TEACHING READING STRATEGIES

MARK PENNINGTON

ASSESSMENT AND PRACTICE

COMPREHENSIVE READING INTERVENTION PROGRAM

FEATURING THE
Sam and Friends
GUIDED READING PHONICS BOOKS

Teaching Reading Strategies
Reading Intervention Program
featuring the
Sam and Friends Guided Reading Phonics Books

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1. Sam and Friends Booklets to Print
The 54 books are in booklet order (pages 8-1, 2-7, 6-3, 4-5).
The 54 books are in story order and formatted for most phones, tablets,
and Chromebooks.

The **Teaching Reading Strategies (Reading Intervention Program)** featuring the **Sam and Friends Guided Reading Phonics Books** is designed for non-readers or below grade level readers ages eight-adult. Ideal as both Tier II or III pull-out or push-in reading intervention for older striving (struggling) readers, special education students with auditory processing disorders, and ESL, ESOL, or ELL students.

Watch the **Teaching Reading Strategies Introductory Video** (00:47). PREVIEW THE TEACHING READING STRATEGIES RESOURCES **HERE**.

This full-year (or half-year intensive) program provides explicit and systematic whole-class instruction and assessment-based small group workshops to differentiate instruction. Both new and veteran teachers will appreciate the four training videos, minimal prep and correction, and user-friendly resources in this program, written by a teacher for teachers and their students.

The program provides 13 diagnostic reading and spelling assessments (many with audio files). Teachers use assessment-based instruction to target the discrete concepts and skills each student needs to master according to the assessment data. Whole class and small group instruction includes the following resources:

- **Phonemic awareness activities**
- **Synthetic phonics blending and syllabication practice**
- **Phonics workshops with formative assessments**
- **Expository comprehension worksheets**
- **102 spelling pattern worksheets**
- **Reading strategies worksheets**
- **123 multi-level fluency passage videos recorded at three different reading speeds for optimal reading fluency practice**
- **Writing skills worksheets**
- **56 vocabulary worksheets**
- **644 reading, spelling, and vocabulary game cards (includes print-ready and digital display versions) to play entertaining learning games.**

In addition to these resources, the program features the popular **Sam and Friends Guided Reading Phonics Books.** These 54 decodable books (includes print-ready and digital display versions) have been designed for older readers with teenage cartoon characters and plots. Each 8-page book introduces two sight words and reinforces the sound-spellings practiced in that day's sound-by-sound spelling blending. Plus, each book has two great guided reading activities: a 30-second word fluency to review previously learned sight words and sound-spelling patterns and 5 higher-level comprehension questions.

Additionally, each book includes an easy-to-use running record if you choose to assess. Your students will love these fun, heart-warming, and comical stories about the adventures of Sam and his friends: Tom, Kit, and Deb. Oh, and also that crazy dog, Pug. These take-home books are great for independent homework practice.
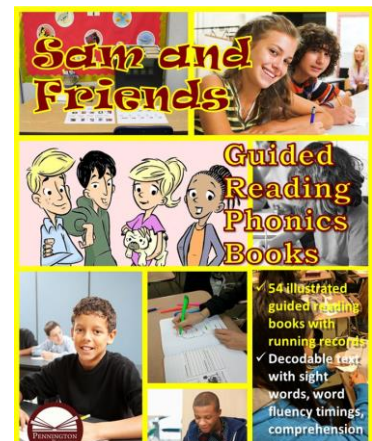
Order here on **TpT** or on the author's website. Enter discount code 3716 at check-out for the lowest price on the **Teaching Reading Strategies (Reading Intervention Program)**.

Reading Comprehension Strategies

Reading teachers like to teach. For most of us, that means that we need to have *something* to share with our students: some concept, some skill, some *strategy*. Reading comprehension strategies have long been used by teachers, but what does the research say?

A 2014 study by Gail Lovette and Daniel Willingham found three quantitative reviews of reading comprehension strategies instruction in typically developing children and five reviews of studies of at-risk children or those with reading disabilities. All eight reviews reported that reading comprehension strategies instruction boosted reading comprehension, but none reported that practice of such instruction yielded further benefit. The outcome of 10 sessions was the same as the outcome of 50.

None of the specific reading comprehension strategies has demonstrated statistically significant effects on reading comprehension on its own as a discrete skill. Although plenty of lessons, activities, bookmarks, and worksheets provide some means of practice, none of these strategies can be taught to mastery, nor accurately assessed. Additionally, reading comprehension strategies are not transferrable skills from one text to another.

So, if individual reading comprehension strategies fail to meet the criteria for research-based concepts and skills to improve reading comprehension, should we teach any of them and require our students to practice them?

Yes, we should introduce and practice reading comprehension strategies, but not as isolated skills with extensive practice.

Daniel Willingham, professor of cognitive psychology at the University of Virginia, suggests that reading comprehension strategies are better thought of as *tricks*, rather than as *skill-builders*. They work because they make plain to readers that it's a good idea to monitor whether they understand as they read.

The following 18 comprehension reading strategies each include a teaching lesson, whole class guided practice, and an independent reading strategy worksheet. The focus is on the teaching students to self-monitor and analyze texts as *tricks* to prompt the reader to view reading as interactive meaning-making.

Preparation and Instructional Procedures

The Reading Comprehension Strategies are designed to be taught on the last instructional day of the week. The teaching lesson covers the essential instructional elements to be shared with students by means of reading and summary. The guided practice applies the lesson in whole class, interactive learning. The Reading Strategy Worksheet provides independent practice.

1. Read the reading strategy lesson **FOCUS/REVIEW**, **OBJECTIVE**, and **TEACHER INPUT** to prepare to teach the reading strategy. You may choose to read some sections, summarize others, and reference examples of current class readings. You may require students to take notes or not.

2. Prepare your display projector to apply the lesson with interactive **Guided Practice**. The font size is formatted for the display projector.

3. Print a class set of Reading Strategy Worksheets to distribute for independent practice.

4. Display the first Reading Strategy Worksheet to explain the instructional components: The **FOCUS** provides a summary of the teaching lesson and guided practice. The **PRACTICE** section helps students use what they have learned.

5. After completing the **PRACTICE** section, students use the "Answers Binder" to self-correct and self-edit their answers in a colored pencil or pen, so that they can learn from their mistakes before completing the last section of the worksheet. Tell students that you do not assign points for these sections, so there is is no reason to look at or copy the answers onto the next worksheet. Proper practice will help them complete the last section of the worksheet, which *does* count for a grade.

6. Finally, the student completes the **WRITE** section, which serves as the formative assessment to determine whether the the reading comprehension strategy has or has not been mastered. Upon completion, the student comes up to your desk to mini-conference with you for thirty seconds to review the worksheet during the last few minutes of the workshop or on the last day of the week, when time is allocated for student grading conferences.

6. If the student has self-corrected and self-edited the **PRACTICE** section and "passed" the **WRITE** formative assessment, record an <u>A</u> on the student's worksheet. Convert the <u>A</u> to points if you use a point system for grading..

7. If the student did not master the use of the writing strategies skill on the formative assessment, re-teach during the mini-conference. Then direct the student to re-do the formative assessment and return for re-correction.

Reading Strategy Worksheets

For Non-Fiction

1. How to Identify Main Idea and Determine Importance
2. How to Identify Fact and Opinion
3. How to Use the PQ RAR Read-Study Method

For Both Non-Fiction and Fiction

4. How to Segment Text and Summarize
5. How to Connect to Text
6. How to Re-think Text
7. How to Interpret Text
8. How to Predict Text
9. How to Visualize Text
10. How to Infer Text
11. Authors and Readers' Purpose
12. Paired Close Reading
13. Silent Reading Fluency and Reading Habits
14. Cause and Effect

For Fiction

15. Setting, Mood, and Tone
16. Point of View
17. Character Roles, Traits, and Development
18. Theme, Conflict, Climax, Falling Action, and Resolution

Reading Strategy Lesson #1 CCSS.ELA-LITERACY.CCRA.R.2

Focus/Review: How to Identify the Main Idea and Determine Importance

The main idea is the key point that an author wants to make about a topic in a section of text or in the whole text. The key supporting details or ideas must be important to understanding the main idea.

Objective

Students will be able to demonstrate the ability to identify the main ideas of sections of text and of the whole text and the key supporting details or ideas which are important to understanding the main idea(s).

Teacher Input

The main idea is the key point that an author wants to make about a topic in a section of text or in the whole text. In articles, reports, essays, and textbooks, authors use paragraph divisions or subtitles to introduce new main ideas. Paragraphs are built upon the main ideas, known as the topic sentence, which usually is stated in the first sentence. Subtitles are boldface text, which state the topic or main idea of that section of text. The main idea of an essay as a whole is expressed in the thesis statement.

To understand what main ideas are, it is helpful to understand what they aren't. A main idea is not the topic; a main idea is not a broad, general idea or statement; a main idea is not necessarily the most important point; a main idea is not found in fiction; a main idea may be implied (not stated); and a a text is not limited to only one main idea.

Often the language of the reading text itself or the language of test problems can help readers identify main ideas. These words or phrases often signal main ideas:

"best"	This most closely fits.
"mainly"	Not completely, but mostly.
"chiefly" or "primarily"	Compared to the others, this is above the rest.
"most likely"	The logical prediction or conclusion.
"most directly"	Most specifically.

Readers need to learn to identify the key supporting details or ideas which are necessary to understand the main idea or ideas of the text and those which are less important. If the support detail or idea implies (suggests) the main idea, it is key. If it does not directly suggest the main idea or adds additional information, it is a minor detail and is less important to remember.

If you created a wanted poster to catch an outlaw, back in the Wild, Wild, West, you would want to include a photograph (or illustration) that shows the most identifiable features of the outlaw. You would not include the less important details.

A **too specific** visual is the outlaw's cowboy hat. It is too narrowly focused on one part of the whole. Good readers identify less important details which are too specific to support the main idea(s) and, so are less important to remember. This and the next poster would not help you catch your outlaw.

A **too general** visual might be that of the outlaw and his friends in the background. It includes too many details of which the outlaw is just one. Good readers identify less important statements which are too broadly focused to be either the main idea(s) or a key support detail or idea.

The **"just right"** balance of enough needed detail, but not too much, best identifies the outlaw. The visual shows the key points and important details. Good readers identify the main idea(s), as well as relevant and important key details and ideas in reading text. You might just catch your outlaw with this poster.

Reading Strategy Worksheet #1

FOCUS: How to Identify the Main Idea and Determine Importance

The main idea is the key point that an author wants to make about a topic in a section of text or in the whole text. In articles, reports, essays, and textbooks, authors use paragraph divisions or subtitles to introduce new main ideas. Paragraphs are built upon the main ideas, known as the topic sentence, which usually is stated in the first sentence.

The key supporting details or ideas must be important to understanding the main idea. If a support detail or idea implies (suggests) the main idea, it is key. If it does not directly suggest the main idea or adds additional information, it is a minor detail and is less important to remember.

PRACTICE

Directions: Read the paragraph below. Place a checkmark in the box next to the main idea.

Fish can be wonderful pets, but they do require a lot of care. For freshwater fish, their water must be kept fresh. This means that fish owners have to change water often. Usually, people buy filters for larger fish tanks if they keep more than a few fish. The filter keeps the water fresh by circulating it continuously. The chemical balance and temperature of the water must be appropriate. Otherwise, the fish can get sick and die. Online resources can help people create the right chemical balance and temperature for their fish tanks or bowls.

Directions: Place a checkmark in the box to identify the main idea of the paragraph above.

☐ For freshwater fish, their water must be kept fresh.
☐ The chemical balance and temperature of the water must be appropriate.
☐ Fish can be wonderful pets, but they do require a lot of care.

Directions: Place a checkmark in the boxes to identify two important details in the paragraph above.

☐ Fish owners have to change the water often.
☐ For freshwater fish, their water must be kept fresh.
☐ The chemical balance and temperature of the water must be appropriate.

WRITE

Directions: Read the following paragraph and identify the main idea and two most important details in the space provided below.

Raccoons are mainly forest animals. They climb trees with their sharp claws. Climbing helps them escape from other animals. Other raccoons live close to people in towns. Raccoons like to eat the same food as people. Mainly, raccoons can be found in the forest or in towns.

Main Idea: _____

Important Detail: _____

Important Detail: _____

Reading Strategy Lesson #2 CCSS.ELA-LITERACY.CCRA.R.8

Focus/Review: How to Identify Fact and Opinion

Helping students understand and apply the differences between fact and opinion is crucial to analytical reading, writing, listening, and speaking. Distinguishing between fact from opinion is key to interpreting information intelligently. It is one of the few "macro" skills that is, indeed, interdisciplinary.

Objective

Students will be able to demonstrate the ability to define and identify facts and opinions.

Teacher Input

A fact is something actually said or done. Facts cannot be wrong even when we can't prove them.
Examples: He said, "That wall is an ugly shade of blue." (something said) He painted the wall blue. (something done)
A fact isn't common sense, a definition, a scientific theory, the truth, something proven to be true, the way something appears, a traditional understanding, or a claim.
Examples:
> **Common sense–** We all know that we should look both ways before crossing a street.
> **A definition–** The color blue is a mix of green and yellow.
> **A scientific theory–** The universe began fifteen billion years ago with the "Big Bang."
> **The truth–** Love is the ultimate answer.
> **Something proven–** The criminal is guilty, because the jury unanimously agreed with that verdict.
> **The way it appears–** The sky is blue.
> **A traditional understanding–** Most historians agree that Pilgrims and Native Americans ate turkey at the first Thanksgiving.
> **A claim–** Blue classroom walls improve student performance on tests.

An **opinion is** an informed belief or inference (claim, interpretation, judgment, conclusion, or generalization). It can be argued and debated. An opinion can be *valid* (considered reasonable based upon the evidence) or *invalid.*
Example: Blue is a better color for this wall than green. (an informed belief or inference)
An opinion isn't a preference.
Example: In my opinion, I like blue walls.

Is it FACT, OPINION, or NEITHER? Why?

1. Our team should be in first place.
2. The teacher said, "No pizza for lunch today."
3. I like chocolate ice-cream best.
4. Students who study tend to do better on tests.
5. Running the mile gets most students tired.
6. She left her phone on the bus.
7. The sun rose in the east.
8. That white shirt goes better with the black pants.
9. If A = B and B = C, then A = C.
10. My mom's lemon pie is amazing!
11. Your theory that the plants need more water is right.
12. The proof was the cookie crumbs he left behind.
13. The United States should contribute more to the United Nations.
14. Stealing is wrong.

Answers

1. Opinion
2. Fact
3. Preference
4. Neither: This is a traditional understanding.
5. Neither: This is a statement about common sense.
6. Fact
7. Neither: This is a statement about how it appears.
8. Opinion
9. Neither: This is a definition.
10. Opinion
11. Neither: This is a theory.
12. Neither: This is something proven.
13. Opinion
14. Neither: This is a statement about truth.

Reading Strategy Worksheet #2

FOCUS: How to Identify Fact and Opinion

A fact is something actually said or done. Facts cannot be wrong even when we can't prove them. An **opinion is** a belief, based upon information, or an inference (claim, interpretation, judgment, conclusion, or generalization). It can be argued and debated.

PRACTICE

Directions: Write "F" for fact and "O" for opinion to label these sentences in the spaces provided.

___1. It would be better if you spoke first.

___2. The smaller one fits better than the larger one.

___3. The teacher replied, "We don't say that in our class."

___4. Juan passed out the papers.

___5. Students should thank their parents more.

___6. George Washington was the first President of the United States.

___7. He said that he had taken out the garbage.

___8. The first student was more prepared for the presentation.

Directions: Why aren't these statements facts? Place the letters that best match in the spaces provided.

___1. If there were fresh fruit, students would eat more.   A. Common sense

___2. Two treats are better than one.   B. A definition

___3. Students respect their teachers.   C. A scientific theory

___4. A deciduous tree changes leaf color.   D. The truth

___5. That river seems deep.   E. Something proven

___6. Her hypothesis was that heat would expand the balloon.   F. The way it appears

___7. The moon is not really made of cheese.   G. A traditional understanding

___8. Honesty is always the best policy.   H. A claim

WRITE

Directions: Write a sentence which states a fact. Add two opinion sentences to support the fact.

_____

_____

_____

Reading Strategy Lesson #3 <u>CCSS.ELA-LITERACY.CCRA.R.5</u>

Focus/Review: How to Use the PQ RAR Read-Study Method

Reading non-fiction requires specific strategies and an overall plan to take advantage of the ways that non-fiction text are organized. Many students read novels with good comprehension, but struggle with their science or social studies textbooks.

Objective

Students will be able to demonstrate the ability to identify and apply each step of the PQ RAR read-study method in a textbook.

Teacher Input

P-First of all, **preview** the reading selection. Try to limit the reading selection to a manageable size. Overly long chapters, say over six pages for elementary, eight for middle school, or twelve for high school students should be "chunked" into manageable reading sections.

1. Preview the first and last paragraphs of the chapter and the chapter review if one is provided.
2. Preview all subtitles and any book study helps at the beginning of the chapter.
3. Preview all graphics such as photographs, charts, maps, etc. and their captions.

Q-Secondly, use text-based **questions**. Write questions before reading to provide a purpose for reading, that is, to find the answers as you read.

1. Develop **questions** from the subtitles. Try "What," "How," and "Why" question-starters. Avoid the "Who" and "When" questions, as these tend to focus attention on the minor details.
2. Write down any chapter review questions not covered by your subtitle questions.

R-**Read** the chapter and "talk to the text" by writing notes in the textbook margins. Use yellow stickies and paste them in the textbook margins if you can't write in the textbook. Use the **SCRIP** cueing strategies to prompt your notes: **S**ummarize, **C**onnect, **R**e-think, **I**nterpret, and **P**redict**.**

A-**Answer** both the subtitle questions and the book questions as you read. Write down the answers underneath your questions. Don't be concerned if the textbook did not answer some of your reader-generated questions.

R-**Review** the questions and answers within the next 24 hours to minimize the effects of the "forgetting cycle." Develop possible test questions and <u>memory tricks</u> for key concepts and ideas.

Guided Practice: How to Use the PQ RAR Read-Study Method

Practice the steps of the PQ RAR read-study method with the following textbook sample.

Chapter 1 Columbus and the New World

In 1492, Christopher Columbus proposed a plan to the king and queen of Spain. He planned to sail around the world to bring Indians to God and bring gold and glory to the Kingdom of Spain. Columbus firmly believed that the earth was a sphere, unlike others of his day.

In Search of Japan and China
Columbus had no idea that he had reached a new world—or that before him lay two huge continents that were in no way part of Asia. Columbus believed that San Salvador must be some small island off the coast of that great continent. He was convinced that if he sailed only a little farther west, he would, perhaps, discover the fabled land of Japan. Once he found Japan, discovering the route to China would be simple.

The Santa Maria

Settlement of the "Indies"
King Ferdinand and Queen Isabella honored Columbus as a hero after he returned from his first voyage. Soon they were planning another voyage for him. This time, instead of 3 ships, they gave him 17. The monarchs commanded Columbus to establish a trading settlement and to return with gold; but his more important task, they said, was to bring Christianity to the natives overseas. Columbus returned to the Indies along a different route. When he reached Hispaniola, he discovered that Navidad had been destroyed by the native Indians. Columbus made two other trips to the New World after this one.

Chapter 1 Review
Summary
• In 1492, Christopher Columbus sailed under the banner of Spain, for Ferdinand and Isabella. While searching for the Asian Indies, he discovered the Americas, but died thinking he had wandered near Asia and had failed to find the treasure of Japan, China, and the Indies.
• Later Columbus completed three other voyages to the New World.
Chapter Review Questions
1. Why did King Ferdinand and Queen Isabella fund Columbus' voyage?
2. What obstacles did Columbus face in his four voyages?

Reading Strategy Worksheet #3

FOCUS: How to Use the PQ RAR Read-Study Method

Both read and study textbooks at the same time with the PQ RAR read-study method.

PRACTICE

Directions: Select a current chapter from your social studies or science textbook, and apply the PQ RAR read-study method.

P-First of all, **preview** the reading selection.
1. Preview the first and last paragraphs of the chapter and the chapter review if one is provided.
2. Preview all subtitles and any book study helps at the beginning of the chapter.
3. Preview all graphics such as photographs, charts, maps, etc. and their captions.

Q-Secondly, use text-based **questions**.
1. Develop **questions** from the subtitles. Try "What," "How," and "Why" question-starters.
2. Write down any chapter review questions not covered by your subtitle questions.

Q-_____

A-_____

Q-_____

A-_____

Q-_____

A-_____

Q-_____

A-_____

R-**Read** the chapter and use yellow stickies for notes in the textbook margins. Use the **SCRIP** cueing strategies to prompt your notes: **S**ummarize, **C**onnect, **R**e-think, **I**nterpret, and **P**redict**.**

A-**Answer** both the subtitle questions and the book questions as you read.

R-**Review** the questions and answers.

WRITE

Directions: Write one main idea and two important support details from this chapter.

Main Idea: _____

Important Detail: _____

Important Detail: _____

Reading Strategy Lesson #4 <u>CCSS.ELA-LITERACY.CCRA.R.2</u>

Focus/Review: How to Segment Text and Summarize

Summarize means to put together the main ideas and important details of a reading into a short-version of what the author has said. A summary can be of an entire reading, but it is more useful to divide your reading up into sections and summarize each section as you read.

Objective

Students will be able to demonstrate the ability to identify the natural divisions of text and identify the main idea and important details of each section.

Teacher Input

To summarize means to to tell the main ideas and important details of a reading section in your own words. The main idea is the key point that an author wants to make about a topic. The important details are the essential information that the reader needs to understand the main idea. A good summary does not include minor details. Good readers pause after certain sections of a text to summarize in their minds what they have just read. Where to pause and summarize depends upon the text.

In articles, reports, essays, and textbooks, authors use paragraph divisions or subtitles to introduce new main ideas. Paragraphs are built upon the main ideas, known as the topic sentence, which usually is stated in the first sentence. Subtitles are boldface text, which state the topic or main idea of that section of text. At the end of a paragraph or a subtitle section, pause and identify the main idea and important details. Try asking yourself **What, How,** and **Why** as question-starters to help you put into your own words a short version of what you just read.

In novels, poems, short stories, and plays, authors use paragraph divisions to signal changes. There may be a new setting or description, or the plot may have advanced. With dialogue, the new paragraph tells the reader that a new character is speaking. Use the paragraph divisions as clues to determine when something new is taking place. At those points, pause to summarize what happened in the previous section. Try asking yourself **Who, What, Where, When,** and **Why** question-starters to help you put into your own words a short version of what you just read.

Dividing your reading into sections and summarizing will help you understand the text as a whole. It's like playing a leveled video game: First, you master one level and the game pauses before you move on to the next level with new graphics, characters, or problems to solve. You use your summarized knowledge of how to beat the first level to help you master each following level, one at a time. After time you will be able to master most or all of the game.

Use **What, How,** and **Why** as question-starters to summarize this section of an article:

Sheep live in groups called *flocks*. Most sheep find mates about once a year. Males fight each other to become the most powerful male of the group. If males, called *rams*, are left alone together, they might hurt or even kill each other! Baby sheep are called *lambs*. Lambs feed off their mothers, called *ewes*, for about two months. Usually, sheep live for about ten to twenty years.

Use **Who, What, Where, When,** and **Why** as question-starters to summarize this section of a story:

A shepherd boy played a joke on the people in his village. On the first two days of the week he yelled, "Help! A wolf is after my sheep." Both days the villagers came to help rescue the sheep, but they found no wolf, only a laughing, naughty boy. On the third day, the boy heard the bleating of his sheep. He ran toward the sound and saw a huge wolf attacking the sheep. Once again, he shouted, "Help! A wolf is after my sheep."

Reading Strategy Worksheet #4

FOCUS: How to Segment Text and Summarize

Good readers pause after certain sections of a text to summarize in their minds what they have just read. To summarize means to to tell the main ideas and important details of a reading section in your own words. The main idea is the key point that an author wants to make about a topic. The important details are the essential information that the reader needs to understand the main idea. A good summary does not include minor details.

PRACTICE

Directions: Read the paragraph and the summaries below. Place a checkmark in the box next to the best reading summary, and identify the main idea and important details in the space provided.

Unlike many snakes, pythons kill their prey without poison. Instead, pythons hunt down their prey and wrap themselves around it until it cannot breathe. Different types of pythons eat different animals. Large pythons may even eat deer or gazelles! Smaller pythons mostly eat smaller animals like rodents or reptiles. Pythons swallow their prey whole. It may take weeks to digest the food. Although they are big and strong, pythons do not usually threaten humans.

☐ Different types of pythons eat different animals. Pythons wrap themselves around their prey until it cannot breathe, and then they swallow their prey whole. Pythons do not usually threaten humans.

☐ Pythons squeeze their prey to death and swallow the animal whole. Large pythons kill large animals, while small pythons kill small animals.

☐ Pythons kill their prey without poison. Large pythons may eat deer or gazelles. Small ones eat smaller animals like rodents or reptiles.

Main Idea: _____

Important Detail: _____

Important Detail: _____

WRITE

Directions: Summarize the following paragraph in the space provided below.

The whaling industry reduced the world population of humpback whales to dangerously low levels in the last century. In addition to hunting, poisons have killed many whales. Sometimes the whales get trapped in fishing nets. Since the 1960s, most countries have agreed to ban hunting humpback whales. Fortunately, the humpback whales have increased in numbers recently, but they will remain on protected species lists.

_____

_____

_____

Reading Strategy Lesson #5 <u>CCSS.ELA-LITERACY.CCRA.R.5</u>

Focus/Review: How to Connect to Text

One important way that readers monitor what they read is to make connections as they read to other parts of the text, the text to other text or outside information, and the text to themselves.

Objective

Students will be able to demonstrate the ability to identify and provide examples for the three text connections.

Teacher Input

Everyone knows that it's easier to talk with and listen to someone who has the same interests, shares the same knowledge and experiences, and is in the same place or situation. However, to understand each other well, the communication has to be a two-way, active process. One-sided communication does not help people understand each other.

The same is true for reading. It's easier to read and understand something that we are interested in or have some knowledge about or some experience with. Now reading is a different form of communication than talking and listening to a friend, but the process should be the same. Reading is a two-way, active communication between the reader and the author. Good readers learn to pretend that the author is listening to them as they *talk with the text*.

To talk with the text, pause your reading and think about and visualize three types of connections:

1. Connect one part of the text to other parts of the text. For example, in a story you might pause your reading to connect how a character has changed from the first part of the book to the end. Or in an article or textbook you might connect a certain problem to a solution, a cause to an effect, or convincing evidence to a stated reason.

2. Connect something in the text to something in another text or outside information. For example, say you are reading the second book in J.K. Rowling's Harry Potter series, and the character, Voldemort, is mentioned. You should pause your reading and recall what you know about Voldemort from reading the first book or watching the first movie.

3. Connect something in the text to yourself. Now this does not mean connecting something in the text to an unrelated life experience. Instead, it means connecting the text to what you already know about the subject or a directly related experience. For example, you may be reading a section of a story in which the character shares her feelings about having no brothers or sisters. If you are a single child in your family, or you were for a while, you know personally how the character feels and the advantages and disadvantages of being the only child. Pause your reading to connect that knowledge and experience. In other words, involve yourself in the text as much as possible.

To help you think and visualize these three types of connections cues: **"This reminds me of…" "This is just like…" "This is different than…" "This answers the part when…" "This happened (or is) because of…" "This solves the problem of…" and "I see myself…"**

Guided Practice: How to Connect to Text

Students need to hear and see a model of *talking with the text* with each of the three types of connections. Here's how to set-up an effective **Think-Aloud** with your students:

1. Select a short reading with a beginning, middle, and an end. One of the reading comprehension animal articles would work fine.

2. Tell students that they are about to enter a strange new world, that is the world of your thoughts as a reader. Tell them that your thoughts will not be the same thoughts as theirs.

3. Tell them that reading is not just pronouncing words; it is making meaning out of what the author has written. Tell them that they can improve their reading comprehension by pretending that the author is listening to them as they *talk with the text*.

4. Begin reading the text for a few lines and then alter your voice (raise the pitch, lower the volume, or use an accent) to model what you are thinking and/or visualizing. Explain what the voice altering means and keep this voice altering consistent throughout the Think-Aloud. Use the connection cues to model each of the three types of connections (see below). Project and point to these three types of connections and connection cues as you complete the Think-Aloud.

5. Keep your thoughts concise and on the focus of the reading. Don't ramble on with personal anecdotes. Comment much more on the text than on your personal connection with the text.

6. Don't over-do the amount of your Think-Aloud thoughts. Once every paragraph or two is about right. Don't interrupt the flow of the reading and lose sight of the textual meaning.

Three Types of Connections

1. Text to Other Parts of Text
2. Text to Outside Text or Information
3. Text to Yourself

Connection Cues

"This reminds me of…"
"This is just like…"
"This is different than…"
"This answers the part when…"
"This happened (or is) because of…"
"This solves the problem of…" and
"I see myself…"

Reading Strategy Worksheet #5

FOCUS: How to Connect to Text

Reading is a two-way, active communication between the reader and the author. Good readers learn to pretend that the author is listening to them as they *talk with the text*. To talk with the text, pause your reading and think about and visualize three types of connections:

1. Connect one part of the text to other parts of the text.
2. Connect something in the text to something in another text or outside information.
3. Connect something in the text to yourself.

PRACTICE

Directions: Read the passages and use the connection cues sentence-starters to help you think and visualize the three types of connections. Fill in the blanks with your thoughts and visualizations.

Connect Text to Other Parts of Text

The mean old man had been following the children in the desert for two days without any water. He finally caught up to them as they stopped at a beautiful oasis with palm trees and a lake.

This _____ solves the problem of _____.

Connect Text to Outside Text or Information

The door was open and he went inside the house in the middle of the forest. Three bowls of cereal were on the kitchen table and three different size chairs were in the living room.

This reminds me of _____.

Connect Text to Yourself

Students feel embarrassed at school in different situations. For example, when called upon to read aloud, many students feel uncomfortable. When asked a difficult question in class–

This is just like _____.

I see myself _____.

WRITE

Directions: Make the three different types of connections (listed in the practice section) with the story or article you are reading in class. Use one of these connection cues to begin thinking or visualizing each connection: "**This reminds me of…**" "**This is just like…**" "**This is different than…**" "**This answers the part when…**" "**This happened (or is) because of…**" "**This solves the problem of…**" **and** "**I see myself…**" Write your thoughts or visualizations on the back.

Reading Strategy Lesson #6 <u>CCSS.ELA-LITERACY.CCRA.R.4</u>

Focus/Review: How to Re-think Text

Reading challenging text requires good problem-solving skills. If at first you don't succeed, try, try again by using the **ROASTS** strategies.

Objective

Students will be able to demonstrate the ability to identify the key strategies to problem solve the meaning of challenging text.

Teacher Input

People who play board games are accustomed to looking at things from different perspectives. In Risk®, Settlers of Catan®, or Scrabble®, players know that seeing things from the opposite side of the game board really changes how the player understands or plays the game.

Re-Think means to look at a section of reading text from a different point of view to see if a different meaning is intended by the author, other than the one first understood by the reader. It requires re-reading and re-thinking.

When reading a section of text that seems confusing, off topic, or contradictory to what you have been reading, don't keep on reading in the hopes that things will clear up. Stop and go back to re-read the previous section that you did understand and continue reading into the challenging text. Sometimes this *re-start* solves the problem.

If this fails to do the trick, identify where the source of the confusion lies. Is it stated right there in the words themselves? Is the meaning implied (suggested) and you have to figure it out?

However, if you still are confused, ask yourself how the author may mean something completely different than what you first thought. In other words, re-trace your steps. Your mom helps you do this when you lose something. She asks, "When was the last time and you remember having it and where were you? What did you do next?" Do the same in your reading when you get lost; go back to the point where you weren't lost and then re-read the confusing text, slowly and out loud, looking at it from these different points of view:

- Look at the key words for alternate meanings. Use the dictionary if you're not sure of the primary or secondary definitions.
- Identify the subjects and predicates in the sentences. Often prepositional phrases and modifiers, such as adjectives and adverbs, can add confusion to a sentence, especially when they are placed out of their usual positions.
- Look for any *change* transitions that you may have missed.
  Examples: *but, however, although, unless, even though*
  Skip past the confusing text, read a sentence or two, and then re-read the confusing text.
- Ask a friend, parent, or your teacher for help.

Reading challenging text requires good problem-solving skills. Frequently, we need to re-think it from a different point of view. What do you see in these pictures at first? From a different point of view? What process did you use to help yourself see both images in each picture?
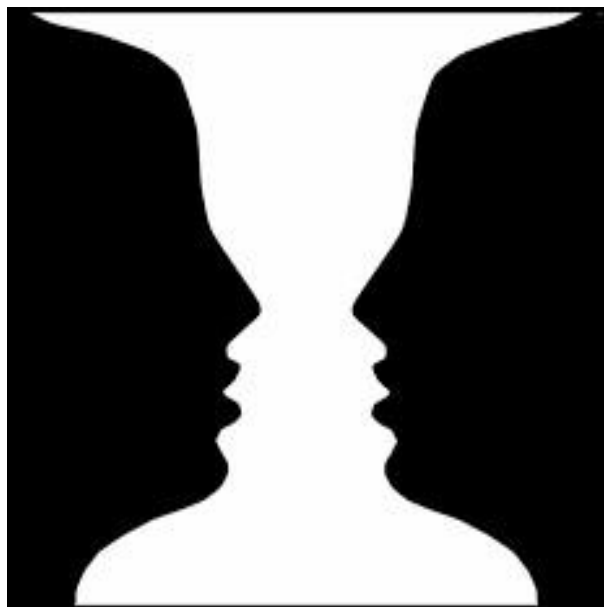
Problem-Solve Confusing Text with the **ROASTS** Strategies

Re-read from the last place you understood.

Observe the source of confusion. Is it in the stated words? Is it implied (suggested)?

Alternate meanings of the key vocabulary words?

Sentence Structure? Identify the subjects and predicates and eliminate the other words.

Transition Change Words? Identify words which change the meaning of the sentences.

Skip past the confusing text, read a sentence or two, and then re-read the confusing text.

Directions: Re-think this text with the **ROASTS** Strategies.

We were excited to go to the beach, play in the sand, and swim. However, upon our arrival we read the signs which said, "Warning: Carcharodon carcharias up to 4.6 meters have recently been sighted off this beach. Suggest shore wading only, especially when seals are present.

Reading Strategy Worksheet #6

FOCUS: How to Re-think Text

When reading a section of text that seems confusing, off topic, or contradictory to what you have been reading, don't keep on reading in the hopes that things will clear up. Stop and use the **ROASTS** Strategies to re-think challenging text.

PRACTICE

Directions: Read the sentences below and use the **ROASTS** Strategies to re-think the meaning of the underlined sentences. Re-write the underlined sentences in your own words in the spaces provided.

1. It's Halloween and the trick-or-treaters were everywhere. <u>Some sort of monster was terrorizing our neighborhood.</u>

Re-read from the last place you understood.

_____

2. The old man in the red suit once again jumped off his sleigh. <u>The reindeer pawed at the ground, snorted, and looked at the bell tower clock, shaking their heads.</u>

Observe the source of confusion. Is it in the stated words? Is it implied (suggested)?

_____

3. The young man made eye-contact and was about to walk over to her. <u>She stared back at him with a cool glance that froze him in his tracks.</u>

Alternate meanings of the key vocabulary words?

_____

4. <u>She, later than planned, but still earlier in the morning than some expected left for home.</u>

Sentence Structure? Identify the subjects and predicates and eliminate the other words.

_____

5. <u>The teacher cancelled recess due to the students' poor behavior although she had a change of mind.</u>

Transition Change Words? Identify words which change the meaning of the sentences.

_____

6. <u>The teacher graciously rescinded her punishment.</u> The students were happy to re-gain their recess.

Skip past the confusing text, read a sentence or two, and then re-read the confusing text.

_____

WRITE

Directions: Which of the **ROASTS** Strategies is most helpful to re-think confusing text. Why?

_____

Reading Strategy Lesson #7 CCSS.ELA-LITERACY.CCRA.R.4

Focus/Review: How to Interpret Text

In reading, *interpret* means to determine what an author means in a challenging section of text. The meaning may be implied (suggested), not stated.

Objective

Students will be able to demonstrate the ability to identify the key three strategies to interpret the meaning of the author's text.

Teacher Input

Interpretations are not simply the reader's opinions. Concentrate on what the author intends to say, not what you want the text to say. Readers must assume that the author has chosen to leave some of the meaning to be constructed by the reader. However, there are correct and incorrect interpretations of the text. To correctly interpret text, use these interpretation strategies:

Correct interpretation may require one, two, or all three of these strategies:

1. Break up what the author says and examine each part
2. Put together different reading sections to determine what the author means
3. Fill in the gaps between what the author says and what the author expects you to know already.

First, re-read the text which requires interpretation and break apart what the author is saying to look at the textual evidence. Accept the plain meaning of the text, and the primary definitions of words, unless what the author says is confusing or inconsistent with what has been said before. Next, divide long sentences into chunks to isolate phrases and clauses to look for clues to meaning in each part. Also, use your knowledge of text structure: For example, if you are reading texts which provide an argument, information, or explanation, each detail in a paragraph must have something to do with the topic sentence (main idea). If you are reading a descriptive paragraph in a novel, what you are interpreting will be descriptive. If the text is dialogue, what you are interpreting will be said or thought by that character from that character's point of view.

Second, think about other parts of the text and interpret as if putting together pieces of a puzzle. Readers need to assume that the text they are interpreting is consistent with other parts of the text, which may be easier to understand. Consider how your interpretation fits with the writing genre. For example, in an essay each detail must support the thesis statement. In a novel, the text must support the theme (the author's message). Also, correct interpretations will match the tone (the author's attitude e.g., humorous) and mood (the reader's feelings in response to the tone e.g., sad).

Third, every author assumes that the reader has certain prior knowledge. Authors may choose to leave out some details because "everyone knows them" or because problem-solving entertains the reader. For example, a murder mystery author leaves clues or may even intentionally mislead the reader throughout a story to permit readers to do detective work on their own.

Guided Practice: How to Interpret Text

Sometimes friends may tell you exactly what they are thinking about you.
Examples: "I'm happy that you're here." "I'm mad at you!" "I don't understand you."
Other times they may imply (suggest) what they think with their gestures or actions. Use the facial clues and gestures interpret what your friend is saying to you in these pictures.

Reading Strategy Worksheet #7

FOCUS: How to Interpret Text

In reading, *predict* means

1. Break up what the author says and examine each part
2. Put together different reading sections to determine what the author means
3. Fill in the gaps between what the author says and what the author expects you to know already.

PRACTICE

Directions: Read each reading passage, interpret what is happening, and write the number or numbers of the interpretation strategies which help you make the correct interpretations in the spaces provided.

1. You wake up this morning and your hands and arms are swollen, red, and itchy with little red bumps. You walk downstairs to your mom, and she says, "Looks like you won't be going to school today. Must have happened during yesterday's hike in the woods. I'll get the lotion."

_____ ____

2. The cat's fur stands on end, her ears are back, and she's hissing.

_____ ____

3. Your teacher stands silently in front of the class, shaking his head. He crosses his arms and says, "I'm waiting…"

_____ ____

4. You look outside and the sky is a hazy gray-brown. You smell smoke on a gust of wind.

_____ ____

WRITE

Directions: Write two or three sentences to begin a novel that require interpretation by your reader. Leave clues in what you say to help us correctly interpret your opening.

_____

_____

_____

_____

_____

Reading Strategy Lesson #8 <u>CCSS.ELA-LITERACY.CCRA.R.3</u>

FOCUS: How to Predict Text

In reading, *predict* means to make a logical guess about what is next or later in the text, based upon what the author has already said. "It is an ongoing process that actively engages the reader in two ways: The reader's mind is a jump ahead, trying to figure out what is coming next (making new predictions), while at the same time the reader is revising and refining the old predictions" (Guisinger).

Objective

Students will be able to demonstrate the ability to identify how good readers use prediction to increase reading comprehension.

Teacher Input

When you reach a section in a story, article, or textbook in which the author seems to provide a hint or clue about will happen next, pause to predict what will take place as a result. Check your predictions with what actually happens. If additional, related clues appear, adjust your prediction to reflect these clues.

Try to make specific predictions, not general ones. For example, you would probably not be surprised by a fortune in a fortune cookie which reads "Your life will have many ups and downs," because the prediction is so general and could probably apply to everyone who gets that same fortune. However, if you open a fortune cookie to read, "Tomorrow at 3:10 p.m. you will get a call from someone you haven't heard from in a long time," you would be very interested in checking to see it the prediction comes true because of how specific the fortune reads.

To improve the accuracy of your reading predictions, use your knowledge of text structure. Knowing the structure of a story can help readers make informed predictions. With narrative text, knowing the elements and order of plots: basic situation, problem-conflict, rising action, climax, falling action, and resolution will inform predictions.

Recognizing literary devices such as foreshadowing, tone (the writer's attitude e.g. serious and formal, and mood (the reader's feelings in response to the tone e.g., suspicious) can assist the reader in making accurate predictions.

With informational/explanatory or argumentative text, knowing paragraph structure: topic sentence/claims, evidence/reasons/concrete detail, analysis/commentary and/or counterargument/refutations will help the reader more accurately predict the writer's train of thought or line of argument.

Guided Practice: How to Predict Text

Directions: Read the section of the following story until the solid line. Stop and predict what will happen next and tell why you think so. From *Silver Skates* by Mary Mapes Dodge (1865).

In the Netherlands, a small country in Europe also known as Holland, much of their land is below sea level. The citizens of this country are called *Dutch* and the Dutch have worked hard over many centuries to push back the Atlantic Ocean and create more land. To keep the ocean water from flooding their land, they built long seawalls, known as dikes. Many of the dikes protect farms and villages throughout their country. One such village, famous for its wonderful cheeses and traditional festivals is the village of Haarlem.

One fine summer day a little Dutch boy and his even smaller younger brother left their home in the village of Haarlem with their lunch of cheese, bread, and two apples in a bright red pail to explore the countryside. The boys walked miles and miles through fields of many-colored tulips and windmills until they came to a tall dike. Both boys climbed up the steep bank of dirt, rocks, and grass until finally they reached the top. What a view they had! The Atlantic Ocean spread as far as their eyes could see, held in place by the dike that the boys just climbed.

After eating their lunch, the little Dutch boy lay down to take a nap on top of the dike. The cool ocean breeze soon had him drifting asleep. Meanwhile, his younger brother walked back down to the bottom of the dike to play. He carried the red bucket and planned to pick wildflowers to bring home to his mother.

Time passed and the little Dutch boy woke up to a bucket of water tossed in his face by his younger brother. The little Dutch boy was angry, but soon his anger was replaced by fear.

"Where did you get the pail of water? asked the little Dutch boy.

_____

"I filled the bucket from the water flowing out of a tiny hole in the middle of the dike," replied the younger brother. "I was just having some fun. I'm sorry that I made you so angry."

_____

"Show me where that hole is right now," said the little Dutch boy. He knew that a leak in a dike was a serious matter.

The boys hiked down the dike and found the hole.

"More water is coming out now than before," said the younger brother. "Now the hole is as wide as my finger."

"We've got to stop that leak and plug the hole so it won't get bigger!" shouted the little Dutch boy. "I'll figure something out while you run to the nearest farm to sound the alarm and get help," he told his brother.

_____

The little brother ran off to do as his older brother said, and the little Dutch boy put his finger into the hole to stop the leak until help arrived.

When three farmers arrived with pickaxes and shovels to repair the dike, each of them praised the boys for their quick thinking. That evening, after dinner, a group of townspeople came to visit and thank the boys.

_____

"Hooray for the heroes of Haarlem!" they shouted. "You boys save our town."

Reading Strategy Worksheet #8

FOCUS: How to Predict Text

In reading, *predict* means to make a logical guess about what is next or later in the text, based upon what the author has already said. When you reach a section in a story, article, or textbook in which the author seems to provide a hint or clue about will happen next, pause to predict what will take place as a result. Check your predictions with what actually happens. If additional, related clues appear, adjust your prediction to reflect these clues.

PRACTICE

Directions: Read each reading passage and predict what will happen next in the spaces provided.

1. The little girl held tightly to the leash of her big dog. The dog walked lazily, smelling all the smells until he saw the calico cat, sitting on the porch chair.

_____ ____

2. The man slammed on the brakes of his expensive sports car in the middle of rush hour traffic. He jumped out and placed his wallet on the roof of the car while he talked loudly on his cell phone. I stopped in my tracks, a little afraid to pass the car. Suddenly, the man jumped in the car and sped away. His forgotten wallet flew off the roof and hundreds of dollars littered the street.

_____ ____

3. No football team had every come from this far behind to win a game. But with 10 seconds left in the game and one more play, the quarterback dropped back to pass from the 50 yard line.

_____ ____

4.   "Please don't make me!" screamed the child. "It will hurt too much!"
       "It will soon be over, and the nurse will give you a treat," the father said. "You have to get this done to attend school and keep other kids safe. You won't need another one of these."

_____ ____

WRITE

Directions: Write two or three sentences from a ghost story, which would suggest a clear prediction.

_____

_____

_____

_____

Reading Strategy Lesson #9 CCSS.ELA-LITERACY.CCRA.R.2

Focus/Review: How to Visualize Text

Visualizing refers to creating pictures in our heads based upon the text we read or words we hear.

Objective

Students will be able to demonstrate the ability to tell why visualizing improves reading comprehension.

Teacher Input

Visualizing improves reading comprehension because students better understand multi-sensory experiences. When students are asked which do they understand most: movies or books? They always say, "movies." Begin your lesson on visualization with that question, and then tell your students that they are going to learn to learn how to make movies in their heads as they read.

Visualizing text as it is being read or heard helps readers engage more fully with the text and improves concentration. Reading is a mental process which uses the reader's imagination. When the imagination is intentionally stimulated by creating mental images, a reader can better understand characters, setting, and action.

Although many readers naturally visualize as they read, this is not true for all readers. Practicing a read–pause-(summarize, connect, re-think, interpret, predict)-visualize routine can help visualizations become less contrived and more automatic for those unaccustomed to visualizing.

Visualization is important to use with stories and poetry, but is also useful with articles and textbooks. For example, picturing the author of an article using hand gestures and facial expressions to argue, inform, or explain her main points, support details, and commentary will help the reader see the continuity of the whole text. Visualizing an historical character planting a flag to claim the land for his kingdom helps the reader better understand and remember what has been read. Since the brain stores mental images, recalling these images which have been purposefully attached to text can significantly improve retention. According to the reading research of Goudvis and Harvey, "Students who visualize as they read not only have a richer reading experience but can recall what they have read for longer periods of time" (2000).

These question stems prompt visualizations for readers:

This description makes me see…
The author's use of sensory details helps me picture…
If this were a video, I would see…
It's like I can smell, hear, taste, feel…

Guided Practice: How to Visualize Text

Stopping by Woods on a Snowy Evening
by Robert Frost
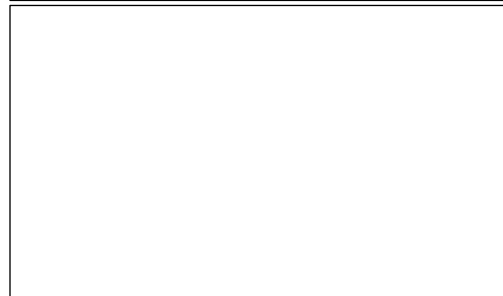
Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.
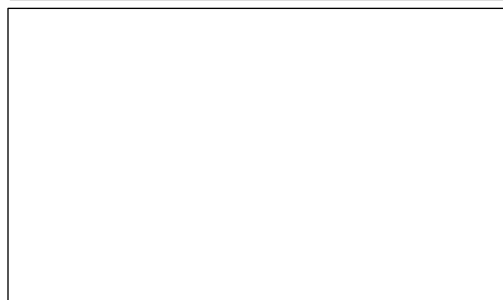
My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Directions: Read the entire poem out loud. Next, read each stanza and discuss each sensory word, focusing on the sights. The "darkest evening of the year" is the winter solstice on December 21; however, the phrase symbolizes much more. The "harness bells" were attached to the horse's neck as a good luck charm or to warn others of the sleigh or wagon's approach. Ask students to quick draw and color one picture for each stanza to visualize the scenes. You can do the same in the boxes above. Afterwards, tell students to read the poem out loud on their own once more and ask if their comprehension has improved because of the visualizations.

Reading Strategy Worksheet #9

FOCUS: How to Visualize Text

In reading, *visualizing* means to create pictures in our heads based upon the text we read or words we hear. To help your imagination *see* these mental images, use this approach to reading stories, poetry, articles, or textbooks.

As you read, pay attention to sensory detail words: tastes, smells, sounds, touches, and sights. Read until something changes in the text, for example, the plot, setting, chapter, or subtitle. Pause and summarize, connect, re-think, interpret, or predict. Create a picture or series of pictures like a comic strip of the text. You might close your eyes if it helps.

Visualizing improves your understanding and memory of what you read. With practice it becomes a natural part of your reading and you don't even need to pause to prompt it.

PRACTICE

Directions: Read the following passages and underline words which appeal to the five senses: taste, smell, sound, touch, and sight.

1. What a fantastic holiday! The gift wrappings littered the floor and the smell of cinnamon buns cooking in the bright kitchen promised even more fun.

2. She guided my hands into a slimy bowl of what she said was snake guts, but I smelled something like my mother's spaghetti. The gooey taste made me smack my lips over and over.

3. The final school bell startled the children, completing their art collages in the nick of time.

4. I love autumn! Walking on crackly leaves, pumpkins everywhere, and the smell of woodfires.

WRITE

Directions: If you were planning to make a video of something memorable that happened to you recently, what characters would be included? What settings (times and places) would be shown? What actions would be filmed? Write a brief video script, using sensory detail words.

_____

_____

_____

_____

_____

_____

Focus/Review: How to Infer Text

Inferring means to making an informed and logical judgment or guess about what an author writes that is intentionally ambiguous or what an author implies (suggests). The inference must make sense in the specific text and in the text as a whole.

Objective

Students will be able to recognize the eight inference categories from textual evidence.

Teacher Input

Frequently, an author intentionally writes intentionally ambiguous text that will be at least partially unclear to the reader. This is done to permit the reader to construct meaning as the reader discovers clues in the plot of a story or in the line of argument in an article or essay.

At other times, the author suggests (implies) the meaning without directly stating it. In these cases, the author expects the reader to make an informed and logical judgment or guess (infer) the meaning from other textual clues.

Why don't authors just come out and say what they mean? They have their reasons. When the reader discovers the meaning of the text, the reader understands and appreciates the text and ideas much more than if the meaning is spoon-fed. Meaning-making becomes a two-way communication between the author and the reader.

Accurate inferences may be drawn from surrounding context clues, the tone or mood of the writing, the writing genre, the text structure, and the reader's prior knowledge.
- To make accurate inferences from unclear or implied text, first look for surrounding context clues. Use the **S.A.L.E.** strategy clues to look for synonyms, antonyms, logic, and examples. For example, the author implies (suggests)… provides a synonym clue.
- Consider the tone (the writer's attitude e.g., sarcastic) or mood (the reader's feelings in response to the tone e.g., gloomy) in making inferences. For example, a ghost story may be filled with plenty of spooky experiences and startling, surprising events.
- Use the writing genre to infer meaning. For example, in poetry, the poet uses poetic devices, such as metaphors, to compare unlike objects and require the reader to make those connections.
- The text structure should reveal clues for accurate inferences. For example, we all enjoy a good mystery best when the clues of the text are withheld from the reader or given out bit by bit.
- Some inferences require prior knowledge. For example, authors such as C.S. Lewis use allegories (stories which compare or are told in another way to other stories) in his Chronicles of Narnia series, in which the great lion, Aslan, represents Jesus.

Guided Practice: How to Infer Text

Directions: Use surrounding context clues, the tone (the writer's attitude) or mood (the feeling that the author creates) of the writing, the writing genre, the text structure, and what you already know, plus the following eight most-frequently-used inference categories to make accurate inferences of the unclear or implied sentences.

1. Location: Bobbing up and down, the shore seemed far away.

2. Subject: His brass badge gleamed in the sun, surrounded by the dark blue of his uniform.

3. Time: The light was fading fast, and the moon was already out.

4. Action: Dad closed the lid to stop the smoke and wiped his hands on the apron.

5. Tool: They jumped in and out, singing the same song.

6. Cause and Effect: On Halloween night, his mother had warned him, but his stomachache showed that he did not listen to her advice.

7. Object: Scraps of paper were everywhere, but her paper dolls were perfect, so she put them back in the kitchen drawer before she cut herself. Mom was right; she had to be careful, because they are super sharp.

8. Feeling-Attitude: Even though he wouldn't say it, everyone knew what he felt, because they had all done it once or twice before.

Reading Strategy Worksheet #10

FOCUS: How to Infer Text

In reading, *inferring* means to make a good guess about what an author writes that is unclear or what an author implies (suggests).

PRACTICE

Directions: Use surrounding context clues, the tone (the writer's attitude) or mood (the reader's feelings in response to the tone) of the writing, the writing genre, the text structure, and what you already know, plus the following eight most-frequently-used inference categories to make accurate inferences of the unclear or implied sentences in the spaces provided.

1. Location: While we roared down the tracks, we could feel the bounce and sway.

_____

2. Subject: With clippers in one hand and scissors in the other, Chris was ready to begin the task.

_____

3. Time: When the porch light burned out, the darkness was total.

_____

4. Action: Carol dribbled down the court and then passed the ball to Ann.

_____

5. Tool: With a steady hand, she put the buzzing device on the tooth.

_____

6. Cause and Effect: In the morning, the trees were uprooted and homes had lost roof shingles.

_____

7. Object: The broad wings were swept back into a "V" and the powerful engines roared to life.

_____

8. Feeling-Attitude: While the band and I marched past my Dad's eyes were filled with tears.

_____

WRITE

Directions: Write a sentence in which you imply (suggest) a meaning with context clues.

_____

Reading Strategy Lesson #11 <u>CCSS.ELA-LITERACY.CCRA.R.6</u>

Focus/Review: How to Determine Author's Purpose

The *author's purpose* refers to the reason that the author chose to write a specific text. These reason generally fall into three tasks: 1. To convince 2. To inform or explain 3. To entertain. The authors of the Common Core State Standards state the author's purpose in these three <u>Anchor Standards for Writing</u>:

W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Objective

Students will be able to identify the three types of author's purpose from writing genre and textual evidence.

Teacher Input

When you pick up a joke book off the teacher's bookshelf, if you expected to learn a new recipe for peanut butter cookies, you certainly picked the wrong book. In other words, you mis-matched your reader's purpose with the author's purpose. Instead of a joke book, you should have selected a cookbook. Writing recipes was the author's purpose for writing the cookbook. In contrast, the author of the joke book wanted to write jokes and make readers laugh.

Knowing why a text is written helps the reader develop expectations, based upon prior knowledge. When a reader has a set of expectations and reads the matching text to fulfill those expectations, readers have better comprehension than when the reader's and the author's purposes don't match. Basically, authors write to achieve three basic purposes: 1. To convince 2. To inform or explain 3. To entertain.

To convince means to state and argue one's point of view using claims, reasons or evidence, and commentary (the reader's analysis of the reasons or evidence). Whereas to convince focuses on the writing, to persuade focuses on the reader.
Writing Genre Examples: argumentative essays, news editorials, political cartoons, social media posts

To inform or explain means to provide the reader with the facts and details to achieve the writing purpose.
Writing Genre Examples: reports, textbooks, news articles, directions, technical documents

To entertain means to provide amusement or intellectual stimulation to the reader.
Writing Genre Examples: novels, short stories, poetry, songs

Guided Practice: How to Determine Author's Purpose

Directions: List the textual evidence from the following reading passages which demonstrates the author's purpose and explain how it convinces, informs or explains, or entertains the reader.

What goes into the body affects the mind. For example, vaping and smoking introduce the drug, nicotine, to the brain. The brain sends messages that the body needs the drug to feel good.

Young people need more exercise. Not enough children and teenagers get outside to play games or sports. Parents should send their children outside after they complete their homework to breathe the fresh air and burn some calories. Too many young people spend their afternoons playing video games or texting.

Last winter I went down to the pond in my neighborhood to see how much water had turned to ice. Walking along the frozen edge, I thought I heard something. I looked out at the center of the pond and I saw someone's head pop up just above the surface of the icy water.

Reading Strategy Worksheet #11

FOCUS: How to Determine Author's Purpose

The *author's purpose* convinces, informs or explains, or entertains the reader.

PRACTICE

Directions: Identify the author's purpose for these types of reading. Underline you answers.

1. "How to Use Google Maps" article	Convince	Inform or Explain	Entertain
2. A romance novel	Convince	Inform or Explain	Entertain
3. A newspaper editorial	Convince	Inform or Explain	Entertain
4. Directions for a board game	Convince	Inform or Explain	Entertain

Directions: Identify the author's purpose and prove your choice with textual evidence in the spaces provided.

In the wild, tigers live mostly in forests. But, they also live in jungles. In the forest or jungle, tigers can blend into their surroundings because of their stripes. Also, tigers must live next to water. Unlike other cats, which avoid water, tigers seek it out.

_____

_____

Once upon a time in a land far away, a lonely old woman lived in a house on the edge of a large dark forest. She had never married and had no children of her own. The woman was all alone.

_____

_____

Television shows designed for children should not include commercials. Commercials are designed to persuade people that they need something that they don't already have. Also, commercials use sales techniques which adults may understand, but not children.

_____

_____

WRITE

Directions: Define the three types of author's purposes in your own words.

_____

_____

_____

Reading Strategy Lesson #12 <u>CCSS.ELA-LITERACY.CCRA.R.6</u>

Focus/Review: Paired Close Reading

In a nutshell, *close reading* means using repeated readings of challenging text selections with specific tasks and text dependent questions to increase comprehension. In the first read, students focus on the main idea and key details (textual elements). During the second read, students focus on how the text works (craft and structure). For the third reading, students focus on what the text means to the reader and how it connects to other ideas (integration of knowledge and ideas).

Objective

Students will be able to identify the three key steps of the close reading strategy.

Teacher Input

The teacher selects a challenging **expository text,** such as a short article or a selection from a textbook. The teacher pre-teaches the BIG IDEA (the main idea) of the reading, any context that the teacher feels is necessary, and key vocabulary not accessible by surrounding context clues. The teacher pairs students and each reads the reading selection, looking for the BIG IDEA and key details which support that idea. After reading, the student partners share where they found their BIG IDEA and key details in the text.

The students read the selection a second time, looking at graphics and pictures. If the text has subtitles, the students write WHAT, HOW, or WHY questions from the subtitles and the answers. Students use the SCRIP (summary, connect, re-think, interpret, and predict) cueing strategies to create text-dependent questions and answers. Students circle key words and take margin notes (yellow stickies work fine), using these symbols: TS for topic sentences; ∗ for important ideas; and ↔ for connected ideas. The student partners compare their questions, answers, and margin notes.

The students read the section a third time, thinking about how they could use this information and how the BIG IDEA and details connect to related readings. The students share with the class.

Or the teacher selects a challenging **narrative text,** such as a short story, scene from a play, or a poem. The teacher pre-teaches the genre, theme, key vocabulary, and necessary background. The teacher pairs students and each reads the reading selection, looking for key character and plot details which support the theme. Readers also identify the setting, main character, and the primary story conflict. The student partners share what they have identified with each other.

The students read the selection a second time and use the SCRIP (summary, connect, re-think, interpret, and predict) cueing strategies to formulate text-dependent questions and answers. While reading, students note plot development, story devices, word choice, imagery, tone, mood, the climax, falling action, and how the primary conflict is solved in the resolution.

For the third reading, students compare the theme of this story to other stories movies, videos, and television shows, using supporting textual evidence, and student partners share their answers.

Guided Practice: Paired Close Reading

Directions: Complete a close reading of a challenging **expository text,** such as a short article or a selection from a textbook, with a student partner.

Reading Checklist

Reading #1

- ☐ Read to find out how the author shares the BIG IDEA.
- ☐ Look for the key details that support or explain the BIG IDEA
- ☐ Think–Pair–Share about the BIG IDEA and KEY details with a classmate.

Reading #2

- ☐ Identify how the author organizes the text.
- ☐ Use subtitles to form WHAT, HOW, or WHY questions and answer them as you read.
- ☐ Label TS in the right margin for each topic sentence.
- ☐ Star important ideas.
- ☐ Use arrows to connect ideas.
- ☐ Circle key vocabulary words.
- ☐ Analyze how graphics and pictures support the BIG IDEA.
- ☐ Discuss the author's craft and structure in a small group.

Reading #3

- ☐ Think about how you could use this information.
- ☐ Label TE in the right margin for any textual evidence.
- ☐ Think about how the BIG IDEA and textual evidence connect to related readings.
- ☐ Share with the whole group.

from *Teaching Reading Strategies*

Before, During, + After

Teacher or Student Research — **Before**

BIG IDEA

PRE-READING NOTES

Text-dependent SCRIP Questions — **During**

SUMMARIZE

CONNECT

RE-THINK

INTERPRET

PREDICT

How to Use Textual Evidence — **After**

APPLY

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Independent Practice: Paired Close Reading

Directions: Complete a close reading of a challenging **narrative text,** such as a short story, scene from a play, or a poem, with a student partner.

Reading Checklist

Reading #1

☐ Read to find out how the author develops the THEME.
☐ Look for key character and plot details which support the THEME.
☐ Identify the story setting(s).
☐ Identify the main character(s) and the primary story conflict.
☐ Think–Pair–Share how the KEY details support the THEME.

Reading #2

☐ Identify how the author organizes the plot and develops characters in this story.
☐ Note key plot developments and identify any story devices.
☐ Identify the story climax and falling action.
☐ How does the ending resolve the primary conflict?
☐ Describe the author's use of word choice, imagery, tone, mood, and the story genre.
☐ Discuss the author's craft and structure in a small group.

Reading #3

☐ Compare the THEME of this story to other stories, movies, videos, and television shows.
☐ Cite the textual evidence which supports the THEME.
☐ Share with the whole group.

from *Teaching Reading Strategies*

Before, During, + After

Teacher or Student Research   **Before**

THEME

PRE-READING NOTES

Text-dependent SCRIP Questions   **During**

SUMMARIZE

CONNECT

RE-THINK

INTERPRET

PREDICT

Application of the THEME   **After**

APPLY

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Reading Strategy Lesson #13 <u>CCSS.ELA-LITERACY.CCRA.R.10</u>

Focus/Review: Silent Reading Fluency and Reading Habits

Many students have poor silent reading habits. Correcting these poor reading habits and replacing them with good reading habits will improve silent reading fluency and comprehension.

Objective

Students will be able to identify how to improve reading posture, concentration, and comprehension during silent reading. Students will also be able to identify reading distractions.

Teacher Input

1. **Improve your reading posture.** Your body position affects how well you understand what you read. For good reading posture, sit up straight in a straight-backed chair at a desk or table with good lighting and keep your feet flat on the floor. Place something about two-inches thick under the top of the book to angle the book for comfortable reading. Keep the distance from eyes to book about the same distance as that of your forearm. Don't angle the book sideways too much to keep your head straight. Place your left hand on the left page and the right hand on the right page.

2. **Eliminate distractions and improve your concentration.** When reading at home, put away your phone, get away from the television and computer, and find a quiet room. Anything competing with full concentration reduces reading reading comprehension. Stop taking mental vacations during your reading, such as at the end of a page or chapter.

3. **When reading silently, don't pronounce the words quietly or in your head, and don't move your lips.** These *sub-vocalizations* interfere with your understanding of the text. Focus on the meaning of the text, not on saying and hearing the words. Some students find that clenching their teeth or reading with a clean pencil in their mouths helps break the lip movement habit.

4. **Establish a rhythm in your silent reading.** The reading pace should be hurried, but consistent. To pace your reading, put three fingers together and place your hand under the first line on the page. If right-handed, place your index finger under the first letter of the line. If you are left-handed, place your ring finger under the first letter of the line. Now, slide your hand underneath the first line at a comfortable, but hurried pace while reading the words on the line. When the index (or ring) finger reaches the last letter of the first line, quickly slide the hand back to the first letter of the line and drop down to the second line. Continue to read in the same manner, but slow down your pace when you sense that your comprehension has decreased because of difficult text. Use your non-pacing hand to turn the pages of the book.

Pacing with the hand prevents re-reading, skipping lines, and minimizes daydreaming. Gradually shortening the stroke of the hand across the page will help expand your peripheral vision. This is important because reading research tells us that good readers have fewer eye fixations per line. So, focus on the center of the page and use your peripheral vision to view words to the left and right as you are reading.

Guided Practice: Silent Reading Fluency and Reading Habits

Directions: Have students take a baseline one or two-minute silent reading fluency timing, using the following article. Teach the lesson, demonstrating the pacing hand motion and checking to see if students' posture and pacing is as instructed. Then complete a second timing of the same article and compare results. Note: Divide by two to record the Words/Min. for a two-minute timing.

SILENT READING FLUENCY TIMING SHEET

Words/Line (total number of letters in one complete line divided by 5) multiplied by the # of Lines read in one timed minute equals the number Words/Min. (Words per Minute). Words/Line x # of Lines = Words/Min.

Reading Day	Book or Article Title	#	Words/Line	# of Lines	Words/Min.
Monday		1			
		2			
		3			
Tuesday		1			
		2			
		3			
Wednesday		1			
		2			
		3			
Thursday		1			
		2			
		3			
Friday		1			
		2			
		3			
Saturday		1			
		2			
		3			
Sunday		1			
		2			
		3			

Teacher Signature: _____

PRACTICE: Silent Reading Fluency

Directions: Read this article, using the pacing hand. When your teacher says, "Stop," add the number of words you read past the parentheses to that number in the parentheses and record the information as directed on the **Silent Reading Fluency Timing Sheet.**

Cotton

When people look around any room, they will probably see something that is made of cotton. Cotton is one of the most useful plants in the world. Things sold, such as clothes, diapers, cooking oil, cosmetics, soap, candles, detergent, and artificial leather are all made from parts of cotton. There are two main parts of the cotton plant that humans use. These parts are called the hull and the lint. The hulls are used for fuel, fertilizer, and different packing materials (packing peanuts). However, most of the things humans use on a daily basis come from the lint. The lint is used to make fabric. The cotton hulls protect the lint, and the lint is what protects the seed before it sprouts. Cotton grows during the period from spring to the end of fall. (134)

Cotton has had a large impact on the earth's economy and technology since prehistoric times. Scientists believe cotton to be as old as about 3500 years before Christ was born. They believe this because they found a piece of a cotton hull and bits of cotton cloth that proved to be at least that old in the Indus River Valley (India), in Pakistan, and the Nile Valley (Egypt). Cotton was an important reason for the growth of the United States economy in the in the late 1700s and early 1800s, especially in the South. During this period, Eli Whitney invented the cotton gin. This invention was a machine that helped separate the cotton from its hull, rather than doing so by hand. The machine made cotton a very profitable crop, but Whitney failed to profit from his invention. He didn't make a profit, because people stole his invention and made copies of his machine. Another reason why he didn't make a lot of money was that some large cotton plantation owners preferred using free labor (slaves) rather than paying for the machine. (316)

The cotton plant is a generally shrubby plant that varies in size. It is considered a vegetable, although it is not edible. Cotton needs a hot climate. That is why it grew well in the Southern United States, the Middle East, China, and India. The leading cotton producing states in the United States are Texas, California, Mississippi, Arizona, and Louisiana. In fact, the largest cotton farms in the world are located in southern parts of the United States. Cotton takes about 180 days to grow from a seed to a full grown plant that is ready to be picked. Seedlings usually appear on the tenth day. Farmers spend these 180 days preparing the soil, then planting the seeds, then watering the plants. Additionally, farmers spend a lot of time making sure weeds and bugs stay away from the plants. Cotton is picked by both machines and people. (463)

Cotton is certainly one of the most beneficial and fascinating plants. It has played an important role in the world's history, economy, and technology. Cotton is a plant that everybody in the world still depends on to cotton to make clothes, diapers, cooking oil, cosmetics, soap, candles, detergent, and more. Cotton has improve life for everyone and will continue to for years. (525)

Reading Strategy Lesson #14 <u>CCSS.ELA-LITERACY.CCRA.R.10</u>

Focus/Review: Cause and Effect

A cause is something that makes something else happen. It is the reason for the effect. It answers the question, "Why did this happen?" An effect is the result is the cause. It happens because of the cause. It answers the question, "What happened?"

Objective

Students will be able to define *cause and effect* and identify common cause–effect transitions.

Teacher Input

Causes may be actions, events, or what someone says that provokes an effect. An effect is a direct or indirect result or reaction to the cause. The effect, like a cause, can be an action, event, or what someone says in response to that cause.

Sometimes the cause–effect relationship is identified or described right there in a sentence or paragraph. Often, the cause to an effect is stated earlier in the text. Occasionally, the author implies (suggests) the cause of a stated effect. An author may suggest multiple causes, and leave readers the task of deciding.

As there may be multiple causes, there may also be multiple effects. Sometimes the effect or effects may be unintended.

When reading about an action, event, or what someone says that is bound to determine a response, cause a reaction, or lead to a result, predict the possible effects and check to see if your predictions are accurate or not.

We can frequently identify causes and effects by transition words or phrases. Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these cause–effect transition words or phrases signals the relationship between actions (causes) and results (effects):

because, for, therefore, hence, as a result, consequently, as a consequence, due to, thus, so, led to, in that, in view of, owing to, forasmuch as, in as much as, provided that, as long as, if, unless, even if, only if, accordingly, in order to

Guided Practice: Cause and Effect

Directions: Fill in the effects for the following causes, and combine the cause and effect into a sentence.

Example

Cause: A blizzard hit the city.

Effect: All the schools were closed.

Sentence: A blizzard hit the city, so all the schools were closed.

Cause: I planted some sunflower seeds.

Effect: _____

Sentence: _____

Cause: My sister stayed up past midnight.

Effect: _____

Sentence: _____

Cause: Lizzy spilled milk all over the floor.

Effect: _____

Sentence: _____

Cause: David signed up for guitar lessons.

Effect: _____

Sentence: _____

Reading Strategy Worksheet #14

FOCUS: Cause and Effect

A cause is something that makes something else happen. It is the reason for the effect. It answers the question, "Why did this happen?" An effect is the result is the cause. It happens because of the cause. It answers the question, "What happened?"

PRACTICE

Directions: Read the sentences below and [bracket] the cause–effect transitions.

Cause–Effect Transitions: because, for, therefore, hence, as a result, consequently, as a consequence, due to, thus, so, led to, in that, in view of, owing to, forasmuch as, in as much as, provided that, as long as, if, unless, even if, only if, accordingly, in order to

1. As a result, Belinda changed her plans. Thus, the dinner had to be postponed.

2. He also made a meatless sauce, in order to serve to his vegetarian guests.

3. Even if the train arrives early, they still won't make the appointment. Accordingly, they will

have to reschedule. Consequently, the treatment will be delayed.

4. Owing to the frost, each of the plants died. Hence, they had to re-plant as a consequence.

5. Forasmuch as talent is helpful, effort is usually more important.

Directions: Fill in the blanks with the cause–effect transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. The children misbehaved badly. _____, the teacher cancelled recess for one week.

The children had been warned just yesterday; 2. _____, their punishment was more

severe. 3. _____ the teacher's lecture, several children began crying and they all said

they were sorry. 4. _____ this heart-felt apology, the teacher reduced the punishment.

The announcement 5. _____ cheers 6. _____ the kids really love their recess.

WRITE

Directions: Write a three-sentence paragraph, using two cause–effect transitions.

_____

_____

_____

_____

Reading Strategy Lesson #15 <u>CCSS.ELA-LITERACY.CCRA.R.4</u>

Focus/Review: Setting, Mood, and Tone

A short story, novel, play, movie, television drama, or narrative poem begins with the exposition (basic situation). The author may choose to establish the setting (time and place), tone (the author's attitude), and mood (the reader's feelings in response to the tone) at the beginning of a narrative or gradually as the story unfolds.

Objective

Students will be able to define and provide examples of setting, tone, and mood.

Teacher Input

The **setting** includes the time and place of the story. Pay special attention to *when* and *where* words at the beginning of a story. The author may choose to state the time and place or provide the readers with clues to determine the setting themselves.

Knowing the setting will help you visualize and connect to your prior knowledge. For example, a story about the Revolutionary War would allow you to visualize the blue uniforms of the Americans and the red ones of the British. You would also see horses on the battlefield, because cars, trucks, and tanks had not yet been invented.

Often, the author established the **tone** of the story in the setting. The tone is the author's attitude or feelings about the characters, the plot, and the reader. Tone is developed by **word choice, description, and dialogue.**

Examples of Tone: serious, humorous, angry, playful, sarcastic, gloomy, sad, cheerful, suspicious

The **mood** of a story results from the author's tone. The mood is the reader's feelings in response to the tone.

Examples of Mood: nervous, romantic, hopeful, happy, excited, mournful, anxious, curious

Guided Practice: Setting, Mood, and Tone

Directions: Read this short story passage and identify the textual evidence which establishes the setting (the time and place).

The factory whistle blew for quitting time: five o'clock, and not a minute too soon on this dreary January day, far from the cheer of Christmas. The year was 1939. My hometown of Akron, Ohio, was no different than any other midwestern town. Everyone was afraid of everything. Jobs were scarce and the pay was poor. The rumblings and rumors of an upcoming war seemed more real.

Setting Answers: Time is 5:00; January, 1939, close to the outbreak of war. Place is factory in Akron, Ohio; a typical midwestern town

Directions: Read the passage again with the following dialogue. Next, identify the tone (the author's attitude). Find the textual evidence for the tone. First, locate the word choices. Second, identify the sections of description, Finally, cite the sections of dialogue.

"Hey, Jack!" a fellow on my assembly line yelled. "Are you heading for that depressing closet that you call home?

"It's no worse than that garbage bin you live in," I called back. "Got any better ideas?"

Tone Answers: Serious, gloomy, sad, scary; depressing

- **Word Choice:** "dreary," "afraid," "scarce," "poor."
- **Description:** "not a minute too soon," "far from the cheer of Christmas," "rumblings and rumors of an upcoming war"
- **Dialogue:** "depressing closet," "garbage bin"

Directions: Read the expanded passage once again and identify the mood (the reader's feelings in response to the tone). The answers will vary, but must reflect the author's tone.

Tone Answers: Ask the students how the author's tone makes them feel. Remind students that the author intends that the tone will produce a certain mood, so not every answer is correct.

Reading Strategy Worksheet #15

FOCUS: Setting, Tone, and Mood

The setting (time and place), tone (the author's attitude), and mood (the reader's feelings in response to the tone) are usually placed in the beginning of a short story, novel, play, movie, television drama, or narrative poem. However, setting, tone, and mood may develop gradually.

PRACTICE

Directions: Read the first two stanzas of Henry Wadsworth Longfellow's famous narrative poem about Paul Revere. Write the words which show the setting in the space provided.

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-Five:
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry-arch
Of the North-Church-tower, as a signal-light—
One if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

_____

_____

Directions: Both tone and mood involve emotions. Emotions can be categorized as positive, negative, or neutral. Write + for positive; – for negative; and 0 for neutral in the spaces provided.

___1. frustrated ___2. surprised ___3. worried ___4. disappointed ___5. satisfied

___6. relaxed ___7. embarrassed ___8. serious ___9. undecided ___10. contented

WRITE

Directions: Write your own beginning to a story including the setting, tone, and mood.

_____

_____

_____

_____

Reading Strategy Lesson #16 <u>CCSS.ELA-LITERACY.CCRA.R.6</u>

Focus/Review: Point of View

We refer to the way that the author chooses to tell a story, play, poem, or song as the point of view. The point of view shows the relationship between the narrator (storyteller) and the characters.

Objective

Students will be able to define and provide examples of first, second, and third person points of view. Students will also be able to define and provide examples of the third person omniscient (all knowing), limited, and objective points of view.

Teacher Input

Knowing how a story, play, poem, or song is told will help readers recognize how the narrator and characters are limited in what they know and do not know. Following are the different points of view:

First person. The main character tells the story from his or her viewpoint and uses words such as *I, we,* and *me*. The reader only knows what the character knows and senses.
Example: I walked into the hallway, not knowing where it would lead.

Second person. The author includes the reader in the story by using words such as *you* and *your*.
Example: "You are an expert at sorry, And keeping the lines blurry" ("Dear John" by Taylor Swift).

Third person. Stories written in third person provide an outsider's point of view, using words such as *he*, *she*, *they, him, her, them,* and *it*. Authors use three different approaches to tell a third person story: *omniscient (all knowing), limited,* and *objective*.

With the **third person omniscient point of view**, the narrator is included in the story and knows everything about the characters' thoughts and feelings in the past, present, and future.
Example: The children did not know that the zombies waited for them at the end of the tunnel.

With the **third person limited point of view,** the narrator is not included in the story, but tells the reader the thoughts and feelings of one main character.
Example: Marsha and Brad left the house together. Marta wondered if they would return.

With the **third person objective point of view,** the narrator only describes characters' actions and speech, not their thoughts or feelings.
Example: Pedro was in trouble. He said, "Can anyone hear me?" He hung onto a branch, growing out from the edge of the cliff.
      "Hello, who's calling? a voice called out. "Do you need help?"
      Pedro screamed, "Yes! I've fallen off this cliff. I can't hold on much longer."

Directions: Identify each point of view and review its definition. Next, read the passage which demonstrates that point of view. Circle any key words which indicate the point of view.

First Person

I looked up at the huge picture window and saw a curtain of snow falling. I gasped, but it wasn't just me. Everyone in the restaurant gasped. We were amazed at nature's winter display.

Second Person

You never know who your friends are
Until you're in over your head.

Third Person Omniscient

"No one will ever know," she thought to herself. Nancy placed the papers back in the office safe. She looked up and saw David. David smiled. He had a different thought than Nancy. He wanted everyone to know.

Third Person Limited

Howard watched his paper airplane fly through the classroom. Louise knew it was going to land on her desk. "What if the teacher looks up and the plane is on my desk?" she wondered. "I had nothing to do with it, but I might get blamed."

Howard interrupted her thoughts. "Who's throwing paper airplanes?" he shouted.

Third Person Objective

Pete moved his cart into the line. The cashier said, "Paper, plastic, or your own bags?" to the woman pulling the debit card out of her wallet. Pete glanced at the child behind him, just as the child was pocketing a handful of candy bars off the shelf. "Don't snitch on me," the child pleaded.

Reading Strategy Worksheet #16

FOCUS: Point of View

The *point of view* is the way in which a story, play, poem, or song is told. The point of view shows the relationship between the narrator (storyteller) and the characters.

PRACTICE

Points of View

- **First person.** The main character tells the story from his or her viewpoint and uses words such as *I, we,* and *me*. The reader only knows what the character knows and senses.
- **Second person.** The author includes the reader in the story by using words such as *you* and *your*.
- **Third person.** Stories written in third person provide an outsider's point of view, using words such as *he*, *she*, *they, him, her, them,* and *it*.

Directions: Label the point of view for each sentence as first, second, or third in the spaces provided to the left of each number.

_____ 1. You took it out on him and your motives were so clear.

_____ 2. Why I couldn't see how mean she was, I'll never know.

_____ 3. Missy have her money to that boy who had no lunch. She's like that.

_____ 4. He told me, "You have to come." At that point I began to run.

_____ 5. Mark wondered if she would like his gift. He handed it to her and smiled.

_____ 6. You need to find out your place in this world.

WRITE

Directions: Write three sentences in which you demonstrate the first, second, and third person points of view.

_____

_____

_____

_____

_____

_____

Reading Strategy Lesson #17 <u>CCSS.ELA-LITERACY.CCRA.R.3</u>

Focus/Review: Character Roles, Traits, and Development

Recognizing the roles which characters are assigned by an author should shape the reader's expectations and understanding of the characters' motivations and actions. Knowing the techniques which authors use to demonstrate character traits will help careful readers define characters and see how they develop within the story.

Objective

Students will be able to identify the types of character roles and character development. Students will also be able to identify the techniques authors use to demonstrate character traits.

Teacher Input

Following are types of **character roles** found in many stories, plays, poems, movies, and television shows:

- The *protagonist* is the main character who is involved in the primary conflict. Usually, the protagonist is the hero of the story. Often, a protagonist has a character flaw which influences the plot.
- The *antagonist* is the character who opposes the protagonist in the conflict. The antagonist may act as the villain or bad guy in the story.
- A *foil* character may be used to demonstrate a sharp contrast to another character, such as the protagonist, in order to more clearly define the other.
- Minor characters do not play the essential roles in the story.

Character traits (what makes each character unique) are shared through both *direct* and *indirect* characterization: Direct characterization tells the reader about the character traits through description. **Example:** Mr. Tang was patient and focused on the present. Indirect characterization shows the character traits through the plot, dialogue, action, and other characters. **Example:** His tie was perfectly placed, not too short and not too long.

Authors use the STEAL techniques to create interesting characters.

- **S**peech (how and what the characters say in dialogue)
- **T**hought (what the characters think)
- **E**ffect on others (how the characters relate to one another)
- **A**ction (what the characters do and the how they respond to the consequences of their actions)
- **L**ooks (the appearance of the characters)

Authors use different means of **character development.** A *dynamic* character changes significantly throughout the story. The character is complex with multiple traits and learns and grows throughout the story. A *static* character remains the same throughout the narrative. A *flat* character is a simple, minor character with one character trait.

Guided Practice: Character Roles, Traits, and Development

Directions: From the story selection below, use textual evidence to identify the character roles, traits, and development.

The lone cowboy rode his well-groomed horse into town. The town was busy with horses, wagons, and buggies raising up dust on the dirt street. An old woman, wishing to cross the street, stepped back quickly onto the sidewalk as a wagon rushed past. The cowboy jumped off his horse and tied it to the hitching post. He took off the saddlebags and rushed to the old woman.

"Ma'am, may I assist? This street's downright dangerous."

"Why thank you, young man," she replied. "You're new in town. Would you allow me to buy you a cold lemonade?"

"I reckon a quick drink would do me some good," he said. "But if you'd mind waiting on me a few minutes, I do have to get these here saddlebags over to the bank. My trail boss trusted me with all the money from our last cattle drive, and I'm just itching to get rid of that load."

"Oh, I see," said the old woman, thinking quickly. She was poor and desperate. Suddenly, she began to sway back and forth and fainted into his arms.

"Golly!" said the cowboy. He began fanning her face with his ten-gallon hat until her eyes opened. "Are you alright?"

"I think so. But you had best get me out of the sun. Help me into this saloon here and we'll get our lemonades. Don't you worry now. This town is safe under Sheriff Tom James. Your saddlebags will be just fine, and by now the bank is closed for lunch anyway."

Who is the protagonist? What direct and indirect characterization identifies the character traits of this role? Who is the antagonist? What direct and indirect characterization identifies the character traits of this role? Are there minor characters? Who is the dynamic character and why? Who is the static character and why? Is there a flat character.

List the character traits of the cowboy, the old woman, the trail boss, and Sheriff Tom James.

Reading Strategy Worksheet #17

FOCUS: Character Roles, Traits, and Development

Authors use the character roles of *protagonist* (the main hero), *antagonist* (the main "bad guy"), and minor characters. *Dynamic* characters are complex with multiple character traits and changes significantly throughout the story. *Static* characters remain the same throughout the story, and A *flat* characters are simple, minor characters with only one character trait.

Character traits (what makes each character unique) are developed by the author through *direct* and *indirect* characterization: Direct characterization tells the reader about the character traits through description. Indirect characterization shows the character traits through the plot, dialogue, action, and other characters.

PRACTICE

Directions: Write all the letters in the spaces provided that best match the following character descriptions: A. protagonist B. antagonist C. minor character D. dynamic character
E. static character F. flat character G. direct characterization H. indirect characterization

_____ 1. The evil witch shook her broom at the boy and girl, and they ran off.

_____ 2. Sandra won her medal for "uncommon bravery on the battlefield."

_____ 3. Bob learned his lesson the hard way, but he thanked his frenemy, Joe, for making him grow up. Joe shook his head. He hated everything that was good about Joe.

_____ 4. He could always count on his mom to be positive no matter what, but positivity didn't earn John the gold medal. It took failures, depression, and persistence to do that.

_____ 5. All Ben did was whine. No one took him seriously, except for Amanda who often asked him, "What's the matter?" and listened to his troubles.

WRITE

Directions: Write the beginning of a story in which you introduce a protagonist, antagonist, and minor character. Use both direct and indirect characterization to describe their character traits.

_____

_____

_____

_____

_____

_____

Reading Strategy Lesson #18 <u>CCSS.ELA-LITERACY.CCRA.R.2</u>

Focus/Review: Theme, Conflict, Climax, Falling Action, and Resolution

A short story, novel, play, movie, television drama, or narrative poem begins with the exposition (basic situation). The author includes a narrative lead to gain the reader's interest, sets the point of view, and introduces the main characters and their primary conflict (or the problem which will cause the conflict). Throughout the story the author develops the theme, the universal message.

Objective

Students will be able to define theme and identify the four types of conflict. Students will also be able to define the story conflict and resolution.

Teacher Input

The thematic subject is the main idea which the author focuses upon in the story.
Examples: lost love, growing up, facing challenges
The **theme** is the message or lesson about life that the author communicates to the reader about the thematic subject. The theme is usually implied (not stated) and is universal (applies to everyone). An author may share more than one theme.
Examples: Absolute power corrupts absolutely. Even good people have the capacity for evil.

The **conflict** is the key struggle which arises from a basic problem introduced in the exposition (basic situation) and is developed throughout the plot. The conflict may be external or internal.
External Conflict Examples: character vs. character, character vs. nature, character vs. technology, character vs. society, character vs. supernatural, character vs. fate
Internal Conflict Examples: character vs. emotions, character vs. needs or desires, character vs. temptations, character vs. the past. Stories may have both primary and secondary conflicts.

The **climax** is the most exciting part of the story. It is also the turning point of the story in which the interaction of the characters dealing with the primary conflict is at the highest point of interest, intensity, or suspense. The climax is usually included toward the end of the story.

The **falling action** serves as a transition between the climax and the resolution. The author provides details in the falling action to tie up loose ends with the plot and characters and to settle the reader following the intensity of the climax.

The **resolution** follows the falling action and resolves the key conflict or conflicts of the story. It provides a satisfying ending in which the reader discovers what happens to the main characters and how the plot draws to a close.

Directions: Read the fractured fairy tale below, and use textual evidence to identify the theme, conflict, climax, falling action, and resolution.

Goldilocks and the Three Little Bears
a fractured fairy tale

Once upon a time, there was a young girl named Goldilocks. She looked cool on the outside with her long blond dreads, but trust me… she was pure evil on the inside. That girl was all about herself. She was snotty and used to getting her own way. She had her parents wrapped around her little finger.

Goldilocks and her parents lived on the edge of a large dark forest. Goldilocks' parents only had one firm rule: "Never walk into the forest." However, I bet from my description above that you know what that girl did whenever she had a chance… Goldilocks went for walks in the forest. But one time, she lost her sense of direction and got totally lost. No cell reception and no GPS, either. After wandering around for a while, she came upon a house. Of course, Goldilocks didn't hesitate a moment. She walked right in like she owned the place. Fortunately for her, no one was home.

Three bowls of porridge were just sitting on the kitchen table. Porridge is like two-week-old oatmeal. Trust me-you've got to be starving to eat that stuff. But, Goldilocks was hungry. And since there was no McDonalds® in that forest, she decided to taste the porridge from the first bowl.

"This porridge is too hot!" she said out loud. Now, you think she'd keep her mouth shut, because whoever made that porridge must just have left and would return any second, but fortunately for Goldilocks, this is a fairy tale and so the plot doesn't always make much sense.

Anyways, she tasted the porridge from the second bowl and complained, "This porridge is too cold." Finally, she tasted the last bowl of porridge. "Now that porridge is just right," she said, and she wolfed down the whole bowl. Oops, wrong animal for this fairy tale, but she did eat it like an animal. No offense meant to any animals reading this story.

After she'd eaten the porridge, Goldilocks decided that she needed a quick nap. She went into the living room and saw three chairs. She sat down in one, but her feet couldn't touch the floor.

"This chair is too big!" she exclaimed. So she sat in the second chair and moaned, "This chair is still too small! It's like a basic economy airplane seat." Lastly, she checked out the medium-sized chair and said, "Finally. This chair's decent… although a recliner with heat and massage would be better."

Just as she began to relax, the chair broke into a zillion pieces, and Goldilocks wound up on the floor. Why it could hold a medium-size bear, but not a little girl, makes absolutely no sense, but this is a fairy tale, remember? Anyways, by now, completely frustrated and tired, Goldilocks went upstairs to the attic where three beds were waiting. "At least they made their beds," Goldilocks thought as she lay down in the first bed. "Aargh! This is too hard," she said. So she lay in the second bed, but it was too soft. Finally, she lay down in the third bed and it felt just right. Not as good as her own Sleep Number Bed®, but not too bad and Goldilocks fell asleep.

As soon as she went to sleep, the three bears, who owned the house, came home and discovered the unlocked door.

"Who left the door unlocked this time?" asked Papa Bear angrily.

"I don't know, but someone's been eating our porridge," exclaimed Baby Bear. "Mine's all gone!"

"And check out my chair. It's all broken! cried Mama Bear.

Suddenly concerned… Papa Bear grabbed a baseball bat and the bears walked quietly upstairs to the attic. Papa Bear whispers, "Some girl's sleeping in my bed."

Just then, Goldilocks woke up and she saw the three bears. She screamed, jumped out the window, and started running. Of course, the bedroom was upstairs in the attic, so this doesn't make any sense, but this is a…

Papa Bear was upset and unsure how to respond to the burglary. "She's just a little girl," he thought, "but Mama Bear's chair is wrecked, and that girl needs to be taught a lesson!" So Papa Bear reached a decision. "A bear's gotta do what a bear's gotta do," he announced to his family.

Papa Bear followed Goldilocks' tracks through the forest, and they led to the front door of Goldilocks' home.

Now, Goldilocks had run all the way home, unlocked the door and went in to grab a snack. Then she left to go over to a friend's house, leaving the door unlocked.

"Ha! I'll bet my parents are out looking for me," she thought with a little laugh.

At dinner time, Goldilocks came home, but things were much different than when she had left a few hours before.

A police car was parked outside, and there was crime scene yellow tape in front of the open door. She looked inside and saw large bear prints all over the carpet. Goldilocks walked to the side of the house and peered into her bedroom window. Every piece of her bedroom furniture was in ruins–total destruction!

Goldilocks' parents were in the backyard, talking to a police officer. Goldilocks ran crying into her mother's arms. To the best of our knowledge, Goldilocks never went for a walk in the forest again.

Reading Strategy Worksheet #18

FOCUS: Theme, Conflict, Climax, Falling Action, and Resolution

These elements of plot develop from the beginning exposition (basic situation) of a short story, novel, play, movie, television drama, or narrative poem

PRACTICE

Directions: Write the capital letter which best matches the term to the left of each number.

___1. Conflict	A. Universal message or lesson about life
___2. Climax	B. Solves the conflict or conflicts in the story
___3. Falling Action	C. The most exciting part of the story; the turning point
___4. Resolution	D. Ties up the loose ends
___5. Theme	E. The key struggle: external or internal

WRITE

Directions: Label the following theme and plot events where each belongs on the Plot Triangle below. Goldilocks learned to obey her parents and never walked in the woods again. Goldilocks returned home and found all her furniture destroyed. Goldilocks hated her parents' rule. Her parents were talking to a police officer. Rules are made for one's own good.

Climax:

_____

Theme: _____

_____

_____

Falling Action: _____

_____

_____

Conflict: _____

_____

_____

Resolution: _____

_____

_____

Reading Strategy Worksheet Answers

1. How to Identify Main Idea and Determine Importance

PRACTICE

√ Fish can be wonderful pets, but they do require a lot of care.

√ For freshwater fish, their water must be kept fresh.
√ The chemical balance and temperature of the water must be appropriate.

WRITE

Main Idea: Mainly, raccoons can be found in the forest or in towns.
Important Detail: Raccoons are mainly forest animals.
Important Detail: Other raccoons live close to people in towns.

2. How to Identify Fact and Opinion

PRACTICE

1. O
2. O
3. F
4. F
5. O
6. F
7. F
8. O

1. A
2. H
3. G
4. B
5. F
6. C
7. E
8. D

Reading Strategy Worksheet Answers

3. How to Use the PQ RAR Read-Study Method

PRACTICE

Questions will vary.

Q- Re: In Search of Japan and China
Q- Settlement of the "Indies"

Q- Why would King Ferdinand and Queen Isabella fund Columbus' voyage?
A- To bring Indians to God, to establish a grading settlement, and to bring gold and glory to the Kingdom of Spain
Q- What obstacles did Columbus face in his four voyages?
A- Two huge continents were between Spain and India. His settlement of Navidad had been destroyed by the native Indians.

4. How to Segment Text and Summarize

PRACTICE

√ Pythons squeeze their prey to death and swallow the animal whole. Large pythons kill large animals, while small pythons kill small animals.

Main Idea: Pythons squeeze their prey to death and swallow the animal whole.
Important Detail: . Large pythons kill large animals.
Important Detail: Small pythons kill small animals.

PRACTICE

Hunting, poison, and fishing nets have endangered the world population of humpback whales to dangerously low levels. But, since the 1960s, most countries have agreed to ban hunting humpback whales and numbers have increased.

5. How to Connect to Text

PRACTICE

This <u>oasis</u> solves the problem of <u>lack of water</u>.
This reminds me of <u>"Goldilocks and the Three Bears."</u>
This is just like <u>Answers will vary.</u>
I see myself <u>Answers will vary.</u>

Reading Strategy Worksheet Answers

6. How to Re-think Text

PRACTICE

1. A trick-or-treater was terrorizing our neighborhood.
2. Santa's reindeer pawed at the ground, snorted, and looked at the bell tower clock, shaking their heads. Santa was implied.
3. She stared back at him with a disinterested glance that froze him in his tracks.
4. She left.
5. Although later she changed her mind, the teacher had cancelled the students' recess due to poor behavior.
6. The teacher removed her punishment.

7. How to Interpret Text

PRACTICE

1. You got poison oak or poison ivy or poison sumac. 1, 3
2. The cat is angry or scared. 2, 3
3. The teacher wants the class to be quiet. 2, 3
4. A fire is nearby. 2, 3

8. How to Predict Text

PRACTICE

1. The dog will pull the little girl on a chase of the cat. **or** The dog will yank free from the leash and chase the cat.
2. Drivers will stop their cars and chase down the money.
3. The quarterback will complete the pass and the team will win.
4. The child will get a shot.

Reading Strategy Worksheet Answers

9. How to Visualize Text

PRACTICE

1. What a fantastic holiday! The <u>gift wrappings</u> littered the floor and the smell of <u>cinnamon buns</u> <u>cooking</u> in the <u>bright kitchen</u> promised even more fun.

2. She guided my hands into a <u>slimy</u> bowl of what she said was snake guts, but I smelled <u>something like my mother's spaghetti</u>. The <u>gooey</u> taste made me <u>smack</u> my lips over and over.

3. The final <u>school bell</u> startled the children, completing their <u>art collages</u> in the nick of time.

4. I love autumn! Walking on <u>crackly leaves</u>, <u>pumpkins</u> everywhere, and the smell of <u>woodfires</u>.

10. How to Infer Text

Guided Practice

1. Swimming in an ocean
2. A police officer
3. Dusk, twilight, or at sunset
4. Dad is barbecuing.
5. They are playing jump rope or Double Dutch.
6. The child ate too much Halloween candy.
7. She is cutting with Mom's scissors.
8. He made a mistake or embarrassed himself.

PRACTICE

1. They are riding a train.
2. He was giving a haircut.
3. They are playing basketball.
4. The dentist is drilling out a cavity.
5. The dentist is drilling out a cavity.
6. There had been a tornado or hurricane.
7. A jet plane is preparing to take off.
8. The child's father was proud of his or her involvement in the band.

11. How to Determine Author's Purpose

PRACTICE

1. Inform or Explain
2. Entertain
3. Convince
4. Inform or Explain

Inform or Explain: "tigers live mostly in forests"; "they also live in jungles"; "tigers blend into their surroundings because of their stripes"; "tigers must live next to water"; "tigers seek it out."

Entertain: "Once upon a time in a land far away"; "a large dark forest."

Convince: "should not include commercials"; "Commercials are designed to persuade."

12. Paired Close Reading

PRACTICE

Answers depend upon text.

13. Silent Reading Fluency and Reading Habits

PRACTICE

Completed SILENT READING FLUENCY TIMING SHEET with teacher signature.

Reading Strategy Worksheet Answers

14. Cause and Effect

Guided Practice: Cause and Effect

Effect: A sunflower tree (bush) grew.
Effect: She was tired the next day. or She couldn't sleep.
Effect: Lizzy had to clean (mop) it up. or The cat licked it up.
Effect: David learned to play guitar.

PRACTICE

1. [As a result,] Belinda changed her plans. [Thus,] the dinner had to be postponed.

2. He [also] made a meatless sauce, [in order to] serve to his vegetarian guests.

3. [Even if] the train arrives early, they still won't make the appointment. [Accordingly,] they

will have to reschedule. [Consequently,] the treatment will be delayed.

4. [Owing to] the frost, each of the plants died. [Hence,] they had to re-plant as a [consequence.]

5. [Forasmuch as] talent is helpful, effort is usually more important.

1. so, as a result, thus, consequently, hence, therefore, etc.
2. so, as a result, thus, consequently, hence, therefore, etc.
3. Because of, As a result of, Due to, As a consequence of, After, etc.
4. Because of, As a result of, Due to, As a consequence of, After, etc.
5. led to
6. because, in as much as

15. Setting, Mood, and Tone

PRACTICE

"midnight"; "eighteenth of April, in Seventy-Five"; "land or sea"; "the town"; "to-night"; "belfry-arch"; "North-Church-tower"; "land"; "sea"; "opposite shore"; "Middlesex village and farm."

1. -   2. 0   3. -   4. -   5. +
6. +   7. -   8. 0   9. 0   10. +

Reading Strategy Worksheet Answers

16. Point of View

PRACTICE

1. second
2. first
3. third
4. first
5. third
6. second

17. Character Roles, Traits, and Development

PRACTICE

1. B, E, G, H
2. A, D, H
3. A, B, D, E, H
4. A, D, E, H
5. C, F, H

18. Theme, Conflict, Climax, Falling Action, and Resolution

PRACTICE

1. E
2. C
3. D
4. B
5. A

Conflict: Goldilocks hated her parents' rule.
Theme: Rules are made for one's own good.
Climax: Goldilocks returned home and found all her furniture destroyed.
Falling Action: Her parents were talking to a police officer.
Resolution: Goldilocks learned to obey her parents and never walked in the woods again.