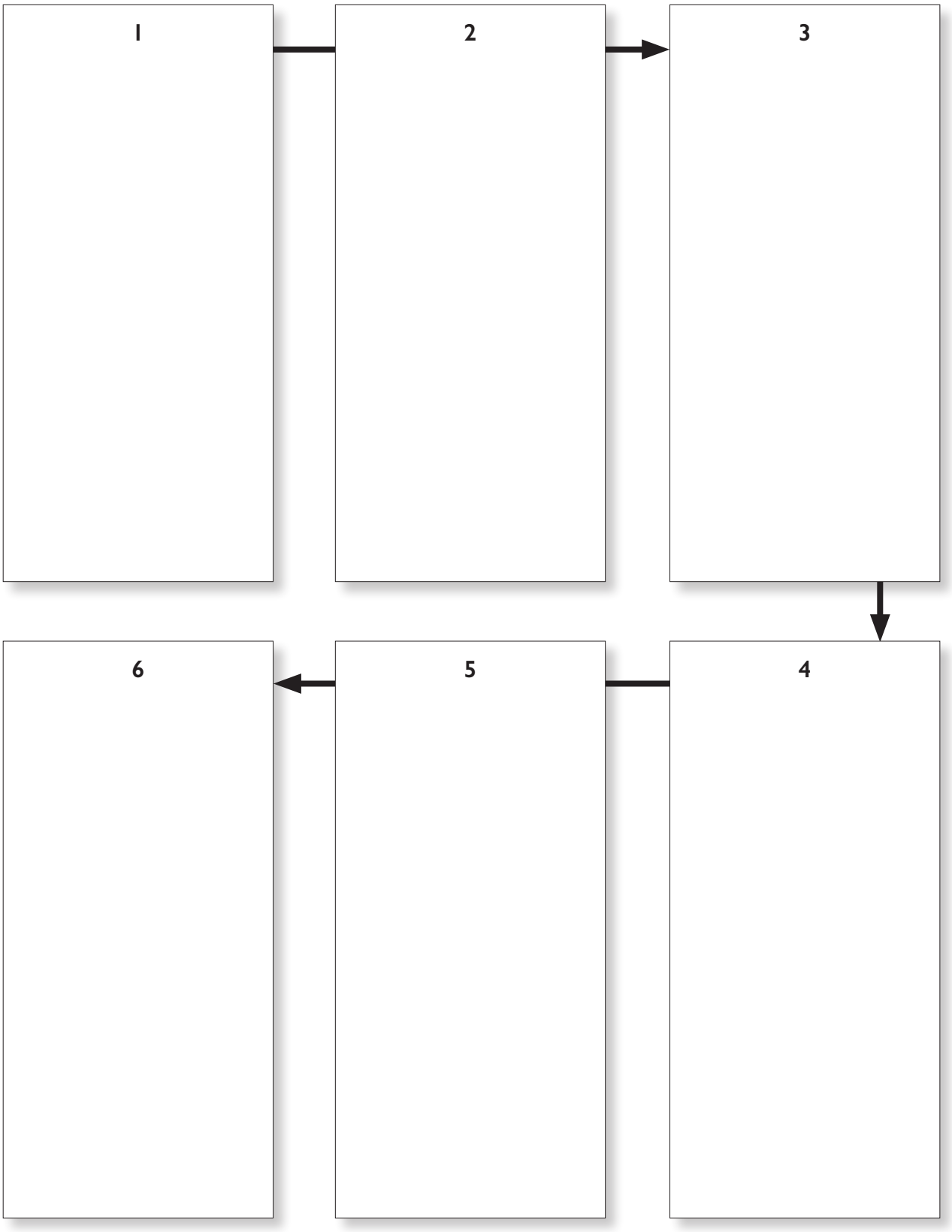
Característica 3:

Característica 4:

Tema y descripción



Secuencia



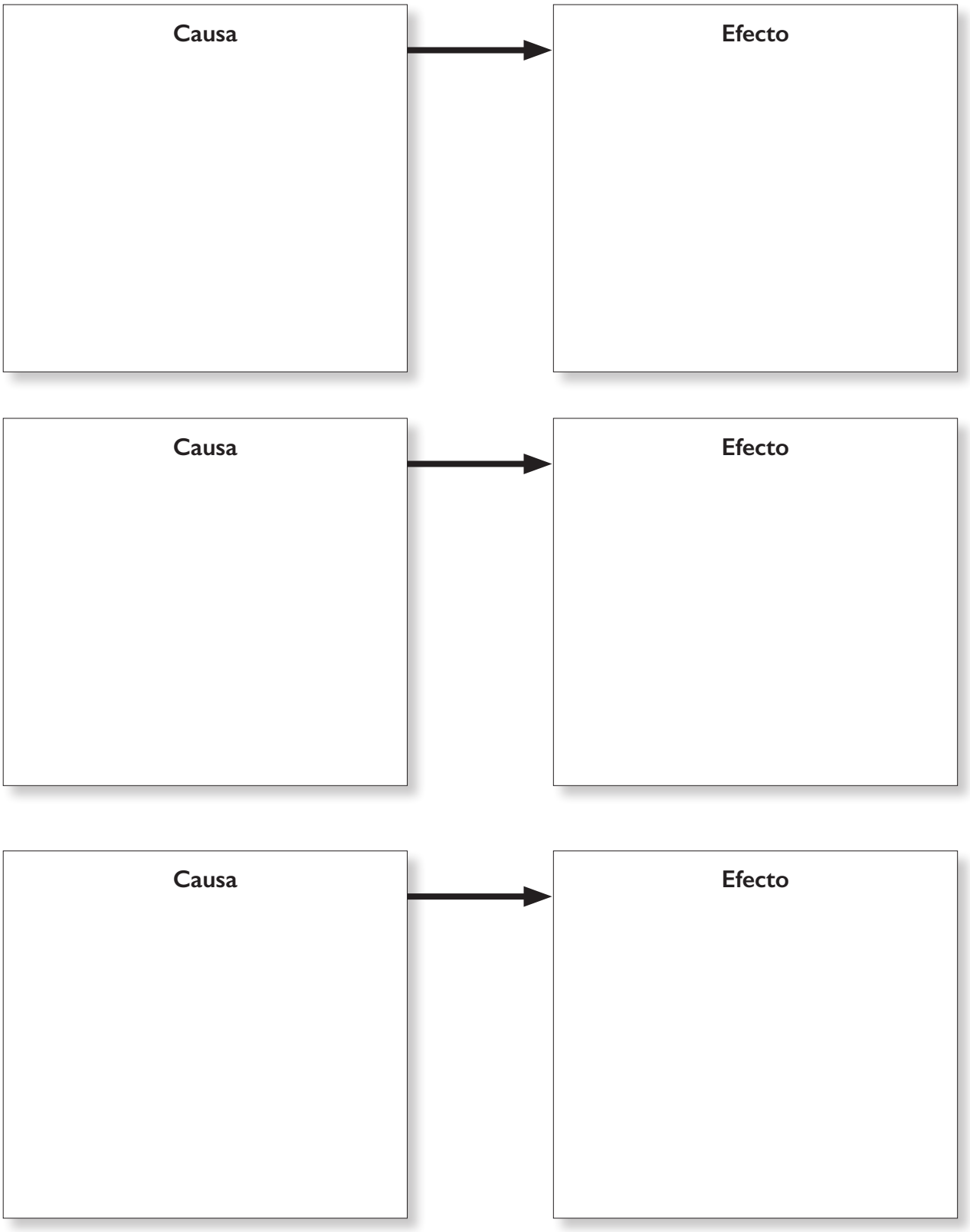
Comparar y contrastar

A: _____

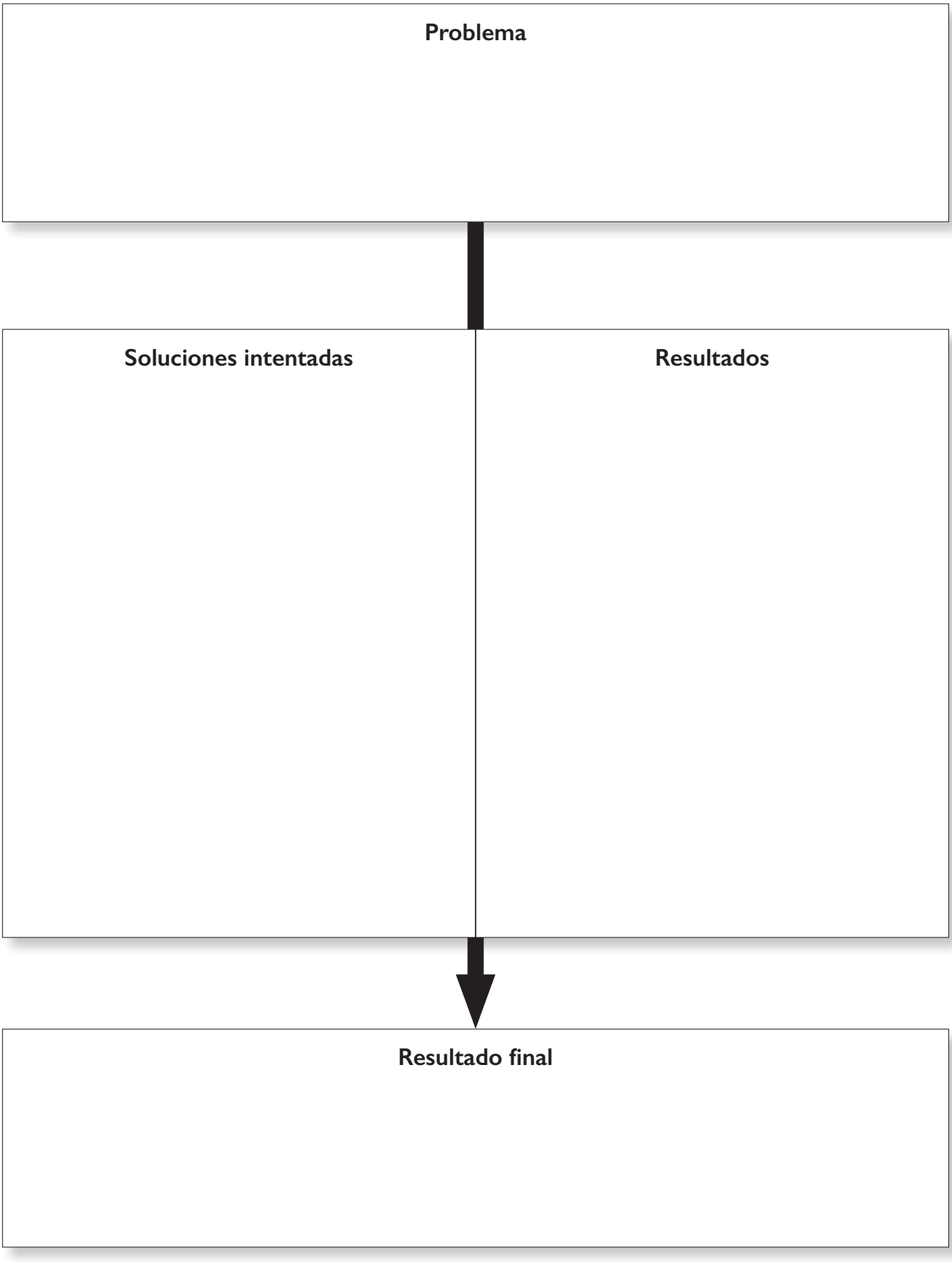
B: _____

Características compartidas

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.

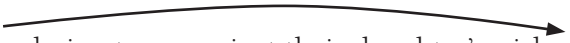
Syntax Surgery: Connections to Make

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.

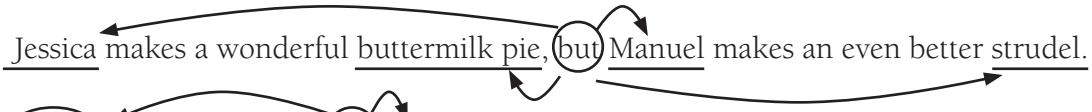
My cat, who has many feline friends, still loves to play in the garden with my dog.

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.

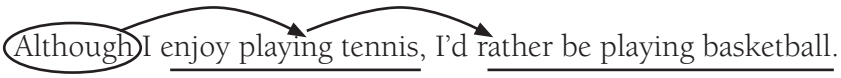
Coordinating or correlative conjunctions connecting ideas in compound sentences



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



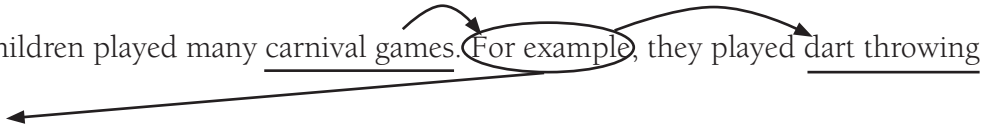
Although I enjoy playing tennis, I'd rather be playing basketball.

Connections between modifying phrases or clauses and what they modify

Eating dinner with my family and friends at my favorite restaurant makes life livable.

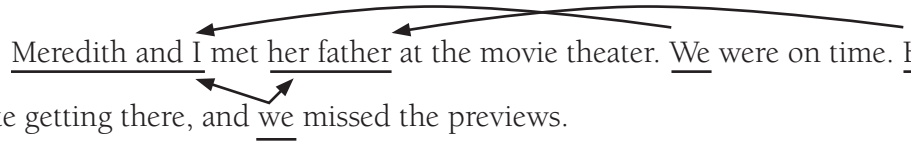
Use of transition words or other connectives to connect ideas within or across sentences

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.

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.

Omission of words or phrases using ellipsis

Either I will go the store, or you will. *(omitted: "go to the store")*

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
Identifying important information	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.	1. Teach students the difference between details and main ideas. 2. Give students a specific strategy for identifying a main idea. The following example strategy is get the gist: • Identify the most important "who" or "what." • Identify important information about the "who" or "what." • Write that information in a short sentence (e.g., 10 words or less). 3. Model and have students practice the strategy paragraph by paragraph. Gradually, have students apply the strategy in longer and longer chunks of text.
Summarizing	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.	1. Before teaching students to write summaries, teach them a strategy for identifying important information. 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. 3. Encourage students to connect these main idea statements using their own words.
Asking and answering questions	Readers develop and answer questions about information in a text during and after reading.	Literal questions: Readers connect words and phrases to use syntactic knowledge. Inferential questions: Readers build a mental model to connect ideas across a text. Text-to-text, text-to-self, or text-to-world questions: Readers fill in gaps and connect textual information with information outside the text.	1. Encourage students to ask and answer questions both during and after reading. 2. Teach students how to ask different types of questions. The following are a few examples: • "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?) • "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?) • "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?)

Strategy	Reading Processes	Thinking Required	Activities
Monitoring comprehension	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.	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. 2. Teach students specific strategies for "fixing up" their comprehension. These strategies include the following: • Paraphrasing what you have read • Rereading parts of the text that do not make sense • Creating a mental image of what you are reading • Making a connection to background knowledge • Asking a question 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.
Making predictions	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.	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. 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. 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.
Creating sensory images	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.	1. Explain what visualizing is and how it helps us remember what we read. 2. Have students examine objects or pictures. Remove an object or picture and ask students to visualize and describe or draw what they saw. 3. Read a brief text and describe what you see. Have students practice visualizing and describing or drawing what they see.

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, & 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	Their work improves soil. A million worms live in one acre. Their work helps plants grow.	Billions of worm workers improve soil and help plants grow.
2	Worm tunneling	It helps plant roots get air and water. Worms eat the soil and put it somewhere else. It brings up minerals and puts them closer to plant roots.	Worm tunneling helps plant roots get water, air, and minerals.
3	Worm recycling	Worms recycle soil nutrients. They digest plant matter and release nutrients into soil. Plant roots absorb the nutrients.	Worms digest plant matter and release nutrients, which plant roots absorb.

Summary:

Adapted from Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001; Read Naturally, 2006.

Lección ejemplo para resumir

Materiales

Copias del organizador gráfico "Identificando ideas principales para resumir un texto" completado anteriormente

Objectivo

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 unirlas 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 las 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.

Adapted from Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001; Read Naturally, 2006.

Student Log for Self-Generated Questions

Text Title: _____

QUESTION 1: **Question Type:**		
Answer	**Evidence**	**Page(s)**
QUESTION 2: **Question Type:**		
Answer	**Evidence**	**Page(s)**
QUESTION 3: **Question Type:**		
Answer	**Evidence**	**Page(s)**

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

QUESTION 1: What do the three children want to get Miss Eula?

Question Type: Right there

Answer	Evidence	Page(s)
An Easter bonnet	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."	4

QUESTION 2: Why did the children count the money in the Band-Aid tin?

Question Type: Think and search

Answer	Evidence	Page(s)
They wanted to see whether they had enough money to buy Miss Eula the Easter bonnet.	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.	6

QUESTION 3: 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?

Question Type: Author and me

Answer	Evidence	Page(s)
"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.	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."	Throughout both stories

Source: Polacco, P. (1992). *Chicken Sunday*. New York, NY: Putnam & Grosset Group.

Student Log for Self-Generated Questions

Text Title: _____

QUESTION 1: **Question Type:**		
Answer	**Evidence**	**Page(s)**
QUESTION 2: **Question Type:**		
Answer	**Evidence**	**Page(s)**
QUESTION 3: **Question Type:**		
Answer	**Evidence**	**Page(s)**

Adapted from Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001.

Preguntas auto-generadas por el estudiante

Título del libro: _____

PREGUNTA 1: **Clase de pregunta:**		
Respuesta	**¡Muestra la evidencia! ¿Cómo sabes?**	**Pág(s).**
PREGUNTA 2: **Clase de pregunta:**		
Respuesta	**¡Muestra la evidencia! ¿Cómo sabes?**	**Pág(s).**
PREGUNTA 3: **Clase de pregunta:**		
Respuesta	**¡Muestra la evidencia! ¿Cómo sabes?**	**Pág(s).**

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
Eso es lo que dice en el texto, pero, ¿qué significa eso? (a utilizarse cuando un estudiante repite el texto palabra por palabra) ¿Por qué dices eso? ¿Qué pasó en el texto que te hace pensar eso? ¿Puedes explicar qué quieres decir cuando dijiste _____? ¿Estás de acuerdo con lo que _____ dijo? ¿Por qué sí o por qué no? ¿Cómo se relaciona lo que dices con lo que _____ ya dijo? Vamos a ver si lo que leímos nos puede dar información que pueda resolver el desacuerdo entre _____ y _____. ¿Qué es lo que dice el autor sobre eso?	

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

Materials	
Objective	
Vocabulary	Preteach: Build into lesson:
Modeled Reading **"I Do"** **"We Do"**	
Graphic Organizer	
Partner and Cooperative Reading **"We Do"**	
Independent Reading **"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.

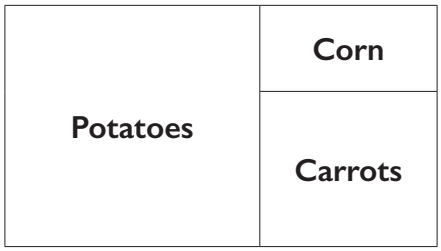
A mule is a hybrid. It is the cross between a horse and a donkey, and it cannot reproduce. Mules have attributes from both useful horses and good, sturdy donkeys. Since mules can't reproduce, there aren't as many of them around.

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

	Three Points (Stretch) Text stretches the reader and/or requires instruction.	**Two Points (Grade Level)** Text requires grade-appropriate skills.	**One Point (Comfortable)** Text builds background knowledge, fluency, and skills.
Levels of Meaning and Purpose			
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

	Three Points (Stretch) Text stretches the reader and/or requires instruction.	Two Points (Grade Level) Text requires grade-appropriate skills.	One Point (Comfortable) Text builds background knowledge, fluency, and skills.
Structure			
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

	Three Points (Stretch) Text stretches the reader and/or requires instruction.	Two Points (Grade Level) Text requires grade-appropriate skills.	One Point (Comfortable) Text builds background knowledge, fluency, and skills.
Language Conventionality and Clarity			
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
Knowledge and Demands			
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

	Three Points (Stretch) Text stretches the reader and/or requires instruction.	**Two Points (Grade Level)** Text requires grade-appropriate skills.	**One Point (Comfortable)** Text builds background knowledge, fluency, and skills.
Levels of Meaning and Purpose			
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

	Three Points (Stretch) Text stretches the reader and/or requires instruction.	Two Points (Grade Level) Text requires grade-appropriate skills.	One Point (Comfortable) Text builds background knowledge, fluency, and skills.
Structure			
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
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	One conventional organizational pattern predominates throughout text; signal words and phrases are overt and numerous
Text features	Text contains access features that require the reader to integrate information outside of the text (e.g., from preface, afterword, or author notes)	Text contains conventional access features but also includes detailed information in sidebars, insets, and bulleted lists	Text contains familiar access features such as a table of contents, headings and subheadings, a glossary, and an index
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 familiar graphic elements that repeat information in the text

	Three Points (Stretch) Text stretches the reader and/or requires instruction.	Two Points (Grade Level) Text requires grade-appropriate skills.	One Point (Comfortable) Text builds background knowledge, fluency, and skills.
Language Conventionality and Clarity			
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
Knowledge and Demands			
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

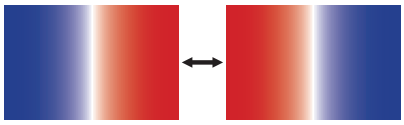
There are different types of magnets. Certain metals can be **magnetized**, or turned into magnets, easily. These metals are called **ferromagnetic**, and they are described as either hard or soft magnetic materials.

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**.

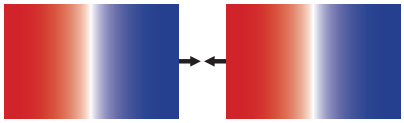
POLES

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.



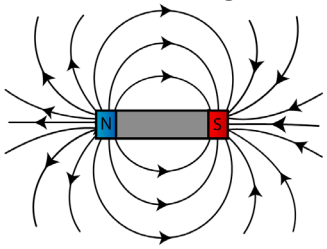
Unlike poles attract each other.



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

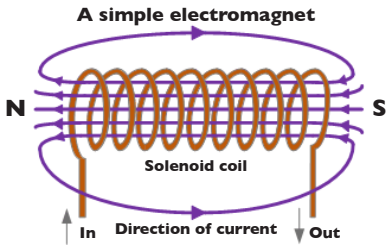
Magnetic flux lines showing the direction of the magnetic field around a bar magnet



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
Grouping Formats	❑ Whole group ❑ Teacher-led small groups ❑ Independent work	❑ Mixed-ability small groups (e.g., workstations) ❑ Partners		
Explicit Instruction Components	❑ Identifies objective ❑ Activates background knowledge ❑ Models (e.g., thinks aloud) ❑ Uses consistent language ❑ Scaffolds when needed ❑ Uses examples and nonexamples (as appropriate) ❑ Paces instruction appropriately	❑ Provides guided practice ❑ Checks for understanding ❑ Provides multiple response opportunities ❑ Provides extended practice opportunities ❑ Provides immediate feedback (corrective when needed)		
Comprehension Activities and Lessons	❑ Read-aloud focused on comprehension ❑ Student small-group discussions ❑ Background knowledge building ❑ Sentence combining ❑ Sentence deconstructing ❑ Syntax surgery	❑ Activating background knowledge ❑ Text structure ❑ Making inferences ❑ Comprehension strategies ❑ Teaching and practicing disciplinary literacy		
Materials Used	❑ Content-rich text ❑ Think-alouds ❑ Effective questions ❑ Comprehension purpose questions ❑ Anticipation-reaction guide	❑ Text structure graphic organizer ❑ Strategy graphic organizer ❑ Effective oral language or discussions ❑ 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
Formatos de grupo	❑ Grupo entero ❑ Grupos pequeños guiados por la maestra ❑ Trabajo independiente	❑ Grupos pequeños de habilidades mixtas (por ej., centros) ❑ Trabajo en parejas		
Elementos de instrucción explícita	❑ Se identifica el objetivo ❑ Se activa el conocimiento previo y de fondo ❑ Se demuestra a través de modelos (Por ej., pensando en voz alta) ❑ Se utiliza un lenguaje consistente ❑ Se apoya específicamente a los estudiantes cuando se necesita ❑ Se utiliza ejemplos y no-ejemplos apropiadamente	❑ El ritmo de la lección es apropiado ❑ Proporciona práctica guiada ❑ Se monitorea el entendimiento ❑ Se proporcionan múltiples oportunidades para responder ❑ Se proporcionan oportunidades para practicar más a fondo. ❑ Se proporciona retroalimentación inmediata y se corrige cuando es necesario.		
Comprensión actividades/ Lección	❑ Lectura de libros en voz alta cono enfoque en comprensión ❑ Discusiones en grupos pequeños ❑ Desarrollando conocimiento de contexto ❑ Enseñar y practicar el uso de estructura del texto	❑ Enseñar y practicar el hacer inferencias ❑ Enseñar y practicar estrategias de comprensión ❑ Crear un ambiente positivo para la comprensión		
Materiales usados	❑ Textos con contextos ❑ Pensando en voz alta ❑ Oraciones modelo ❑ Preguntas efectivas ❑ Propósito de la lectura	❑ Guía de anticipación y reacción ❑ Organizador gráfico para diferentes textos de escritura ❑ Organizador gráfico para estrategias ❑ Uso de lenguaje y discusiones efectivas ❑ 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 once 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

- 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

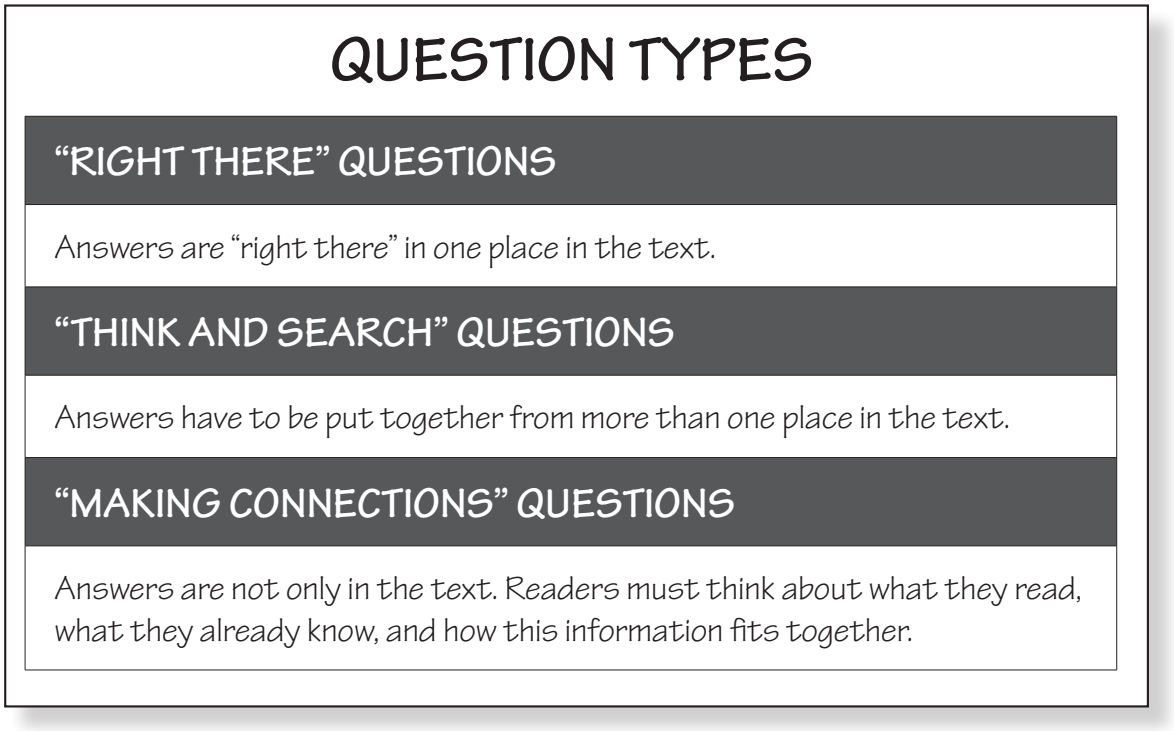
TEACHER-MODELED PHASE

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."



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.

WHAT'S THAT SMELL?

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

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

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 Crames' 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.

Explicit, Systematic Instruction
Modeling
Scaffolded Practice
Immediate Feedback

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Helpful Websites

School-Home Links Reading Kit (archived): www.ed.gov/pubs/CompactforReading/tablek.html

U.S. Department of Education free educational materials: www.edpubs.gov

Colorín Colorado: www.colorincolorado.org

Reading Rockets, PBS Launching Young Readers: www.readingrockets.org/shows/launching