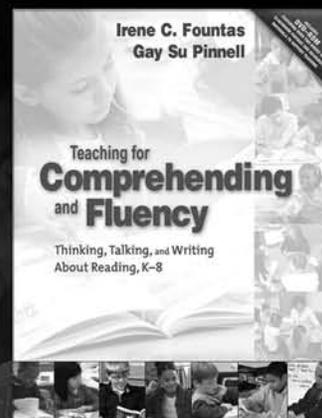


**PROFESSIONAL  
DEVELOPMENT  
PROGRAM**

**INDIVIDUAL STUDY**

**GROUP STUDY**

*(20 Sessions)*



*Irene C. Fountas*  
*Gay Su Pinnell*

# TEACHING GUIDE

for *Teaching for Comprehending and Fluency: Thinking, Talking, and Writing About Reading, K-8*

## **PART I: Teaching Guide** 2

Introduction and Conceptual Framework	2	Sample Schedule	9
Working with Adult Learners	3	Description of Sessions	15
Suggestions for Providing Professional Development	3		

## **PART II: A Guide for Using the TCF DVD** 36

Whole-Group Teaching	36	Individual Teaching	38
Small-Group Teaching	37		

## **PART III: Resource Materials** 41

Resources, Reading Records and Commentary	42	Forms	66
• Jackie's Letter		• Lesson Plan for Interactive Read-Aloud	
• Reader's Notebook Page		• Lesson Plan for Writing About Reading	
• Brian's Reading of <i>The Ladybug and the Cricket</i> (LEVEL A)		• Plan for Reading Workshop Minilesson	
• Luke's Reading of <i>Look at Me</i> (LEVEL A)			
• Liz's Reading of <i>My New Truck</i> (LEVEL B)			
• Michael's Reading of <i>The Lazy Pig</i> (LEVEL C)			
• Sheila's Reading of <i>Catch That Frog</i> (LEVEL E)			
• James's Reading of <i>Lucky Goes to Dog School</i> (LEVEL E)			
• Tessie's Reading of <i>Chicken Pox</i> (LEVEL H)			
• Charles's Reading of <i>Florence Griffith Joyner</i> (LEVEL K)			
• Forrest's Reading of <i>New Clues About Dinosaurs</i>			

## **TEACHING GUIDES**

for *Teaching for Comprehending and Fluency*

*Teaching for Comprehending and Fluency: Thinking, Talking, and Writing About Reading, K-8* is an excellent basis for a college or university course or a professional development program. We have created detailed teaching guides for:

1. A **one-semester** college or university course for **preservice teachers**.
2. A **one-quarter** college or university course for **preservice teachers**.
3. A **one-semester graduate-level** course in a **master's degree program**.
4. A **one-quarter graduate-level** course in a **master's degree program**.
5. A **district-based professional development program** or **study group**.

Copies of the teaching guides and resource section may be downloaded by clicking on the appropriate link.

©2006 by Irene Fountas and Gay Su Pinnell. All rights reserved. Permission is hereby granted to duplicate this material for classroom use and not for resale. The material may not be modified in any way except for the course syllabus which may be adapted as needed for individual classes.

# TEACHING GUIDE

## INTRODUCTION AND CONCEPTUAL FRAMEWORK

We wrote *Teaching for Comprehending and Fluency (TCF)* to help teachers and prospective teachers recognize language and literacy learning along a continuum of development from the time children enter kindergarten until they finish elementary/middle school. The book describes a process of continual change and expansion as students engage with texts and benefit from instruction year after year and as teachers support students by engaging them in *thinking, talking, and writing* about reading.

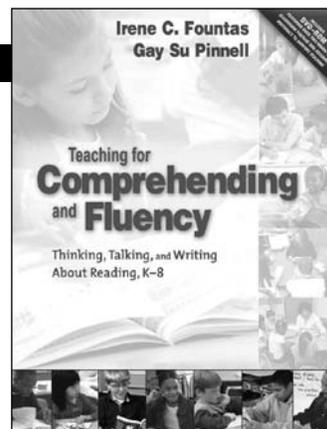
The book's title emphasizes *comprehending*, an active process, and *fluency*, the ease that is essential if one is to understand and enjoy what one reads. Since readers are always actively working to construct meaning, comprehending is an ongoing *process* rather than the *product* of reading. Readers apply many complex and interrelated systems of strategic actions in order to comprehend written language—not as single, disparate cognitive actions but simultaneously, as thinking. Throughout the text, we emphasize how we can support students' active processing as we work with them before, during, and after reading as well as in other instructional contexts. As teachers, we need deep understandings of readers, texts, and teaching. Graduate and undergraduate students begin to identify and understand these complex processes as they observe children's reading behaviors in detail and look for evidence of thinking.

*TCF* begins with three portraits of readers, one in kindergarten, one in grade four, and one in grade eight. These portraits illustrate the continuum of

learning about which elementary/middle school teachers must be knowledgeable, always remembering that within each grade level there is a range of achievement levels that spans several years of literacy development.

Section I explores the dynamics of the reading process. The goal is to help teachers learn to analyze student reading behaviors using their knowledge of the systems of strategic actions that readers develop over time. Integral to achieving this goal is learning to closely observe and assess student reading performance. Section II examines texts. Effective teachers know how to analyze texts to determine the specific challenges and opportunities to learn they present for the students who read them. Fiction and nonfiction texts make very specific demands on readers, requiring them to use processing strategies. In order to provide effective reading instruction, teachers must be able to match books to readers so that they are not too easy or too difficult but offer just enough challenge to help readers learn more. Teachers also need to understand the variety, quality, and quantity of texts necessary to effectively implement a comprehensive literacy program that includes daily interactive read-aloud, literature discussion, guided reading, independent reading, and writing about reading.

Section III, the longest section, focuses on instruction. The goal is to help teachers understand the very specific instructional procedures that will support children from kindergarten through grade eight. Effective teachers work to demonstrate and support systems of strategic actions, as well as fluency and vocabulary, *across many instructional contexts*; within each setting, we are always describing how to



help students understand and efficiently process texts. When reading and discussing each of the chapters in Section III, it is useful to refer back to material in Sections I and II, so that the practical teaching procedures have a foundation in theory. In other words, another of our goals for the readers of *TCF* is that they will know the “whys” of what they are doing in classrooms to help children. Another specific goal is to help teachers understand effective ways of working with English language learners

## WORKING WITH ADULT LEARNERS

In whatever instructional context you use *TCF* as a text, some general principles apply:

1. ***Learners need to engage in literacy processes in order to understand them.*** Adults have a big advantage in teaching children to read—they have years of experience as proficient readers. Teachers who are learning about ways of working with students will find it helpful to read, discuss, and write about a variety of interesting texts. Reflecting on their own processing will help them build their understanding of the complex systems of strategic actions that children must build over time.
2. ***Learners need to analyze examples to understand theoretical principles.*** Nothing is as helpful to teachers as habitually observing and analyzing their students’ reading behaviors. In effective classrooms, assessment is an integral part of instruction; teachers are constantly recording and making decisions based on children’s behavior. Through close observation, they can gather behavioral evidence of processing; analysis can help them think deeply about specific processes and make decisions about instruction. Providing many opportunities to observe and analyze creates “noticing” teachers who can make informed teaching decisions “on the run.”
3. ***Learners need to understand a continuum of development across time.*** Literacy learning is dynamic and depends on instruction and on opportunities to process increasingly complex texts. It is essential

that teachers understand a continuum of development, not only because they may teach at various grade levels but also because within any one classroom there will be a range of reading levels. Teachers who understand characteristics of readers along a continuum of development can more accurately assess children’s current strengths, determine what they need to know next, and recognize behavioral evidence of progress. For each of the instructional contexts within a comprehensive literacy program, teachers must adjust their instruction based on their students’ experience and reading ability at that point.

4. ***Learners need to develop a lens for teaching systems of strategic actions across instructional contexts.*** Teaching for comprehending and fluency is not accomplished in a single series of lessons or in isolated instructional contexts. Reading involves complex thinking about texts, which can be fostered in almost every instructional activity in the classroom. Effective teachers are always working to help their students develop these complex systems of strategic actions across contexts. They always keep strategic actions in mind—when discussing books during interactive read-aloud or literature discussion, in guided reading, and in explicit reading minilessons.

## SUGGESTIONS FOR PLANNING PROFESSIONAL DEVELOPMENT

These general suggestions for professional development come from the many staff developers and literacy coaches with whom we have worked.

### *Characteristics of an Effective Meeting Place*

It is sometimes difficult to find a meeting place that works well for you and your colleagues. Teachers usually prefer to meet at their own schools, and if a suitable room is available, that may be the best solution. One drawback to meeting in the school is that it is very tempting for participants to linger in their classrooms and thus arrive late. You can forestall this problem by *always* beginning on time. Avoid long “chat” times with snacks at the beginning of the session.

However, if the school is crowded and meeting areas are unsuitable, you may want to find another place. Most staff developers look for a place with the following characteristics:

- A light and airy atmosphere.
- A pleasant setting with comfortable chairs and movable furniture.
- Light refreshments (especially important if the meeting is held after school).
- Open space so that participants can sit in a circle instead of in rows.
- Flexible space that will accommodate different instructional groupings—whole group, small groups, pairs, individuals.
- Enough tables for small groups to work separately.
- Ample wall space on which to display children's work and other learning materials.
- Storage space for artifacts and materials.
- Permanent, protected space to hold a professional library and resource materials.
- Place to display and store children's books so that they are available for discussion.
- Materials to facilitate discussion such as easels, chart paper and markers, a whiteboard, an overhead projector and screen, a video player.
- Electronic and mechanical equipment that has been tested and is in good working order.
- Audio- and videotapes cued-up and ready to be played.

### *Using Time*

There is never enough time to implement high-quality professional development. Most staff developers have two choices: (1) released time (a day or part of a day) when substitutes cover the classrooms; and (2) after-school sessions. It is rare to have entire days for professional development, so sessions are usually no longer than two or three hours. Much released time (that created by an early dismissal, for example) amounts to an hour or less. Here are some things to consider:

- What activities will fit into the time available? (Remember that you need depth rather than superficial coverage.)
- How many of these sessions will you need for teachers

to become familiar with this pedagogical standard, concept, or technique and learn how to adjust their teaching to meet it?

### *Group Composition*

There are many different kinds of groups—grade-level groups, cross-grade-level, interest—and any of these configurations can be effective.

If you work with one grade level at a time, each group will be more focused, but it will take more of your own time to facilitate each group. And you will lose the perspective of development over time.

If possible, keep groups small. A group of up to twenty usually works well. Over time, the group members will become a learning community who support one another and feel free to bring up their questions and problems.

### *Reading*

A general rule of thumb when you are working with practicing teachers is to avoid long reading assignments. Many participants will find it difficult to complete them and then may avoid talking in or even coming to sessions.

Nevertheless, it is frequently necessary to acquire new information by reading. Many staff developers use the following approach:

1. Regularly make short, focused reading assignments that, if necessary, can be read at lunch on the day of the session.
2. Always either precede these assignments with a preview or follow them with some discussion of or reference to them during the next session.
3. "Jigsaw" read and discuss important material in class. (Here's how it works: Participants, in small groups, are each assigned a section. After reading for about five minutes, they take turns telling one another what they've learned, attending closely to the text.) Jigsaw reading helps participants cover more material and allows them to raise questions. They can reread on their own anything they're confused by.
4. Refer to the text throughout the sessions as participants work with student products or view recorded teaching. They will then feel comfortable using the text as a reference when they encounter problems in practice.

5. Avoid handouts, whether from the text or other sources. Too much paper can simply overwhelm everyone.

### ***Assignments for Classroom Work***

There is no point to professional development if teachers do not try out new approaches or deepen their understanding of what they are already doing. They expect to become more effective teachers as a result of the time they are committing. For that to happen, they must implement new practice and reflect on the experience.

You'll want to look closely at the curriculum, the time constraints, and the schedules of teachers in your group.

- What will be feasible for them to implement?
- At what pace can they put new practice into operation?
- Are they already engaged in some of the practices you are studying? If so, what else do they need to learn about them?

Classroom assignments should be doable rather than overwhelming. If you assign a classroom task (such as implementing interactive read-aloud with an "opening") be sure to discuss it at the next session. If teachers do not have the opportunity to share their experiences, they will be less likely to accomplish the tasks. Following up on these assignments communicates respect for their work.

### ***Making Effective Presentations***

When you are working with a group of teachers in a school, the number-one rule for presentations is *keep it short!* You may need to present some new material (and larger groups may require more such presentations), but as quickly as you can, get everyone actively involved. Most effective presenters follow these guidelines:

- Design presentations with the audience in mind.
- Have materials and ideas organized so that the presentation goes forward smoothly and quickly with no wasted time.
- Be sure that all visual materials are clear and readable.
- Keep presentations as short as possible, and interperse interaction and discussion.

- If participants need information that, for efficiency, must be presented rather than discovered through inquiry, be honest about it: tell them how long it will take, then invite interaction.
- Remember that PowerPoint presentations can be too wordy and too long. Participants will try to copy every word on the screen and that makes it difficult to move along. Don't flash too many slides. Keep it simple!
- Be sure that your slides or transparencies have print that is large enough for participants to read; if you have a page of small print, just use it for your own notes rather than putting it up on the screen.
- Be relaxed and conversational.
- Use humor when possible but avoid being flippant. In other words, it's always all right to laugh at yourself but not at someone else.
- Try to communicate that you are talking *with* your listeners, not *at* them.
- As much as possible, use your own examples from real classrooms rather than hypothetical situations, sets of directions, or lists of "shoulds."
- Don't overuse quotes or long lists of theoretical ideas without concrete examples.
- Be sure that your information is up to date.

### ***Using Recorded Examples of Teaching***

Many staff developers like to use examples of real teaching. These can be very effective. A drawback is that people tend to imitate the examples they see, and it is certainly true that no one lesson is "perfect." Teachers need to see quite a few examples and accept that they need to think carefully about each. Films of lessons should be approached as *inquiry* rather than *imitation*.

You'll want the first examples you show of a new teaching approach to be reasonably clear and relatively free of distracting "noise." Over time, your group will become more analytic, using sample lessons to spark conversation.

Recorded examples should be short—ten or fifteen minutes. Watching a video or DVD is not the same as watching live teaching. The images are flat; you see only through the eye of the camera. The quality of the sound and the filming is also very important.

**Options for Working with Recorded Examples**

BEFORE	DURING	AFTER
<ul style="list-style-type: none"> <li>▫ Provide a context, including information on students and the purpose and focus of the lesson.</li> <li>▫ Examine artifacts that are relevant to the lesson (student writing samples, running records, etc.).</li> <li>▫ Make hypotheses about what you will see these students doing.</li> <li>▫ Focus the observation on a particular aspect of teaching—procedures, student response, teacher’s skill in various areas.</li> </ul>	<ul style="list-style-type: none"> <li>▫ Make sure that all members of the group can see and hear.</li> <li>▫ Ask participants to watch the tape, taking notes in response to the focus questions.</li> <li>▫ If appropriate, stop the tape at planned intervals for discussion.</li> <li>▫ Allot the appropriate length of time, ideally no more than twenty minutes.</li> </ul>	<ul style="list-style-type: none"> <li>▫ Invite open responses by asking participants simply to describe—not judge—what they see.</li> <li>▫ Focus discussion by asking participants to talk about student behavior, teacher behavior, and teacher skills (use of materials, for example).</li> <li>▫ Ask participants to talk in pairs or small groups, focusing on specific aspects of the lesson.</li> <li>▫ Involve participants in deeper and more extended analysis of the lesson as they gain experience.</li> <li>▫ Wrap up the session by asking participants to summarize their descriptions and what they have learned.</li> </ul>

**Helping Participants Realize Their Accomplishments**

A group of busy teachers who take on a long course of study face a further challenge in managing their time. While you do not want to have so much “social” time that it detracts from learning, you do want to create a positive atmosphere and, ultimately, help people feel rewarded for the effort they are investing. Effective staff developers:

- Remain aware of the difficulty of taking on new ideas and approaches.
- Make positive, sincere, and truthful comments on beginning steps.
- Compliment self-awareness on the part of participants.
- Ask for feedback on their tone of voice or demeanor when interacting with participants.
- Are clear about expectations without being authoritarian.
- Provide rationales for trying new approaches rather than evoking authority (such as central administration).
- Are on a first-name basis with everyone.

- Periodically ask participants to think about what they have accomplished.
- Establish some milestones (such as completing the leveled book collection or holding reading groups for all children) and celebrate them.
- Make sure that rewards (recognizing a contribution or displaying an example) are evenly bestowed.
- Plan celebrations at key points and at the end of the course and invite authority figures to attend.
- Create a visible way to recognize participants’ accomplishments such as certificates or pins.

**PEDAGOGICAL APPROACHES TO TEACHING ADULTS**

Practicing teachers will be highly engaged when they bring in examples from their own classrooms, and this practice will help them deepen their knowledge of theoretical ideas. For any group of adult learners, you will want to use a variety of the approaches that follow to keep the course interesting, make learning active, and deepen understanding.

**Approaches to Use in Courses for Adult Learners**

PRACTICE	DESCRIPTION	VALUE AND USE
<b>Present and discuss</b>	Formal/informal presentation of information with an invitation to ask questions, make comments, and discuss	<ul style="list-style-type: none"> <li>▫ Is an efficient way to provide important information to participants</li> <li>▫ Gives participants a chance to ask specific questions</li> <li>▫ Prompts discussion of important concepts</li> </ul>
<b>Demonstrate (live or on video) and discuss</b>	A live or videotaped lesson that illustrates how a teacher would implement a particular practice	<ul style="list-style-type: none"> <li>▫ Offers participants a concrete example of teaching practice</li> <li>▫ Usually provides several examples of a teaching practice so that participants can generalize routines across lessons</li> <li>▫ Enables analysis of how teacher behavior supports learning</li> </ul>
<b>Analyze and discuss children's behavior based on artifacts or on taped or live observation</b>	Small-group or individual analysis of children's reading and writing behavior that has been observed live, captured on videotape, or presented in the form of artifacts (pieces of writing, running records, reading observations)	<ul style="list-style-type: none"> <li>▫ Engages participants in the inquiry process</li> <li>▫ Makes theoretical ideas come alive</li> <li>▫ Helps participants become good observers</li> <li>▫ Helps participants build the concept of a continuum of development</li> <li>▫ Builds a habit of close observation to inform teaching</li> </ul>
<b>Engage in literacy processes, reflect, and discuss</b>	Engaging in reading and writing not as "teachers" but as learners and then reflecting on the process with others	<ul style="list-style-type: none"> <li>▫ Engages participants in the inquiry process</li> <li>▫ Helps participants deeply understand literacy processes</li> <li>▫ Helps participants draw on their implicit understanding of reading and writing</li> <li>▫ Puts individuals in a situation to learn from others</li> </ul>
<b>Simulate, reflect, and discuss</b>	"Acting out" specific teaching practices in pairs or small groups	<ul style="list-style-type: none"> <li>▫ Offers a way to enact teacher practices before trying them with children</li> <li>▫ Gives participants a chance to give one another support, advice, and feedback</li> </ul>
<b>Co-study text and discuss</b>	Studying and discussing specifically assigned sections of a text in pairs or small groups	<ul style="list-style-type: none"> <li>▫ Makes "covering" written material more enjoyable</li> <li>▫ Makes the material easier to understand</li> <li>▫ Puts individuals in a situation where they can learn from others</li> <li>▫ Helps participants develop deeper understanding of concepts in the text</li> </ul>

This professional development program is designed to make the most of teachers' time while supporting them as they explore new ideas and instructional approaches. It avoids long reading assignments prior to sessions; instead, participants look at several key sections or charts as a way of introducing the concepts. Then they examine many sections of the text together and bring in their own observations of students and students' work so that they can apply the ideas in the text in a very practical way.

### Main Elements

- Converse with colleagues about key ideas and approaches to reading instruction.
- Actively examine children's reading and writing behavior.
- Apply concepts and ideas to work in the classroom.
- Analyze one's own teaching.
- Build on and extend the concepts in *Guided Reading: Good First Teaching for All Students* (Fountas and Pinnell, 1994) and *Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy* (Fountas and Pinnell, 2003).

### Objectives

- Assess and analyze children's reading behavior in order to hypothesize about their reading abilities.
- Make instructional decisions based on reading behavior.
- Analyze texts for challenges and opportunities to learn.
- Use a gradient of text to match books to readers along a continuum of development
- Understand twelve systems of integrated strategic actions for effectively processing texts.
- Identify the strong connections between reading, writing, and oral language in all instructional contexts.
- Implement interactive read-alouds with intentional conversation to help students extend their thinking about texts.
- Understand and use the power of written response to help students expand their understanding of texts.

- Understand the components of reading workshop (minilesson, independent reading, and sharing) as ways to teach for comprehending.
- Understand small-group guided reading instruction as a way to develop reading comprehension and fluency.
- Understand the potential of literature discussion for expanding comprehension.
- Identify and use a variety of methods for teaching reading fluency.
- Meet the needs of English language learners in various language/literacy contexts.

### Options

1. **Group study** A group of teachers at a particular grade level or several grade levels can use this guide to support discussion, selecting the sessions that interest them or beginning with the first session and continuing as time permits. *TCF* supports cross-grade-level learning. There are examples at many levels within each chapter. Also, there are many charts that show development over time. Teachers working to create a community of learners over time need to be aware of a continuum of development. We recommend that groups have access to our book *A Continuum of Literacy Learning, K-8: A Guide for Teaching* (Heinemann).
2. **Professional development** A school- or district-based staff developer can use this guide to provide a series of sessions over an extended period. We suggest twenty two-hour sessions that can be presented in a number of ways:
  - Weekly over one academic year.
  - Bimonthly over approximately two academic years.
  - Weekly or bimonthly followed by in-class coaching related to the ideas and approaches discussed.
  - A combination of whole-day, half-day, and after-school sessions. (Three two-hour sessions can be addressed in a day.)
3. **Individual study** An individual teacher can structure his or her learning by following the guide and implementing the book's practices in the classroom.

## SAMPLE SCHEDULE

A tentative professional development schedule is presented. Many of the activities are drawn from the Suggestions for Professional Development at the end of each chapter in *TCF*. This plan is flexible. Feel free to choose among the suggested activities and

rearrange the sessions. We begin with systems of strategic actions because understanding how readers think is the foundation of the text, but there are other possible starting points.

### Tentative Schedule

SESSION	READING	ACTIVITIES	PREPARATION FOR NEXT MEETING
1	<p><b>Chapter 1</b>, Understanding Readers, Texts, and Teaching</p> <ul style="list-style-type: none"> <li>▫ Figure 1-4, page 10, Engaging with Texts</li> </ul> <p><b>Chapter 2</b>, Helping Students Build a System for Processing a Variety of Texts</p> <ul style="list-style-type: none"> <li>▫ Pages 17–25, Visible and Invisible Information</li> </ul>	<ul style="list-style-type: none"> <li>▫ Read and discuss Figure 1-1, page 4</li> <li>▫ Define <i>processing</i></li> <li>▫ Examine and discuss Figure 1-3, page 8</li> <li>▫ Use Figures 2-4 (p. 17) and 2-5 (p. 18) to understand visible and invisible information</li> <li>▫ Discuss Henry's running record (<i>Peaches the Pig</i>)</li> <li>▫ Listen to James M.'s and Nyazia's reading on the DVD and look at the records of their processing</li> <li>▫ Examine four key concepts (pp. 29–31)</li> </ul>	<ol style="list-style-type: none"> <li>1. Bring in a text that you have read aloud</li> <li>2. Bring in a text you have used for instruction</li> </ol>
2	<p><b>Chapter 3</b>, Reading Is Thinking: Within, Beyond, and About the Text</p> <ul style="list-style-type: none"> <li>▫ Figure 3-1, page 33</li> <li>▫ Pages 41–43, Systems of Strategic Actions</li> </ul>	<ul style="list-style-type: none"> <li>▫ Reflect on processing</li> <li>▫ Jigsaw read Chapter 4, pages 45–50, and Chapter 5, pages 53–60, Systems of Strategic Actions</li> <li>▫ Compare charts with systems of strategic actions</li> <li>▫ In pairs or small groups, examine the texts each participant brought in: what will these texts demand in terms of processing?</li> <li>▫ Listen to Sheila's and Francesca's reading on the DVD; make notes and then use Figure 4-8, page 51, to categorize comments</li> <li>▫ Listen to/analyze Forrest's reading on the DVD</li> </ul>	<ol style="list-style-type: none"> <li>1. Analyze the reading behavior of one child and bring it in</li> <li>2. Have an individual reading conference with one child</li> </ol>
3	<p><b>Chapter 15</b>, Engaging Readers in Thinking and Talking about Texts Through Interactive Read-Aloud</p> <ul style="list-style-type: none"> <li>▫ Pages 219–22, Interactive Read-Aloud</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share analysis of children's reading behavior and discuss in relation to systems of strategic actions</li> <li>▫ Examine a set of good fiction and nonfiction texts that might be used for read-aloud at the grade levels of interest</li> <li>▫ For each, think about the demands on the listener to process the text</li> <li>▫ Walk through charts on pp. 242–43 and discuss the idea of the development of shared language</li> </ul>	<ol style="list-style-type: none"> <li>1. Conduct an interactive read-aloud session with your students</li> <li>2. Jot down vocabulary terms you used and bring in to share</li> </ol>

**Tentative Schedule (cont.)**

SESSION	READING	ACTIVITIES	PREPARATION FOR NEXT MEETING
3 (cont.)		<ul style="list-style-type: none"> <li>▫ In grade-level groups, look at the continuum in Figure 16-8 (pp. 246–49) and discuss the terminology used at the grade level</li> <li>▫ View and discuss the read-louds <i>Short Cut</i> and <i>A Day's Work</i> on the DVD</li> </ul>	
4	<p><b>Chapter 17</b>, Planning for Interactive Read-Aloud and Literature Study Across the Grades</p> <ul style="list-style-type: none"> <li>▫ Pages 263, 265, 268, Intentional Conversation and Planning for the Year</li> </ul>	<ul style="list-style-type: none"> <li>▫ Look at Figures 17-2, 17-3, and 17-4 (pp. 254–59) and Figure 17-5 (pp. 266–67) to understand text sets</li> <li>▫ Discuss intentional conversation (p. 263)</li> <li>▫ In grade-level groups, using the collection of books, put together two or three “text sets”</li> <li>▫ Using these books and the list on the DVD, create a draft plan for the year</li> </ul>	<ol style="list-style-type: none"> <li>1. Bring books that might fit into the year-long plan for interactive read-aloud</li> <li>2. Begin daily reading aloud using intentional conversation</li> </ol>
5	<p><b>Chapter 22</b>, Maximizing Independent Reading</p> <ul style="list-style-type: none"> <li>▫ Pages 334–39, Independent Reading</li> <li>▫ Figure 22-2 (p. 333), Limited Time Periods</li> <li>▫ Figure 22-15 (pp. 342–43), Reading Conference with Jason</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share what participants have accomplished in terms of year-long planning</li> <li>▫ Go through the components of the reading workshop and invite participants to discuss the instructional support for independent reading</li> <li>▫ Discuss the sections of the reader's notebook (pp. 340–42) and list information you can learn about the reader from each section</li> <li>▫ If needed, look at the suggestions for limited time periods (p. 333)</li> <li>▫ Read and discuss Ms. W.'s reading conference with Jason</li> <li>▫ View/discuss the two DVD reading conferences</li> <li>▫ Look at the sample book talks (pp. 338–39); view/discuss one of the examples on the DVD</li> </ul>	<ol style="list-style-type: none"> <li>1. Have a reading conference with a child</li> <li>2. Audio- or videotape about five minutes of the conference</li> <li>3. Bring the recording and or detailed transcript notes to the next session to share and discuss</li> </ol>
6	<p><b>Chapter 23</b>, Designing Minilessons to Support Thinking About Texts in a Reading Workshop</p> <ul style="list-style-type: none"> <li>▫ Pages 353–54, Six Key Ideas</li> <li>▫ Figures 23-1 and 23-2 (pp. 355–59)</li> </ul>	<ul style="list-style-type: none"> <li>▫ In threes or fours, share conferences and discuss “conversational moves” that supported the child</li> <li>▫ Discuss the six key ideas as background for thinking about minilessons</li> <li>▫ Look through Figure 23-1 (pp. 355–57), contrasting interactive read-aloud and minilessons</li> <li>• Look through Figure 23-2 (pp. 357–59); work on planning minilessons</li> </ul>	<ol style="list-style-type: none"> <li>1. Continue reading aloud and prompting discussion</li> <li>2. Continue independent reading, helping readers choose books and providing procedural minilessons (consult Chapter 22)</li> <li>3. Present two book talks and bring the books to the next session</li> </ol>
7	<p><b>Chapter 23</b>, Designing Minilessons to Support Thinking About Texts in a Reading Workshop</p>	<ul style="list-style-type: none"> <li>• Share book talks</li> <li>• Using the charts on pages 357–72 (Figures 23-2 through 23-14), plan one minilesson to implement</li> </ul>	<ol style="list-style-type: none"> <li>1. Either teach children to write letters or present a minilesson to improve letters (consult pp. 450–57)</li> </ol>

**Tentative Schedule (cont.)**

SESSION	READING	ACTIVITIES	PREPARATION FOR NEXT MEETING
7 (cont.)	<ul style="list-style-type: none"> <li>▫ Pages 360–72, Minilessons</li> </ul>	<ul style="list-style-type: none"> <li>▫ In pairs, read and discuss the letters between Maddie and Ms. Won (Fig. 22-17, pp. 346–48)</li> <li>▫ View and discuss the two minilessons on the DVD</li> </ul>	<ol style="list-style-type: none"> <li>2. Present another minilesson on strategies and skills or craft</li> <li>3. Bring in two children's letters to share</li> </ol>
8	<p><b>Chapter 12</b>, Using a Gradient of Text to Match Books to Readers</p> <ul style="list-style-type: none"> <li>▫ Pages 152–56, What Is a Gradient? When Does It Matter? When Doesn't It Matter?</li> <li>▫ Figure 12-6 (p. 160), Factors Related to Text Difficulty</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share experiences in implementing reading workshop—minilessons, independent reading, and sharing</li> <li>▫ Share letters and reexamine ways to improve letters (pp. 452–56)</li> <li>▫ Hold a clarifying discussion on what a gradient is and what it is not (use Figs. 12-1 and 12-2)</li> <li>▫ Take one text and demonstrate analysis using the ten text factors</li> <li>▫ Examine texts at several levels, noticing characteristics and demands at successive levels</li> </ul>	<ol style="list-style-type: none"> <li>1. Continue reading workshop and conferring with children</li> </ol>
9	<p><b>Chapter 24</b>, Using Guided Reading to Teach for Comprehending and Fluency</p> <ul style="list-style-type: none"> <li>▫ Pages 374–82, Structure of Guided Reading</li> <li>▫ Chapter 8, pages 95–101, systematic assessment as appropriate to grade level</li> <li>▫ Figure 24-5 (pp. 380–81), Prompting Readers to Monitor, Correct, and Construct Meaning During Reading</li> </ul>	<ul style="list-style-type: none"> <li>▫ Review ways of assessing children during individual conferences as preparation for grouping</li> <li>▫ Jigsaw read and discuss the structure of guided reading (pp. 374–82).</li> <li>▫ Review systematic assessment appropriate to grade level</li> <li>▫ Look at the scripts of guided reading lessons (pp. 383–98), as appropriate to grade level</li> <li>▫ Discuss active teaching and prompting during reading; use the example in Fig. 24-12, p. 390</li> <li>▫ View and discuss the <i>Sally and the Sparrows</i> guided reading lesson on the DVD</li> <li>▫ View and discuss the <i>Seedfolks</i> guided reading lesson on the DVD</li> <li>▫ Look at the evidence of thinking within, beyond, and about the text (analyzed in Figure 24-17, p. 397)</li> </ul>	<ol style="list-style-type: none"> <li>1. Continue minilessons in reading workshop</li> <li>2. Hold individual conferences and assess children in order to form one reading group</li> <li>3. Bring names of the children in the group to the next session</li> </ol>
10	<p><b>Chapter 25</b>, Using Guided Reading to Teach for the Comprehending of Fiction Texts</p> <ul style="list-style-type: none"> <li>▫ Pages 193–95, General Demands of All Fiction Texts</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share the composition of reading groups and plans</li> <li>▫ Share experiences holding reading conferences</li> <li>▫ Look at a fiction text at the appropriate grade level and analyze it using Figure 14-5 (p. 198), Figure 14-7 (p. 201), or Figure 14-10 (pp. 205–6), as appropriate</li> <li>▫ In small groups, examine a variety of fiction genres; plan and present an introduction to each text</li> </ul>	<ol style="list-style-type: none"> <li>1. Teach a guided reading lesson using a fiction text</li> <li>2. Bring notes and the book to the next session (see p. 94 for sample notes)</li> </ol>

**Tentative Schedule (cont.)**

SESSION	READING	ACTIVITIES	PREPARATION FOR NEXT MEETING
11	<p><b>Chapter 26</b>, Using Guided Reading to Teach for the Comprehending of Nonfiction Texts</p> <ul style="list-style-type: none"> <li>▫ Pages 172–77, General Demands of All Nonfiction Texts</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share experiences teaching a guided reading lesson using a fiction text</li> <li>▫ Look at the specific demands of biographical texts by examining a biography in the leveled text collection; address the ten factors</li> <li>▫ Do the same for a factual text</li> <li>▫ Refer to Figures 13-8 (p. 180) or 13-11 (p. 183)</li> <li>▫ Look at Figure 13-14 (p. 186), Patterns or Underlying Structures in Factual Texts</li> <li>▫ View and discuss the <i>Elephants</i> guided reading lesson on the DVD</li> <li>▫ Plan an introduction to biographical and factual texts examined earlier; share in small groups</li> </ul>	<ol style="list-style-type: none"> <li>1. Teach a guided reading lesson using a nonfiction text</li> <li>2. Bring notes and the book to the next session. (see p. 94 for a sample of notes)</li> </ol>
12	<p><b>Chapter 18</b>, Moving from Interactive Read-Aloud to Literature Study</p> <ul style="list-style-type: none"> <li>▫ Pages 271–72, Text Talk</li> <li>▫ Pages 275–76, Evidence-Based Text Talk</li> <li>▫ Pages 278–79, Routines to Encourage Peer Talk</li> </ul>	<ul style="list-style-type: none"> <li>▫ Continue elaborating the plan for the year</li> <li>▫ Listen to the three literature discussion segments included on the DVD: <i>Rechenka's Eggs</i>, <i>Private Captain</i>, and <i>When She Was Good</i></li> <li>▫ Use the Systems of Strategic Actions Observation Chart on the DVD to make notes about the talks</li> <li>▫ Notice children's language: what social conventions have they learned?</li> <li>▫ Sign up for a text to be used for small-group discussion during the next session</li> </ul>	<ol style="list-style-type: none"> <li>1. Read a picture book or a short chapter book</li> <li>2. Come prepared to discuss it</li> </ol>
13	<p><b>Chapter 19</b>, Deepening Comprehension: Engaging Students in Small-Group Literature Discussion</p> <ul style="list-style-type: none"> <li>▫ Pages 286–87, Close Reading</li> <li>▫ Pages 289–92, The Content of Literary Analysis</li> </ul>	<ul style="list-style-type: none"> <li>▫ In small groups, jigsaw discuss the structure of book club (Chapter 20, pp. 297–301)</li> <li>▫ Look at the checklist in Fig. 20-6 (p. 304) in preparation for holding a good book club discussion</li> <li>▫ In small groups discuss the book, self-evaluate, and then reflect on the process (use Figure 20-4, p. 300)</li> <li>▫ Review Fig. 20-3 (p. 298), Structure for Book Clubs</li> <li>▫ Look at the sequence of minilessons in Figure 20-9 (p. 307), Getting Started: The First 35 Days</li> </ul>	<ol style="list-style-type: none"> <li>1. Bring in three grade-appropriate picture books that you plan to use for book club discussion</li> <li>2. Become familiar with the first 35 days of book club minilessons (see Figure 20-9, p. 307)</li> </ol>
14	<p><b>Chapter 20</b>, Getting Started with Book Clubs: Thinking and Talking about Texts</p> <ul style="list-style-type: none"> <li>▫ Pages 307–8 (Figure 20-9, Getting Started)</li> <li>▫ Page 302 (Figure 20-5, The Teacher's Roles)</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share the books selected for clubs; in pairs, use the appropriate figure (Figure 19-5, 19-6, or 19-7, pp. 289–92) to analyze the content as a foundation for guiding the discussion</li> <li>▫ Jigsaw read pages 294–301 (Chapter 20) and discuss the logistics of scheduling book clubs</li> <li>▫ Look at Figure 20-6 (p. 304), Checklist for Evaluating Literature Discussion</li> </ul>	<ol style="list-style-type: none"> <li>1. Hold one book club discussion</li> <li>2. Take notes and bring the book and notes to the next session (see p. 305 for sample notes)</li> </ol>

**Tentative Schedule (cont.)**

SESSION	READING	ACTIVITIES	PREPARATION FOR NEXT MEETING
15	<p><b>Chapter 27</b>, Writing About Reading: Moving from Talk to Written Conversation about Texts</p> <ul style="list-style-type: none"> <li>▫ Pages 438–43, Writing About Reading</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share experiences holding book club discussions</li> <li>▫ Introduce the concept of writing about reading and identify contexts in which it might be used (pp. 299–301, 263–65)</li> <li>▫ Consider the reader’s notebook again—its values, and the evidence it offers about thinking</li> <li>▫ Look at the analysis of Maddie’s letters (Figure 27-12, pp. 446–48) and compare with the analysis conducted in session 7</li> <li>▫ Present the four categories (or genres) of writing about reading and discuss how they change over time (Fig. 27-20, pp. 458–59)</li> </ul>	<ol style="list-style-type: none"> <li>1. Select one suggestion for writing about reading and try it out in a classroom at the appropriate grade level (for K and grade 1 use shared or interactive writing; see pp. 439–41, 486)</li> <li>2. Bring children’s products to the next session</li> <li>3. Bring several possible texts for interactive read-aloud to next session for discussion</li> </ol>
16	<p><b>Chapter 28</b>, Writing About Reading in a Variety of Genres</p> <ul style="list-style-type: none"> <li>▫ Pages 462–64, Types of Writing About Reading</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share children’s writing, identifying the genre</li> <li>▫ Differentiate between the writing involved in writing workshop and writing about reading</li> <li>▫ Jigsaw read and discuss the four categories of writing about reading; examine examples in each category</li> <li>▫ Each participant selects another type of writing and plans to integrate it into interactive read-aloud or literature discussion; they plan in grade-level pairs</li> </ul>	<ol style="list-style-type: none"> <li>1. Implement plan for writing about reading</li> <li>2. If possible assess reading and/or implement writing about reading with a child who is an English language learner</li> <li>3. Bring the information and the child’s products to class --or--</li> <li>4. Select a text for read-aloud or guided reading and plan adjustments you might make for students who are learning English</li> </ol>
17	<p><b>Chapter 29</b>, Meeting the Diverse Needs of English Language Learners</p> <ul style="list-style-type: none"> <li>▫ Pages 502–4, ten principles</li> </ul>	<ul style="list-style-type: none"> <li>▫ Jigsaw read Planning and Adjusting Instruction for ELLs (pp. 504–14)</li> <li>▫ Look at Figure 29-4, Introduction to <i>Fox and His Friends</i>; Fig. 29-5, Readers’ Theater Script: “Fox Gets Wet”; and Figure 29-6, Introduction to <i>Pat Mora: Two Languages, One Poet</i></li> <li>▫ Share selected texts and discuss adjustments</li> <li>▫ Share data on ELLs if available and plan potential adjustments in guided reading or other settings</li> </ul>	<ol style="list-style-type: none"> <li>1. Through assessment identify a fluent and a dysfluent reader in your class (while reading a text at 90% accuracy or better)</li> <li>2. Bring your notes and assessments of both readers to the next session</li> </ol>
18	<p><b>Chapter 6</b>, Understanding the Fluent Reader: Effective Processing</p> <ul style="list-style-type: none"> <li>▫ Pages 62–64, Fluent and Dysfluent Readers</li> <li>▫ Pages 65–69, Levels of Fluent Processing</li> </ul>	<ul style="list-style-type: none"> <li>▫ In small groups, discuss the differences between fluent and dysfluent readers (point out that this is not a “label”); keep notes and assessment for use in the next session</li> <li>▫ In pairs, try reading aloud “The Twa Corbies” (Figure 6-2, p. 64)</li> </ul>	<ol style="list-style-type: none"> <li>1. Listen to your fluent and dysfluent readers again and record one minute of reading for each</li> </ol>

**Tentative Schedule (cont.)**

SESSION	READING	ACTIVITIES	PREPARATION FOR NEXT MEETING
18 (cont.)		<ul style="list-style-type: none"> <li>▫ Present and invite discussion of the six dimensions of fluency</li> <li>▫ Listen to Francesca on the DVD and use the rubric to analyze her reading</li> </ul>	<ol style="list-style-type: none"> <li>2. Try to find a text that the dysfluent reader can read with more fluency; record one minute of this reading</li> <li>3. Bring recordings to class</li> </ol>
19	<p><b>Chapter 7</b>, Recognizing Change Over Time in Fluent Reading</p> <ul style="list-style-type: none"> <li>▫ Pages 81–86, Relationship Between the Demands of Texts and Reading Fluency</li> </ul> <p><b>Chapter 30</b>, Teaching for Fluency Across Instructional Contexts</p> <ul style="list-style-type: none"> <li>▫ Pages 516–23, Teaching for Fluency</li> </ul>	<ul style="list-style-type: none"> <li>▫ Look at Figure 7-1 (p. 74), Change in Fluency Over Time</li> <li>▫ Listen to Jenny's reading reenactment of <i>Where the Wild Things Are</i>; discuss her fluency and phrasing</li> <li>▫ Listen to readings of James, Sheila, Nyazia, and Forrest to illustrate change in fluency over time</li> <li>▫ Examine Figure 7-3 (p. 77) to become familiar with important transitions</li> <li>▫ Jigsaw read and discuss Levels A–C (p. 76), Levels D–I (p. 78), and Levels J–Z (p. 79–80)</li> <li>▫ Lead a general discussion of oral reading and the relationship between the demands of texts and fluency</li> <li>▫ Use the fluency rubric (Figure 8-14, p. 104) to evaluate Forrest's reading</li> </ul>	<ol style="list-style-type: none"> <li>1. Use the fluency rubric to assess the reading fluency of your fluent and dysfluent readers</li> <li>2. Bring the assessment to the next session</li> </ol>
20	<p><b>Chapter 31</b>, Expanding Vocabulary Across Instructional Contexts</p> <ul style="list-style-type: none"> <li>▫ Pages 527–29, Role of Vocabulary in Comprehension, and Research on Vocabulary Instruction</li> </ul>	<ul style="list-style-type: none"> <li>▫ Share assessments of fluent reading and decide what students need to learn next</li> <li>▫ Jigsaw read and discuss whole-class, individual, and small-group approaches to improving fluency (pp. 516–23)</li> <li>▫ Work in small groups to create a plan for each dysfluent reader</li> <li>▫ Work on the definitions of <i>concatenation</i>, <i>eschewed</i>, <i>homiletic</i>, and <i>eponymous</i>; share strategies</li> <li>▫ Look at Figure 31-2 (p. 527), Shades of Knowing a Word</li> <li>▫ Look at Figure 31-3 (p. 530), Suggested Continuum for Planning Explicit Vocabulary Lessons</li> <li>▫ Present the different kinds of words</li> <li>▫ Jigsaw read and discuss Figure 31-20, Thirty-Five Ways to Integrate Vocabulary Instruction</li> </ul>	<p><i>As follow-up to the final session:</i></p> <ol style="list-style-type: none"> <li>1. Implement the plan with one dysfluent reader (including finding appropriate text)</li> <li>2. Select and use one way to integrate vocabulary instruction</li> </ol>

## DESCRIPTION OF SESSIONS

Sessions for practicing teachers should move along at a lively pace with a great deal of interaction. The more actively engaged participants are, the more likely they will become a learning community. The sessions we outline here are no more than two hours in length and are presented over time. They can also be combined if you have one or two whole days of released time for your group.

### Materials

- It is helpful to collect some standard materials for participants to use. If you have a room dedicated to meetings and professional development, you can easily display books and charts and leave them for future reference.
- Some *working materials* you will need are:
  - Chart paper that sticks to walls (you can also affix regular chart paper to walls with tape)
  - Thick, dark-colored markers
  - An overhead projector or a computer capable of projecting images
  - A DVD player

### Children's Books

- It is very useful to create a good collection of *picture books* suitable for reading aloud across the grades. This set of “shared texts” can be a foundation for a great deal of analysis and discussion. If your group is school-based, then members can also borrow texts from this set to use in their classrooms.
- *Chapter books and picture books* (multiple sets) for literature discussion groups. Teachers can use these for their own book club discussions (either in class sessions or at “book lunches”) and can also borrow them to use with students.
- Participants may want to group the texts as *text sets* (see TCF Chapter 17). They may also want to match texts to grade levels so that they can see how they support a continuum of development. You will find plenty of suggestions in the month-by-month list of text sets on the DVD.

- Sets of *leveled books* suitable for use in guided reading across the grades can be used in many different ways. This collection should include:
  - Books at eight to ten levels (multiple sets) that do not have levels marked on them. These will help teachers analyze text difficulty independently.
  - Nonfiction and fiction books at all levels.

### Student Artifacts

- As you work with the group, collect many samples of children's reading behavior (running records, reading records, video and audio recordings). These observational records can be revisited many times for different purposes. If you scan and store them electronically, they can be reprinted whenever needed. Ultimately, it will be helpful to have “class sets” of running records or reading records at several grade levels.
- Collect samples of children's writing, both writing produced in writer's workshop and samples of the different genres of writing/drawing about reading at several grade levels. These, too, can be scanned and stored electronically. Enlarged pieces of interactive and shared writing are interesting to display on the walls. They also can be photographed and stored electronically.
- Extremely useful are records of *the same children's reading and writing over several years*. These artifacts are very helpful in observing evidence of change over time.

### Samples of Teaching

- Filmed lessons presented by teachers in the school can prompt great conversations. As the group members begin to trust one another, they may be willing to bring in short examples of their teaching for discussion and analysis. There is usually intense interest in these samples. It's important that they also bring in students' running records, the texts they used, or student writing samples.
- Over time, you may be able to collect some examples of teaching in different instructional contexts. These may be used again for different purposes.

## SUGGESTED ACTIVITIES

### SESSION 1

### Notes

1. Invite participants to read the brief transcript of the discussion of *Thank You, Mr. Falker* (Chapter 1, p. 4). What does this conversation indicate about students' comprehending?
2. Present the definition of *processing* provided on page 5. Then jigsaw read the sections on the three critical elements of comprehension (Readers, Texts, and Teaching, pp. 6–9; stop at the subhead Listening to Texts).
3. Look at the two letters in Figure 1-3 (p. 8). How does Ms. Winkler's letter support and extend Haylea's thinking?
4. Use Figure 1-4 (p. 10) to help participants understand that processing takes place in many ways across instructional contexts. (You will be examining comprehending and fluency in all of these contexts during this professional development program.)
5. Go to Figure 2-4 (p. 17) and ask participants to think about all of the visible and invisible information they use as readers. Use Figure 2-5, page 18, to extend their understanding.
6. Discuss Henry's running record (Figure 2-10, pp. 27–29). Make a list of the actions Henry is demonstrating as a reader (overt as well as "in the head").
7. Listen to James M. and Nyazia reading on the DVD and look at the records of their processing. Discuss these questions:
  - What evidence is there that the reader is drawing on invisible sources of information?
  - What evidence is there that the reader is using visible information?
  - What evidence is there that the reader is connecting visible and invisible information?
  - What evidence is there that the text requires the reader to expand his or her processing system?
  - What are the implications for teaching each reader to process texts more successfully?
8. Add to the list the actions that James and Nyazia demonstrate as readers. Save charts for the next session.
9. Briefly point out the four key concepts that form a foundation for all of the teaching and learning described in *TCF* (pp. 29–31: Continuous Text, Demands of Text, Reciprocity of Reading and Writing, and Fluency).
10. Suggest that participants read one or all of the three "portraits" at the beginning of the book (*Opening 1: Living a Literate Life: The Right of Childhood*, pp. xi–xxv) and think about a long continuum of development.

**For the next session:**

- Bring a text you have read aloud.
- Bring a text you have used for instruction.

**SESSION 2**

## Notes

1. Ask participants to reflect on their own literacy processing.
  - Read aloud a picture book that will prompt deeper thinking and discussion (see the “text talk” bibliography on the DVD for suggestions). You might try *The Other Side*, by Jacqueline Woodson, which is discussed extensively in Chapter 3.
  - Ask participants to respond in writing (for about five minutes) to the text you just read and then share their responses in small groups. (Stress that they are to respond as readers rather than as teachers who are thinking of using the book.)
  - Ask small groups to list on chart paper their thinking about the text.
  - Bring the discussion back to the larger group and compare charts.
2. Jigsaw read Ch. 4, pp. 45–50, and Ch. 5, pp. 53–60, *Systems of Strategic Actions*. As many as twelve participants can each take one system and explain it to the rest of the group.
3. Compare actions on the charts from the last session and the earlier literature discussion in this session with the systems of strategic actions.
4. In pairs or small groups, examine the texts participants brought to class. What will these texts demand in terms of processing?
5. Listen to Sheila and Francesca reading on the DVD. Make notes and then use Figure 4-8, page 51, to categorize comments. Texts of the books read can be printed from the DVD.
6. Listen to Forrest reading on the DVD. Make notes and then use Figure 4-8 (p. 51) to categorize comments.
7. Draw attention to the directions for running records (pages 96–98) and reading records (pp. 99–101).

***For the next session:***

- Analyze the reading behavior of one child and bring it to the next session.
- Have an individual reading conference with one child.

**SESSION 3****Notes**

1. Share the reading behavior assessments and discuss them in relation to systems of strategic actions.
  - What evidence is there of effective processing?
  - What does the child need to learn?
2. Use text sets to think about the demands of texts:
  - Examine a set of good fiction and nonfiction texts that might be read aloud at the grade levels of interest.
  - For each, think about the demands on listeners to process the text.
3. Walk through the charts on pages 242–45 and discuss the idea of the development of shared language.
4. In grade-level groups, look at the continuum in Figure 16-8 (pages 246–49) and discuss the terminology used at the grade level. Ask:
  - Do my students understand the concepts or principles underlying the vocabulary they are using?
  - What terms do I need to teach them?
  - What terms should I wait to teach later?
5. View and discuss the read-alouds of *Short Cut* and *A Day's Work* on the DVD.
  - How is the teacher supporting students' understanding in the opening remarks?
  - How do interactions during or after the reading extend students' understanding?

***For the next session:***

- Conduct an interactive read-aloud session with your students.
- Jot down vocabulary terms you used and bring in to share.

**SESSION 4**

## Notes

1. You may have preselected some text sets to demonstrate the concept, but you also want participants to be able to see connections and create text sets for themselves. Demonstrate the concepts by:
  - Highlighting several books that form a sample text set. Participants can discuss how reading these texts over a series of days would help children understand the ways they are connected.
  - Looking at the examples in Figure 17-2 (pp. 254–56).
  - Looking at the example of planning across the year in Figure 17-5 (pp. 266–67).
2. Read and discuss the section Teaching Through Intentional Conversation, on page 263. Note the routines to help students engage in conversation.
3. Make a plan for teaching:
  - Work in grade-level groups.
  - From the collection of books, put together two or three “text sets.” (If computers are available, participants can refer to the website *fountasandpinelleveledbooks.com* for book ideas.)
  - Using these books and the lists on the DVD, create a draft plan for the year.
4. Sign up to read a text to be used for small-group discussion at the next session.

***For the next session:***

- Bring in books that might fit into the year-long plan for interactive read-aloud.
- Read a picture book and come prepared to discuss it.

**SESSION 5****Notes**

1. Go over the components of the reading workshop and invite participants to discuss the instructional support for independent reading. (*If participants are experienced in the routines and structure of reading workshop, this will be only a brief review. If they are very inexperienced, you may want to refer to Chapter 9, pp. 142–62, of Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy [Fountas and Pinnell 2001], which provides step-by-step directions for getting started.*)
2. In small groups, discuss the sections of the reader's notebook (pp. 340–42).
  - Each group lists information they have learned about the reader from each section.
  - Have groups share their lists.
3. Make plans for using purchased reader's notebooks or for using reproducible forms to create them. You can find directions for making reader's notebooks as well as the forms in *Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy* (Fountas and Pinnell 2001).
4. Survey participants about how much time they have for reading workshop. If needed, look at the suggestions for limited time periods (p. 333).
5. Read and discuss Ms. W.'s reading conference with Jason (pp. 342–43).
  - What is Ms. W. learning about Jason during this conference?
  - How is the conversation supporting Jason's learning?
  - What evidence is there that Jason is becoming aware of himself as a reader?
6. View and discuss the two reading conferences on the DVD.
  - What makes each conference friendly and conversational?
  - How are the conversations helping students expand their understandings?
  - How are the conversations supporting students in developing effective reading habits?
7. Look at the sample book talks on pages 338–39 and view and discuss one of the examples on the DVD.
  - How do book talks engage students' interest?
  - What makes an effective book talk?

***For the next session:***

- Have a reading conference with a child. Audio- or videotape about five minutes of the conference.
- Bring the recording and/or detailed transcript notes to the next session to share and discuss.

**SESSION 6**

## Notes

1. Share and discuss experiences conducting reading conferences.
  - What “conversational moves” supported the child?
  - What did you learn about the child?
  - How can you use that information in teaching?
2. Discuss the six key ideas as background for thinking about minilessons.
3. Look through Figure 23-1 (pp. 355–57).
  - Contrast interactive read-aloud and minilessons.
  - How does the language change over time?
4. Look through Figure 23-2 (pp. 357–59). How does explicit language help students understand concepts?
5. In the picture book collection, find a good mentor text that could be used for a minilesson. Emphasize that the book should previously have been shared and discussed during interactive read-aloud.
  - Have participants, working in pairs, select a minilesson principle and the language they would use to explain it.
  - Have them share their minilesson ideas with the group.
6. Look at the examples of minilessons for different purposes (*TCF*, pp. 360–367).

***For the next session:***

- Continue reading aloud and prompting discussion.
- Continue independent reading, helping readers choose books and providing procedural minilessons (consult Chapter 22).
- Present two book talks and bring the books to the next session.

**SESSION 7****Notes**

1. Share book talks:
  - What did you do to engage students?
  - Have each person reenact one book talk.
2. Using Figures 23-5 through 23-15 (pp. 361–72), participants plan one minilesson they will implement.
3. In pairs, have participants read and discuss the letters between Maddie and Ms. Won (pp. 346–48). Be sure scribe writes their responses on a chart. Keep these charts for session 15.
  - How does the dialogue help Maddie shift her thinking to a deeper level?
  - How is Maddie changing over time?
4. View and discuss the two minilessons on the DVD.
  - In *Finding the Author's Message*, Rosemary uses several mentor texts that students know well. She records their responses and demonstrates identifying a message. She has the principle written on the chart to help children remember it. In the sharing component, each student provides an example.
  - In *Understanding Character*, Rebecca highlights how authors develop their characters and asks children to look for this as they read independently. Rebecca might have considered writing her minilesson principle on a chart. But a great strength of this minilesson is the way Rebecca shares her own reading habits with students.
  - What explicit language did each of these teachers use to help students understand the principle?
  - Overall, what made the minilesson effective?
5. Point out pages 452–56, which will help participants present a minilesson to help children write letters about reading.

***For the next session:***

- Either teach children to write letters or provide a minilesson to improve letters (consult pp. 452–56).
- Provide another minilesson on strategies and skills or craft.
- Bring in two children's letters to share.

**SESSION 8**

## Notes

1. Share experiences implementing reading workshop— minilessons, independent reading, and sharing.
  - Ask and answer questions about logistics.
  - If needed, refer to *Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy* (Fountas and Pinnell 2001), Chapter 9, pages 128–41.
2. Share children’s letters and reexamine ways to improve letters (pp. 452–56).
  - What evidence of thinking (within, beyond, and about the text) can be found in the letters?
  - You might direct participants’ attention to Figure 9-7, page 112, and have them use the rubric to assess the letters. (Participants may first want to examine the rubric and alter it to fit their own purposes.)
  - Another sample rubric is presented on page 183 of *Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy*; it is described on pages 109–10 of *Teaching for Comprehending and Fluency*.
3. Introduce the concept of a gradient of text.
  - Hold a clarifying discussion on what a gradient is and what it is not (use Figures 12-1 and 12-2).
  - Take one text and analyze it in terms of the ten text factors.
  - Examine texts at several levels, noticing characteristics and demands at successive levels.

***For the next session:***

- Continue reading workshop and conferring with children.

**SESSION 9****Notes**

1. Review ways of assessing children during individual conferences as preparation for grouping.
2. Discuss the structure of guided reading by jigsaw reading and discussing pages 374–82.
3. Review systematic assessment appropriate to grade level.
4. Look at the scripts of guided reading lessons (pp. 383–91), as appropriate to grade level.
5. Discuss active teaching and prompting during reading; use the example in Figure 24-12, page 390.
6. View and discuss the *Sally and the Sparrows* guided reading lesson (on the DVD).
  - How is Amy helping her young students take on the language of a new and more challenging text?
  - What does she do to help them use language structure?
  - Comment on each part of the guided reading lesson.
7. View and discuss the *Seedfolks* guided reading lesson (on the DVD).
  - How is Carol helping students understand the structure of the text and the changes in language across chapters?
  - What previous teaching might have lead to the interactive nature of this lesson?
  - How did students read the text differently with Carol's support than they might have on their own?
8. Look at the evidence of thinking within, beyond, and about the text (Fig. 24-18, p. 397). What evidence of thinking did you see in the two DVD lessons?

***For the next session:***

- Continue minilessons in reading workshop.
- Hold individual conferences and assess children in order to form one reading group.
- Bring the names of the children in the group to the next session.

**SESSION 10**

## Notes

1. Share experiences in teaching guided reading.
  - Ask for questions and share answers about routines and the structure of guided reading lessons.
  - There are many Frequently Asked Questions and responses on the website *fountasandpinnelleveledbooks.com* if you have access to it, with more examples of guided reading lessons.
  - Two other texts offer suggestions: *Guided Reading: Good First Teaching for All Children* (Fountas and Pinnell 1996) and *Guiding Readers and Writers: Teaching Comprehension, Genre, and Content Literacy* (2001).
2. Excellent book introductions rest on knowing your readers but also on understanding the text. Analyzing content is a first step in preparing an effective book introduction. Of course, teachers will not always do the kind of detailed analysis shown in Ch. 25; but analyzing some texts will raise awareness of text factors and develop the habit of quickly analyzing texts for guided reading.
  - Have participants, in pairs, look at a fiction text at the appropriate grade level and analyze it using Figure 14-5 (p. 198), Figure 14-7 (p. 201), or Figure 14-10 (pp. 205-6), as appropriate.
  - In small groups, examine a variety of fiction genres.
3. Work on text introductions.
  - Have participants, in pairs, plan an introduction to each text, including opening remarks, characteristics of the text (keeping their own students in mind), and specific pages to draw to children's attention.
  - Share introductions in a small group, acting out the various conversational moves.

***For the next session:***

- Teach a guided reading lesson using a fiction text.
- Bring notes and the book to the next session. (See p. 94 for sample notes.)

**SESSION 11****Notes**

1. Share experiences teaching a guided reading lesson.
2. Look at the specific demands of biographical texts by examining a biography in the leveled text collection in relation to the ten factors.
3. Do the same for a factual text from the collection.
4. Refer to Figures 13-8 (p. 180) or 13-12 (p. 183).
5. Looking at Figure 13-14 (p. 186), examine patterns or underlying structures in factual texts.
6. View and discuss the *Elephants* guided reading lesson (on the DVD).
7. Plan an introduction to biographical and factual texts examined earlier.
8. Share in a small group.

***For the next session:***

- Conduct a guided reading lesson using a nonfiction text.
- Bring notes and the book to the next session. (See page 94 for sample notes.)

**SESSION 12**

## Notes

1. Continue elaborating the plan for the year.
2. Listen to the three literature discussion segments (on DVD): *Rechenka's Eggs*, *Private Captain*, and *When She Was Good*. Use the Systems of Strategic Actions Observation Chart (on DVD) to make notes about the talks.
3. Notice the children's language: what social conventions have they learned?
4. Sign up for a picture book or short chapter book to be used for small-group discussion at the next session.

***For the next session:***

- Read the text agreed upon for your small group and mark several places in the book that you want to discuss with others.
- Come prepared to discuss the book.

**SESSION 13****Notes**

1. In small groups jigsaw discuss the structure of book club (Chapter 20, pp. 297–301).
2. Look at the checklist in Figure 20-6 (p. 304) in pre-paration for holding a good book club discussion.
3. In small groups discuss the book, self-evaluate, and then reflect on the process. Use Figure 20-4 (p. 300).
4. Review the structure of book club (p. 298).
5. Look at the sequence of minilessons in Figure 20-9 (p. 307), Getting Started: The First 35 Days.

***For the next session:***

- Bring in three grade-appropriate picture books that you plan to use for book club discussion.
- Become familiar with the first thirty-five days of book club minilessons.

**SESSION 14**

## Notes

1. Share the book club selections. In pairs, use the appropriate figure (Fig. 19-5, 19-6, or 19-7, p. 289–92) to analyze content as a foundation for guiding the discussion.
2. Jigsaw read pages 294–301 in Chapter 20 and discuss the logistics of scheduling book clubs.
3. Look at the checklist in Figure 20-6 (p. 304) as a guide to evaluating book club discussion.

***For the next session:***

- Hold one book club discussion.
- Take notes and bring the book and notes to the next session (see p. 305 for sample notes).

**SESSION 15****Notes**

1. Share experiences holding book club discussions.
  - What evidence was there that children were using the routines effectively?
  - Use the checklist in Figure 20-6 (p. 304) to reflect on the lesson.
  - What will you need to teach students next about book clubs?
2. Introduce the concept of writing about reading and identify contexts in which it might be used (pp. 299–301, 263–65).
3. Consider the reader's notebook again—its values, and the evidence it offers about thinking. Draw attention to the last section of the notebook.
4. Look at the analysis of Maddie's letters (Fig. 27-12, pp. 446–48) and compare it with the analysis conducted in session 7.
5. Present the four categories for writing about reading; discuss how they change over time (Fig. 27-20, pp. 458–59).
6. If there is time, have participants, in grade-level groups, select a suggestion for writing about reading to try with students.

***For the next session:***

- Select one suggestion for writing about reading and try it out in a classroom at the appropriate grade level. (For K and first grade use shared or interactive writing; see pp. 439–41, 486.)
- Bring the children's products to the next session.
- Bring several possible texts for interactive read-aloud to the next session for discussion.

**SESSION 16**

## Notes

1. Share children's writing, identifying the genre.
  - What did children learn from this writing activity?
  - How did this writing differ from "assignments" or "busy work" in moving children's thinking further?
2. Differentiate between the writing involved in writing workshop and writing about reading. Use *Creating a Classroom Community of Readers and Writers* (pp. xxvi–xii) as a basis for discussion.
2. Jigsaw read and discuss the four categories (or genres) of writing about reading.
  - Examine examples in each category.
  - Discuss the appropriateness of their use at various grade levels.
  - Point out the value of drawing in kindergarten through grade one but also throughout the grades.
3. Have participants each select another type of writing.
  - Ask them to use the books they have brought to the session (books they have read aloud to students and/or are using for literature discussion) and have them, in grade-level groups, make a plan to integrate the books into interactive read-aloud or literature discussion.

***For the next session:***

- Implement a writing-about-reading session.
- If possible assess reading and/or implement writing about reading with a student who is an English language learner. Bring the information and student products to class.

--or--

- Select a text for read-aloud or guided reading and plan adjustments you might make for students who are learning English.

**SESSION 17****Notes**

1. Jigsaw read Planning and Adjusting Instruction for ELLs (pp. 504–14).
  - Discuss oral language development, interactive read-aloud and literature discussion, shared and performed reading, and guided reading.
  - How can each context contribute to expanding the language of ELLs?
  - What adjustments can be made in each context to expand the language of ELLs?
2. Look at Figure 29-4, Introduction to *Fox and His Friends*; Figure 29-5, Readers' Theater Script: "Fox Gets Wet," from *Fox and Friends*; and Figure 29-6, Introduction to *Pat Mora: Two Languages, One Poet*.
  - Read through them in small groups.
  - How do these examples show teacher support for children's language?
3. Share selected texts and discuss the adjustments planned for English language learners during interactive read-aloud or guided reading.
4. Share local or national data on English language learners if available and plan potential adjustments in guided reading or other settings.

***For the next session:***

- Through assessment identify a fluent and a dysfluent reader in your class (while reading a text at 90% accuracy or better).
- Bring your notes and assessments of both readers to the next session.

## SESSION 18

## Notes

1. In small groups, discuss the differences between fluent and dysfluent readers.
  - Point out that *fluent* and *nonfluent* are not “labels.” Also, fluency is not a “stage” of reading. Any reader may be fluent or not depending on the intersection between the reader’s current abilities and the difficulty of the text.
  - Keep records for use in the next session.
2. In pairs, try reading aloud *The Twa Corbies* (Fig. 6-2, p. 64). Discuss the effect of text complexity on fluency.
3. Define fluency as multidimensional and discuss its importance. Have students look at the chart in Fig. 6-1 (p. 63) to contrast fluent and nonfluent readers.
4. Present the six dimensions of fluency (Fig. 6-6, p. 69).
  - After discussing phrasing, pausing, and stress, have students work in threes. Using text excerpts from *The Stories Julian Tells* and *Harry Potter* (available on the DVD) have each member of the group read both texts aloud. (Each person in the class will need a copy of each text for this exercise.)
  - Remind the readers to read naturally. Have the listeners place slashes on their print copy where the reader pauses and also note the words the readers stress.
  - Then, have the group discuss the readings: How were the three readers similar and how did they differ? Where did readers pause and why? How did word stress contribute to the reading? Why did readers stress certain words?
  - Discuss intonation and rate.
  - Have students examine Figure 6-8 (p. 71). Discuss the role of accuracy as it interacts with fluency.
5. View Francesca’s reading on the DVD.
  - Discuss Francesca’s reading. Use the rubric in Figure 8-14 (p. 104) as a guide. A blank form is provided on the DVD.
  - What teaching does Francesca need to become more fluent (given appropriate book choice)?
  - Be specific regarding the six dimensions of fluency.

**For the next session:**

- Listen to your fluent and dysfluent readers again and record one minute of reading for each.
- Try to find a text that the dysfluent reader can read with more fluency. Record one minute of this reading.
- Bring the recordings to class.

**SESSION 19****Notes**

1. Look at Figure 7-1 (pp. 74) Change in Fluency Over Time.
  - Clarify the way reading slows down when children are developing early reading behaviors and how it changes when they achieve control of directionality and word-by-word matching.
  - Lead a discussion of silent reading and fluency.
2. Listen to Jenny's reenactment of *Where the Wild Things Are*. Discuss her fluency and phrasing.
  - Why does her reading sound so fluent?
  - How would she have learned to use these intonation patterns?
  - What will she need to do to authentically read print using visual information?
3. Listen to the reading of James, Sheila, Nyazia, and Forrest to illustrate change in fluency over time.
  - Discuss their reading in light of the six dimensions of fluency.
4. Examine Figure 7-3 (p. 77) to observe important transitions.
5. Jigsaw read and discuss Levels A–C (p. 76), Levels D–I (p. 78), and Levels J–Z (pp. 79–80).
6. Lead a general discussion of oral reading and the re-relationship between the demands of texts and fluency.
7. Use the fluency rubric (Figure 8-14, p. 104) to evaluate Forrest's reading.

***For the next session:***

- Use the fluency rubric to assess the reading fluency of your fluent and dysfluent readers.
- Bring the assessment to the next session.

**SESSION 20**

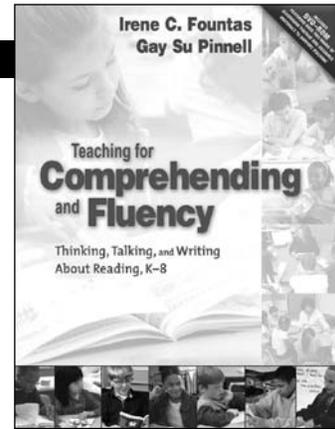
## Notes

1. Discuss assessments of fluent reading.
  - If there is time, have participants play recordings of one minute of reading.
  - Look at the rubric to determine strengths of the reading.
  - Decide what students need to learn next.
2. Jigsaw read and discuss whole-class, individual, and small-group approaches to improving fluency.
3. Work in small groups to create a plan for each dysfluent reader.
4. Explore the development of vocabulary.
  - Ask participants to figure out the meaning of the four words on pages 524–25: *concatenation*, *eponymous*, *eschewed*, and *homiletic*. (Chances are, at least two of these words will be unfamiliar or at least not known well. If you think participants have already read this material, just select several other extremely difficult words from the dictionary.)
  - Afterward, have them list the strategies they used to derive the meaning of the words. You may want to use the graphic organizer Figuring Out What Words Mean provided on the DVD. (You can write the words in the first column and duplicate copies.)
5. Draw attention to Figure 31-2 (p. 527), Shades of Knowing a Word.
6. Browse through sample vocabulary lessons on pages 532–40 and draw participants attention to Figure 31-20 (p. 541), Thirty-Five Ways to Integrate Vocabulary Instruction. Jigsaw read and discuss it.
7. Show the graphic organizers for vocabulary that are provided on the DVD.

***For the next session:***

- Implement the plan with one dysfluent reader (including finding appropriate text).
- Use one way to integrate vocabulary instruction

# A GUIDE FOR USING THE *TCF* DVD



## WHOLE-GROUP TEACHING

### Book Talks

#### *Present an Overview*

- Use Figure 22-1 (p. 331) to provide an overview of reading workshop.
- Read Chapter 22, pages 338–39, and point out the examples in Figures 22-7, 22-8, and 22-9.

#### *View Book Talk on Out of Darkness, by Russell Freedman*

- Chrystal shares with students her passion for this biography of Louis Braille. You'll notice how she communicates enthusiasm.

#### *View Book Talk on My Louisiana Sky, by Kimberly Willis Holt*

- Carol highlights the dilemma faced by the main character in this historical novel.

#### *Discuss*

- How do book talks engage students' interest?
- What makes an effective book talk?

### Minilessons and Group Share

#### *Present an Overview*

- Solicit quick definitions of minilesson and group share.
- Look at the six key ideas about minilessons on pages 353–54 of Chapter 23.
- Look at Figure 22-1 (p. 331) for a description of group share.
- Look at Fig. 23-5 (p. 361), and Fig. 23-6 (p. 362) for an example of a minilesson that includes a chart.

#### *View Finding the Author's Message*

- Rosemary uses several mentor texts that students know well. She records their responses as she demonstrates finding the message. Notice that she has the language of the principle written on the chart to help students remember it. In the sharing component, each student gives an example of an author's message.

#### *View Understanding Character*

- Rebecca highlights how authors develop their characters and asks children to look for this as they read independently. Rebecca might have considered writing her minilesson principle on a chart. A great strength of this minilesson is the way Rebecca shares her own reading habits with students.

#### *Discuss*

- What explicit language does each of these teachers use to help students understand the principle?
- Overall, what makes each minilesson effective?

### Interactive Read-Aloud

#### *Present an Overview*

- Make the point that interactive read-aloud involves active listening and participation on the children's part. Bring up the idea of intentional conversation.
- Look at Fig. 15-2 (p. 217) and discuss how interactive read-aloud supports various instructional contexts.
- Point out the benefits of interactive read-aloud to reading comprehension and fluency (Figure 15-3, p. 219) as well as its contributions beyond reading (Figure 15-4, p. 220).

*View the Read-Aloud Based on Short Cut, by Donald Crews*

- Randy asks his young students to think like writers as they connect this book both to other books by the same author and to their own lives.

*Discuss*

- What does Randy do to help students think like writers?
- How does he help them notice the illustrations and their contributions?
- How will Randy be able to use this book in the future?

*View the Read-Aloud Based on A Day's Work, by Eve Bunting*

- As she reads, Rebecca asks students to identify with the book's characters and empathize with their feelings and experiences.

*Discuss*

- What does Rebecca do in the opening to help students understand the problem of the story?
- What does she do to make the session interactive?

## Shared and Performed Reading

*Present an Overview*

- Use Figure 21-1, page 309, to introduce the variety of tasks called “shared and performed reading.”
- Read pages 506–7 and discuss how shared and performed reading can contribute to the development of English language learners.
- Look at points 6 through 10 on page 518 and discuss how shared and performed reading can contribute to reading fluency.
- Look at pp. 318–19 for a definition of readers' theatre.

*View the Performance of Frog and Toad Together, by Arnold Lobel*

- Amy's young students present a readers' theatre performance of a previously read text.
- Look at the picture of the children (Figure 21-7, p. 320) and at the script (Figure 21-8, p. 321).

*Discuss*

- What evidence did you see or hear of reading fluency and phrasing?
- What contribution could a readers' theatre activity like this contribute to comprehending?

*View the Shared Reading of “Dear Bear”*

- Look at Chapter 27, pages 441–43, for background on this example.
- Using a letter constructed by the class, Toni reviews new understandings and invites the children to engage in a shared reading of their text.

*Discuss*

- How were the children using shared reading to check on their writing?
- What evidence was there of attention to punctuation?

## SMALL-GROUP TEACHING

### Guided Reading

*Present an Overview*

- Define guided reading.
- Look at Figure 24-1 (pp. 375–76) and discuss the structure of guided reading.

*View the Guided Reading Lesson Featuring Sally and the Sparrows, by Jenny Giles*

- Amy and her children read an instructional-level fiction text.

*Discuss*

- How is Amy helping her young students take on the language of a new and more challenging text?
- What does she do to help them use language structure?
- Comment on each part of the guided reading lesson.

*View the Guided Reading Lesson Featuring Elephants, by Beverly Randell*

- Loretta and her young students read an instructional-level nonfiction text about a new topic.
- Use Figure 13-11 (p. 183) to examine the specific demands of factual texts.

*Discuss*

- How does Loretta help readers access prior knowledge?
- How does she engage their interest in the topic?
- What text features does she point out?

*View the Guided Reading Lesson Featuring Seedfolks, by Paul Fleischman*

- Carol uses guided reading to deepen her students' understanding of the messages in a collection of connected short stories.
- See page 208, top of first column, for information about this book.
- See page 108, bottom of first column, for comments on this lesson.
- See pages 392–98 for an extensive discussion and transcript of the lesson.

*Discuss*

- How is Carol helping students understand the structure of the text and the changes in language across chapters?
- What previous teaching might have led to the interactive nature of this lesson?
- How did students read the text differently with Carol's support than they might have on their own?
- Look at the evidence of thinking within, beyond, and about the text (analyzed in Figure 24-17, p. 397). What evidence of thinking did you see in the two lessons on the DVD?

## Literature Study/Book Clubs

*Present an Overview*

- Define book clubs.
- Use Fig. 20-3 (p. 298) to examine the structure of book clubs.

*View the Book Club Discussion of Rechenka's Eggs, by Patricia Polacco.*

- Rosemary supports and guides this book club discussion so her young students can learn how to deepen their comprehension through conversation.

*Discuss*

- How is Rosemary helping students understand the routines of book club?
- What evidence is there that students are expressing their thinking?
- How does the evaluation at the end help them?

*View the Book Club Discussion of Private Captain, by Marty Crisp*

- This group of boys explores both sophisticated themes and connections to their own lives as Catherine observes and supports their conversation.
- For comments on this group, see p. 284 (bottom of col. 2); p. 290 (bottom of the page); and p. 299, Evaluation.
- For a transcript, see Figure 19-4 (p. 285).

*Discuss*

- Contrast Catherine's participation in the group with Rosemary's. How and why are they different?
- What evidence of thinking do you observe?
- How does Catherine's intervention support the discussion?

*View the Book Club Discussion of When She Was Good, by Norma Fox Mazer*

- Chris listens as his older students explore the challenging issues presented by this realistic novel.

*Discuss*

- What previous teaching do you think might have led to this intense conversation?
- After the discussion starts, Chris simply observes and does not talk at all. Why do you think he takes this stance?
- What evidence is there of the children's thinking?

## INDIVIDUAL TEACHING

### Reading Conferences

*Present an Overview*

- Introduce the concept of conferences.
- Read and discuss Figure 22-15 (pp. 342–43), Ms. W.'s reading conference with Jason.
- What is Ms. W. learning about Jason during this conference?
- How is the conversation supporting Jason's learning?
- What evidence is there that Jason is becoming aware of himself as a reader?
- How does Ms. W. share her own reading interests?

*View the Reading Conference on Junie B. Jones, by Barbara Park*

- Working with Christina, Rebecca explores the value of series books and encourages Christina to take on a more challenging text.

*Discuss*

- What is Rebecca finding out about Christina in this conference?
- What does Rebecca do to make the conference conversational?

*View the Reading Conference on A Picture Book of Rosa Parks, by David Adler*

- Carol talks with Quanisha to explore her understanding of the content of this biography of Rosa Parks.

*Discuss All the Conferences*

- What makes each conference friendly and conversational?
- How is the conversation helping students expand their understandings?
- How is the conversation supporting students in developing effective reading habits?

## Observing and Analyzing Reading Behavior

This section of the DVD depicts seven readers, from very young through middle schoolers (the printed text for each reading is included):

1. Jennifer reenacts *Where the Wild Things Are*.
2. James M. reads *Lucky Goes to Dog School*.
3. Sheila reads *Catch That Frog* (a running record is included).
4. Nyazia reads *The Stories Julian Tells* (a reading record is included).
5. Francesca reads *The Biggest Fish*.
6. Forrest reads *New Clues About Dinosaurs*.
7. James Y. reads a passage from *Harry Potter*.

You can use these readings in a variety of ways.

### 1. *Hypothesize about each reader's processing:*

- What evidence is there that he or she is drawing on invisible sources of information?

- What evidence is there that he or she is using visible information?
- What evidence is there that he or she is connecting visible and invisible information?
- What evidence is there that the text requires him or her to expand the processing system?
- What are the implications for teaching him or her to process texts more successfully?

### 2. *Think about changes in fluency over time.*

- Look at Fig. 7-1 (p. 74), Change in Fluency over Time.
- Clarify the way reading slows down when children are developing early reading behaviors and how it changes when they achieve control of directionality and word-by-word matching.
- Lead a discussion of silent reading and fluency.
- Listen to Jenny's reenactment of *Where the Wild Things Are*. (A transcript is included in Figure 7-2, pp. 75.) Discuss her fluency and phrasing.
- Why does her reading sound so fluent? How would she have learned to use these intonation patterns?
- What will she need to do to authentically read print using visual information?
- Listen to the readings by James M., Sheila, Nyazia, and Forrest to illustrate change in fluency over time.
- Discuss each reading in light of the dimensions of fluency.
- Examine Figure 7-3 (p. 77) and point out important transitions.
- Jigsaw read and discuss Levels A–C (p. 76), Levels D–I (p. 78), and Levels J–Z (pp. 79–80).

### 3. *Analyze the young readers' processing.*

- View Sheila's reading.
- Take a running record (consult pp. 96–99 for directions).
- Analyze and discuss the record.
- Compare it with the analysis provided at the end of this teaching guide.
- Take a record of James M.'s reading.

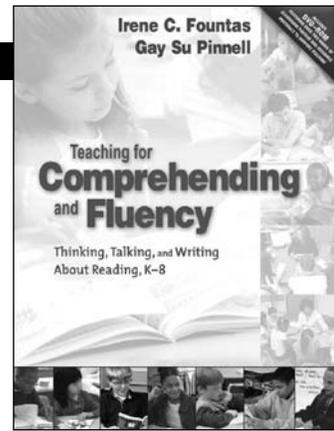
4. **Analyze the more proficient readers' processing.**

- View Nyazia's reading.
- Take a reading record (consult pp. 100–103).
- Analyze and discuss her reading.
- Compare your record with the analysis provided at the end of this teaching guide.

5. **Assess reading fluency.**

- Use the rubric included in the text on page 104. (A reproducible copy is provided in the print section of the DVD.)

- Look at Figure 6-6 (p. 69) and pages 69–72 for an explanation of the six dimensions of fluency.
- Use the rubric to assess fluency on all the readers except Jennifer.
- Discuss the implications for teaching each reader.
- Regarding fluency, what does the reader control?
- What does the reader need to learn about fluent reading?
- Teaching suggestions are presented in Chapter 30, pages 515–23.



# RESOURCE MATERIALS

You will find that *Teaching for Comprehending and Fluency* (TCF) and the DVD that accompanies it is rich with examples of reading and writing at every grade level. Since numerous opportunities to think about, analyze, and support readers help teachers build an understanding of the reading process, how texts support learning, and how teachers can use the information for good decision making and planning, we have provided the following additional resource materials for your use.

Dear Mrs. Seeley,

Just to let you know, I've been writing any descriptive language that I come across in my new writer's notebook. Most of it is from *A Year Down Yonder*. Here's some of the descriptive language.

"Grandma, who didn't know how to drive an automobile, aimed at the tree, and hit it dead on, ramming it with the tire over the radiator. The tree reeled in shock, and pecans rained." "Behind us the town was like a little island of sighing trees and rising chimney smoke. Before us the countryside unfolded, sliced by frost and moon light."

"We parted the party like the red sea."  
"That there is the skinniest girl I ever saw."  
"She could rest in the shade of a clothesline."  
This language is so descriptive and it's so funny, too.

My favorite character so far, and most probably will be at the end, is Grandma Dowdell. She is the funniest character I've ever come across in my reading. All the funny language comes from grandma talking.

She sets things up for reasons, and if you don't know the reason she seems crazy?

But she's like Robin Hood, in some ways, like when she raised the prices for the soup for the people who can afford it, and gives the money back with the soup for those who can barely afford it. And at the end of her palm, the money goes to a woman whose husband died, doesn't work, and son is paralyzed from war and can't work.

Grandma is tough and rough on the outside, but soft and caring on the inside.

I do think it's fascinating the way you can use other writer's language and sometimes become a better writer using it! And it is fascinating to learn from real authors that way!

I just love to read and find language worthy enough to put in my writer's notebook and use in later publishings!

Well, better get back to my reading now!

Oh, and *A Year Down Yonder* is a must, must, must read book!  
Happy reading,  
Jackie



Excerpt from Brian's Reading of <i>The Ladybug and the Cricket</i>	
<p>2</p> <p>Once there were two friends.  <i>onee-SC</i> One was a very <i>be-✓</i> beautiful ladybug.                      The other was a cricket.                      The cricket made beautiful music by rubbing his wings together.                      They lived in a green, <i>E-YR</i> grassy field.</p>	<p>6</p> <p>"You are my best friend, but I am a little jealous," said the cricket to the ladybug.                      "I wish I looked as beautiful <i>lo-love✓</i> as you do. You're as lovely as any flower!"</p>
<p>3</p> <p>The two friends <i>loved</i> liked each other very much. but they were just a little bit jealous of each other.</p>	<p>7</p> <p>It was true. the ladybug's coat was shiny and red with <i>glowed</i> deep black dots. It <i>gleamed</i> in the sun like a <i>r-1 A, joo-1 A, T</i> rare jewel.                      The cricket's coat was a dull, plain brown.</p>
<p>4</p> <p>"You are my <i>very</i> best friend, but I am a little bit jealous," said the ladybug to the cricket.                      "I wish I could make beautiful music like you do. You make the most wonderful music!"</p>	<p>8</p> <p><i>sig/sig A</i> The ladybug <i>sighed</i> sadly because she was not a cricket.                      The cricket sighed sadly because he was not a ladybug.                      Then, suddenly, each of them had an idea.</p>
<p>5</p> <p>It was true. On <i>war-✓ sum-✓</i> warm summer evenings, the cricket rubbed his two front wings together                      Out came a sweet <i>ch-cher✓</i> chirping sound that filled the night with joy.                      The ladybug had wings, but they made no music at all.</p>	<p><i>Brian continued reading with high accuracy to the end of the text.</i></p> <p><u>Brian's comments:</u>                      This story was kind of like the Lion and the Mouse because they really helped each other not to be jealous. And they didn't mind that they weren't really as pretty or sing as good as each other. They were just happy that they were good friends and they thought enough of each other to try to make each other happy, but I think it was kind of dumb to paint the beetle like that. They should just be happy the way they are and like each other because not everybody had to be alike.</p> <p><u>Teacher's comments:</u></p> <ul style="list-style-type: none"> <li>Reading was fluent with appropriate phrasing and stress except in places where problem-solving required.</li> <li>Evidence of ability to take words apart and of looking beyond the first letter.</li> <li>Had some difficulty with unfamiliar concepts (rare jewel).</li> </ul> <p>9 errors; 2 self corrections; 96% accuracy.</p>

BRIAN, *THE LADYBUG AND THE CRICKET* (LEVEL A)

## BRIAN: *THE LADYBUG AND THE CRICKET,* LEVEL A

In this example you see Brian's second reading of *The Ladybug and the Cricket*, which the teacher has coded. This text is a simple story reminiscent of a folktale. The two characters have parallel problems; while they are friends, each is jealous of the other for a different reason. The ladybug is jealous of the cricket's ability to make beautiful music, and in turn, the cricket is jealous of the ladybug's beautiful colors. Each does the other a favor. The cricket makes the ladybug a stringed instrument, and the ladybug paints the cricket in bright colors. But in the end they decide they are friends who should not be jealous.

The reader needs to infer characters' motivations and see the end of the story as a true sign of friendship. Some vocabulary (for example *beautiful*, *jealous*, *chirping*, *gleamed*, *jewel*, and *sighed*) will be challenging for many readers, both to decode and comprehend. Most of these words, however, are repeated several times, so the reader should be able to gain momentum as the text proceeds. The text also has some literary language that is demanding (for example, "It gleamed in the sun like a rare jewel"). The use of comparison places additional demands on young readers.

Brian had read the text once before in small-group reading. During the second reading of the text, the teacher observed and coded Brian's reading behavior. Brian processed the text with 96 percent accuracy. He consistently monitored his reading, slowing down to problem solve and resuming a good rate. He showed the ability to take words apart (for

example, *sum-*, *summer*), and he was consistently looking beyond the first letter and using word parts. His word-solving techniques did not work well on *sighed*, *rare*, or *jewel*, all words that perhaps were not likely to be in Brian's oral vocabulary. He did work actively, however, to make attempts at the words before appealing. His comments after reading indicate good understanding of the theme of the story. He connected the text to another story he knew and to the genre. Although he did not use the label *genre*, his comments serve as evidence that he had noticed something about the text structure, the significant characteristics. He also made inferences about the feelings of the characters. We have only about half of the record of reading here, but it offers significant evidence that Brian was solving words and searching for, using, and remembering important information as he read the text. He gained momentum across the text as he learned about the vocabulary and writing style. He was thinking beyond the text when he connected the story to another and inferred characters' feelings. He even offered a bit of criticism for the characters (which could be interpreted as criticism of the text).

Brian needs to continue reading texts at this level or a little higher and to vary his reading in order to develop flexibility. He needs to read a wide variety of genres and continue to build a repertoire of texts that he has read and enjoyed. His word-solving strategies are excellent and he is ready to extend his knowledge of and ability to read multisyllabic words.

**RUNNING RECORD SHEET**

Name: Luke Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths

School: \_\_\_\_\_ Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy _____	_____	1: _____	_____ %	1: _____
Instructional _____	<u>2/27</u>	1: <u>12:15</u>	<u>93</u> %	1: <u>3</u>
Hard _____	_____	1: _____	_____ %	1: _____

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**

Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy \_\_\_\_\_

Instructional using (M), (S), (V) to self-correct

Hard \_\_\_\_\_

Cross-checking on information (Note that this behaviour changes over time)

Page	Title	Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
				E MSV	SC MSV
	Look at me (A) 27w				
2	✓ ✓ ✓ ✓				
3	✓ ✓ ✓ ✓				
4	✓ ✓ ✓ <u>shirt</u> <u>sweater</u>	1		(M)(S)(V)	
5	✓ ✓ ✓ <u>raincoat</u> <u>coat</u>	1		(M)(S)(V)	
6	✓ ✓ ✓ <u>pink</u>   <u>sc</u> <u>hat</u>		1	(M)(S)(V)	ms(V)
7	✓ ✓ ✓ ✓				
8	✓ ✓ ✓				
careful pointing, word by word					
				3	32 00

## LUKE: ***LOOK AT ME*, LEVEL A**

*Look at Me* (level A) is one of the easiest texts you can provide for a beginning reader (see analysis in the "Introducing Texts" section of *fountasandpinell leveledbooks.com*). Luke read *Look at Me*, which has 27 words, at an accuracy rate of 93 percent. He made three errors and self-corrected one of them. As noted on the record, he used careful pointing and read word by word. Luke appeared to have control of word-by-word matching, at least on one line of print in a simple, repetitive text. Notice, though, that he had to pay close attention to his pointing, working carefully through the text. Soon, his pointing will become more automatic and take less attention.

This text was a good one for Luke because the subject matter is very familiar, there are only three or four words to a line, and the text is repetitive. These characteristics made it very easy for him to simultaneously attend to pointing, think about the meaning, notice the pictures, and check on his reading.

On page 4, Luke substituted *shirt* for *sweater*, indicating that he can use meaning as a resource. The two garments are in the same category and might be mistaken for each other. He was also probably using visual information, noticing the *s* at the beginning of the word; and his substitution was consistent with the syntax of English. This substitution shows simultaneous use of several sources of information, but

Luke is not yet checking on himself by noticing more visual features of a word than the first letter.

On page 5, he substituted *raincoat* for *coat*, again evidence that he can use meaning, language structure, and some visual information. On page 6, we see Luke's self-correction of *pink* to the correct word *hat*. Here we find evidence that Luke probably was attending to the bright pink color of the hat but also noticed the mismatch. Two sources of information might have prompted this self-correction: (1) he could have noticed the *h* at the beginning of *hat* and thought again about what the word could be, or (2) he could have noticed that he "ran out of words" when he tried to make his reading make sense by saying *hat* after *pink*. In either case, this behavior is evidence that Luke is learning to monitor his own reading.

Luke could benefit from more work on level A, but he will soon move to level B, where he will be required to process two lines of text on a page. He needs work with magnetic letters to help him notice more about print. His teacher can consistently encourage him to check on himself using the first letter of a word as well as the meaning and the structure. He needs to achieve full control of word-by-word matching so that it becomes automatic.

**RUNNING RECORD SHEET**

Name: Liz Simpson Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 School: Memorial School Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy _____	_____	1: _____	_____ %	1: _____
Instructional _____	_____	1: _____	_____ %	1: _____
Hard _____	<u>17 68</u>	1: <u>4</u>	<u>75</u> %	1: <u>0</u>

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**

Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy \_\_\_\_\_  
 Instructional \_\_\_\_\_

Hard consistently uses all sources of information, neglects last part of word, no evidence of self-monitoring using visual information, repeated error - high frequency words (has, have)  
 Cross-checking on information (Note that this behaviour changes over time)  
no evidence of x✓

Page	Title	Level	W	Count		Analysis of Errors and Self-corrections	
				E	SC	Information used	Information used
				E	SC	E MSV	SC MSV
2	My New Truck	Level B	68W	1		(MSV)	
	✓ ✓ had ✓ ✓ has ✓ ✓ ✓ had ✓ ✓ have ✓ ✓			1		(MSV)	
4				1		(MSV)	
	✓ ✓ had ✓ ✓ has ✓ ✓ ✓ had ✓ ✓ have ✓ ✓			1		(MSV)	
6				1		(MSV)	
	✓ ✓ had ✓ ✓ has ✓ ✓ ✓ but ✓ ✓ have ✓ ✓			1		(MSV)	
8				1		(MSV)	
	✓ ✓ had ✓ ✓ has ✓ ✓ ✓ had ✓ ✓ have ✓ ✓			1		(MSV)	
10				1		(MSV)	
	✓ ✓ had ✓ ✓ has ✓ ✓ ✓ had ✓ ✓ have ✓ ✓			1		(MSV)	
12				2		(MSV)	
	✓ ✓ had ✓ ✓ <u>brush</u> has ✓ ✓ <u>paintbrush</u> ✓ had ✓ ✓ have ✓ ✓			1		(MSV)	
14				2		(MSV)	
	✓ ✓ had ✓ ✓ <u>screwdriver</u> has ✓ ✓ <u>IT</u> ✓ had ✓ ✓ have ✓ ✓			1		(MSV)	
16				1		(MSV)	
	✓ had ✓ ✓ ✓ have ✓ ✓ ✓			1		(MSV)	
<u>crisp pointing</u>				17		16-16-16	

Reprinted from *Running Records for Classroom Teachers*  
 © 2001 by Marie M. Clay

Published in the U.S. by HEINEMANN  
 a division of Reed Elsevier, Portsmouth, NH

## LIZ SIMPSON: *My New Truck*, LEVEL B

Liz read *My New Truck* with only 75 percent accuracy; it was a hard book for her. As a beginning reader, she does demonstrate strengths. For example, she is consistently using all sources of information—meaning, language structure, and visual information. Her errors make sense and produce an acceptable English sentence. A repeated error, *had* for *has* (both high-frequency words), makes sense to her both in terms of meaning and language syntax, so she does not correct it throughout the text. This substitution accounts for fifteen of the seventeen errors, which puts her low accuracy score into perspective but also indicates her failure to monitor her reading. Liz read left to right with crisp pointing on two lines of text, indicating that she understands word boundaries and is on her way to automatic control of word-by-word matching.

It is evident, though, that Liz is not monitoring visual information closely enough. The record shows no evidence of self-correction or of attempts at unknown words using the first letter. As a reader, she needs to acquire a core of high-frequency words that she knows in great detail and can use to monitor her reading. She needs to look more closely at the visual information in words.

Some prompts like these might be helpful:

- “Is it *had* or *has*? How can you check?”
- “It could be *had*, but look at this [pointing to the *s*].”
- “Try that again and make sure it looks right.”

Liz should probably receive instruction on level B or C books, with strong teaching to help her self-monitor.

**RUNNING RECORD SHEET**

Name: Michael Ciblane Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 School: Lexington Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy _____	_____	1: _____	_____ %	1: _____
Instructional _____	_____	1: _____	_____ %	1: _____
Hard _____	<u>9 68</u>	1: <u>8</u>	<u>87</u> %	1: <u>0</u>

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**

Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy \_\_\_\_\_  
 Instructional \_\_\_\_\_

Hard using (M)(S)(V) in several errors, not using (V) consistently, repeated error shows use of structure but not self-monitoring using (V)

Cross-checking on information (Note that this behaviour changes over time)

no evidence of x✓

Page	Title	Count	Analysis of Errors and Self-corrections	
			Information used	
			E	SC
	<u>The Lazy Pig Level C 68w</u>			
<u>2</u>	<u>✓ ✓</u>			
<u>3</u>	<u>✓ ✓ ✓ ✓</u>			
<u>5</u>	<u>✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓</u>			
<u>7</u>	<u>I'm - am ✓ ✓ a the ✓ I'm - am ✓ I'm - am ✓</u>	<u>3</u> <u>2</u>		<u>(MSV) msv (MSV) (MSV) msv</u>
<u>9</u>	<u>✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓</u>			

Reprinted from *Running Records for Classroom Teachers*  
 © 2001 by Marie M. Clay

Published in the U.S. by HEINEMANN  
 a division of Reed Elsevier, Portsmouth, NH

Page	The lazy Pig Level C (cont.)	Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
				E MSV	SC MSV
11	✓ ✓ <del>sleeping</del> ✓ ✓ ✓ asleep ✓ ✓ ✓	1		(MSV)	
13	✓ ✓ ✓ ✓ ✓ <del>the</del> ✓	1		(MSV)	
15	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
16	I'm I am ✓ I	2		(MSV) msv	
Crisp pointing, some phrasing though inconsistent stressing words to show meaning		9		6-6-4	

Reprinted from *Running Records for Classroom Teachers*  
 © 2001 by Marie M. Clay

Published in the U.S. by HEINEMANN  
 a division of Reed Elsevier, Portsmouth, NH

## MICHAEL CIBLONE: *THE LAZY PIG*, LEVEL C

*The Lazy Pig*, by Beverly Randell, is an engaging story about a pig who just won't wake up until he is hungry and smells breakfast. This level C book represents a "step up" from level B. The number of lines per page varies from one to four, and the text is less repetitive than at levels A and B. The story is carefully constructed, beginning with "Wake up," on page 1, and unfolding as first the rooster and then other animals wake up. The reader is supported by many high-frequency words (*I, am, up, the, said*) that are repeated on almost every page. However, readers must pay close attention to the print because words are used in different sentence structures. The text contains dialogue on almost every page, as well as two words in bold, signaling to the reader to stress the word.

This text was slightly difficult for Michael. He made nine errors, with an 87 percent accuracy rate. However, six of those errors were accounted for by his substitution of the contraction *I'm* for *I am*, which happened three times, and a substitution of *a* for *the*, which did not change meaning. His crisp pointing indicates good control of word-by-word matching on as many as four lines of print. He read with some phrasing, although he was not consistent.

He noticed the words in bold and stressed them appropriately, indicating both that he understands this print convention and that he is attending to meaning. His intonation patterns provide evidence of comprehension as indicated by phrasing and by the way he stressed or emphasized some words.

The substitution *sleeping* for *asleep* resulted in an acceptable English sentence, indicating that Michael is using his sense of language structure. The error is meaningful and even visually close to the correct word, but Michael has not noticed the first-letter mismatch. On page 16, he substituted the contraction *I'm* for *I am*, a meaningful error that was not self-corrected. This behavior shows strength in that the reader is using all sources of information but indicates a need for closer monitoring using visual information. He had three opportunities to self-correct this error but gave it little attention.

Michael's errors indicate that he is using all sources of information but is not consistently cross-checking using visual information. As a reader, he needs to continue to work on phrasing and fluent reading but pay closer attention to visual information so that he can monitor his own reading.

**RUNNING RECORD SHEET**

Name: Sheila Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 School: \_\_\_\_\_ Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy _____	_____	1: _____	_____ %	1: _____
Instructional <u>Catch That Frog (E)</u>	<u>8/131</u>	1: <u>16</u>	<u>94</u> %	1: <u>2.6</u>
Hard _____	_____	1: _____	_____ %	1: _____

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**  
 Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy \_\_\_\_\_  
 Instructional Using MSV in orchestrated way.  
Consistently NO using visual information  
 Hard \_\_\_\_\_

Cross-checking on information (Note that this behaviour changes over time)

Page	Title	Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
		E	SC	E MSV	SC MSV
2	<u>Catch That Frog (E)</u> ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
3	✓ ✓ ✓ <u>carrots</u>   <u>sc</u> <u>carrot</u> <u>a</u>   <u>cart</u>	1	1	(MSV) (MSV)	(MSV)
4	<u>Carl</u> <u>picked</u> ✓ ✓ ✓ ✓ <u>Carol</u> <u>put</u>	2		(MSV) (MSV)	
5	✓ ✓ ✓ ✓ ✓ ✓ ✓				
6	✓ ✓ ✓ ✓ ✓ <u>Carl's</u> <u>peeked</u> <u>Carol's</u> <u>pocket</u>  ✓ ✓ ✓ <u>Carl's</u> ✓ <u>Carol's</u>	1		(MSV)	
7	✓ ✓ ✓ ✓ ✓ ✓ <u>st-</u> ✓ <u>store</u>  <u>Carl</u> ✓ ✓ ✓ <u>Carol</u>				
8	✓ ✓ ✓ ✓ ✓ ✓ ✓				

Page		Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
				E MSV	SC MSV
9	At sc ✓ 0- sc ✓ ✓ It  under  ✓ ✓		1 1	M SV M SV	M SV M SV
10	Carl ✓ Carol ✓ the sc ✓ R itR		1	M SV	M SV
11	✓ ✓ ✓ ✓				
12	✓ ✓ ✓ be-  ✓ ✓ ✓ behind				
13	✓ R ✓ ✓ ✓ ✓ ✓ ✓				
14	✓ ✓ ✓ ✓ the a ✓		1	M SV	
15	✓ ✓ * over off ✓ ✓		1	M SV	
16	✓ ✓ ✓ ✓ ✓ ✓ ✓				
18	Carl ✓ Carol ✓ after sc ✓ around  ✓ R ✓ ✓ ✓ ✓		1	M SV	M SV
20	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
22	✓ ✓ ✓ ✓ ✓ carriage cart		1	M SV	
23	Carl carried ✓ ✓ Carol caught ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  Mostly slow reading A little evidence of phrasing at some points.		1	M SV	
			8 5	8-11-9	1-1-4

## SHEILA BROWN: *CATCH THAT FROG*, LEVEL E

Sheila read *Catch That Frog*, a level E book, with 94 percent accuracy and some evidence of phrasing at points where she was more sure of herself. She picked up momentum toward the end of the text. For example, *Catch That Frog* has some challenges in terms of vocabulary (the directional words *over*, *under*, *out of*, *across*, *after*, *away*, *behind*, *in front of*, *on*, *off of*, and *around*). The illustrations provide high support for solving these words, but close attention to print is essential, and the reader is also required to check syntactic patterns. Since the text was within Sheila's control, it offered excellent opportunities for learning more about reading.

You will notice from the record that Sheila mispronounced the name 'Carol' throughout the text. It may be that this name was unfamiliar to her so she simply used letter-sound connections to produce an approximation. This error counts only once in the record—the first time it is made. It did not detract from comprehension or fluency. Probably all readers occasionally run across names that they only approximate.

There is ample evidence in this record that Sheila was monitoring her own reading. She produced some longer stretches of accurate reading, which indicates monitoring, and also self-corrected about one out of every two mistakes. Her errors indicate that she was using visual information connected to sounds. Almost all errors show that she was using the first one or two letters of words. She handled the directional vocabulary very well, making only one actual error on those words. A couple of times she reread to self-correct, again indicating monitoring as well as the use of several sources of information, including meaning, language structure, and visual information (letter-sound), in combination.

The word *cart* presented a challenge on page 3. Sheila's substitution (*carrot*) starts with *c*, and it made sense and sounded right the way she read it. This substitution and the one on page 22 (*carriage*) were logical and show her strengths as a reader. Noticing the middle of the word would have enabled her to self-correct, and she could have checked her attempt with the picture. On pages 4 and 5 she read the word *cart* correctly, but on page 22, she substituted the word *carriage* for *cart*.

Sheila needs to maintain her self-monitoring and continue using different sources of information while increasing her ability to look beyond the first letter of words to solve them and check on herself. She also needs to use more phrasing as she reads.

These data indicate *Catch That Frog* is about the right instructional level for Sheila; if she reads more texts at this level, her phrasing and fluency should increase, especially with teaching. Level E should provide books with enough challenge that she can learn more.

Since this running record was taken for assessment, with almost no introduction, we can think about how an introduction might have helped Sheila process it even more effectively. For example, she would have profited from using words related to the setting in conversation, such as *store* and *cart*, although she would not need to go over all content words. Her teacher could also have had her say a few of the phrases in a way that would have moved the reading along, for example, *into the cart*, *on a boy*, and *off the boy*. Just a brief introduction to *Catch That Frog*, without even looking at every page, would have made a significant difference in this reading, and that principle can be applied to future work with Sheila in guided reading.

### RUNNING RECORD SHEET

Name: James Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 School: \_\_\_\_\_ Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy _____		1: _____	_____ %	1: _____
Instructional _____		1: _____	_____ %	1: _____
Hard <u>Lucky Goes to Dog School 14/127</u>		1: <u>9</u>	<u>89</u> %	1: <u>8</u>

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**  
 Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy \_\_\_\_\_  
 Instructional \_\_\_\_\_

Hard Using V to MO. Losing structure at times when the text is difficult.

Cross-checking on information (Note that this behaviour changes over time)

Page	Text	Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
				E MSV	SC MSV
3	<p style="text-align: center;">Lucky Goes to Dog School (E)</p> <p>                     "let's see"                      ✓ ✓ ✓ R                      ✓ ✓ ✓ ✓                      "uh oh"                      Walking/walk/walking ✓ street                      went   store                      ✓ ✓ ✓ ✓ ✓ ✓                      ✓ ✓ ✓                 </p>	/	/	MSV MSV MSV MSV	
5	<p>                     ✓ ✓ ✓ sh- shoot/shouted/shouting Rach                      shouted   Dad                      ✓ ✓ ✓ ✓ ✓                      Dog   Down R                      Naughty   ✓ ✓ ✓                      ✓ ✓                 </p>	/	/	MSV MSV MSV MSV MSV MSV	

Page		Count		Analysis of Errors and Self-corrections	
		E	SC	Information used E MSV	SC MSV
7	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ "that's weird" <u>Dad and Rachel and Lucky</u> <u>walk</u>   <u>walked</u> ✓ <u>went</u>   ✓ ✓ ✓ ✓	4	1	MSV MSV	
8	✓ ✓ ✓ ✓				
9	✓ ✓ ✓ ✓ ✓ ✓ ✓				
11	✓ ✓ <u>ca-</u>   <u>comed</u>   <u>sc</u> ✓ ✓ <u>came</u>   ✓ <u>Lucky</u> ✓ <u>like</u> ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓	1	1	MSV MSV MSV	MSV
13	✓ ✓ ✓ ✓ "let's see" ✓ ✓ R ✓ R <u>nake</u>   <u>now</u> <u>Dad</u>   <u>down</u>   <u>sc</u> <u>naughty</u>   <u>dog</u> <u>stop</u> <u>walk</u>   <u>watch</u> R ✓ ✓ ✓ ✓ <u>stay</u> <u>with</u>	1	1	MSV MSV MSV MSV MSV	MSV
15	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ Read slowly, word by word. Gained momentum on last				
16	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ 2 pages.				
		14	2	13-4-16	0-1-1

## JAMES MCQUILTY: *LUCKY GOES TO DOG SCHOOL*, LEVEL E

James read *Lucky Goes to Dog School* with 89 percent accuracy. This level E book provides many opportunities to read dialogue, which helps young readers develop fluency. Dialogue does make the sentence structure more complex, however. *Lucky Goes to Dog School* has been designed to support phrasing. The sentences are laid out in a way that suggests to the reader how to group words together. For example:

The teacher came to help.

“Sit like this,”

he said to Lucky.

“Sit. **Sit!**” (p. 11)

Notice also that the third *sit* is in bold, suggesting to the reader that the word should be stressed, another helpful text feature for young readers.

*Lucky Goes to Dog School* was difficult for James, but this running record shows he worked very hard to read this challenging text. Although he was successful at self-correction only twice (out of sixteen total errors, two were corrected), he made multiple attempts at many words. Also, four of his errors may be accounted for by his skipping one entire line (page 7). While this indicates that his process was breaking down at that point, he quickly got back on track and read with accuracy on the last line and on pages 8 and 9.

Most of the time, he was using visual information, as indicated by his substitutions: *street/store*, *shoot/shouted*, *nuke* and *now/naughty*. He worked hard to check on his errors and correct them by using visual information, but he did not have enough knowledge of word structure to fully decode the new words and could not use much more than the first letter. Occasionally—for example, on page 13—he appeared to lose his sense of the meaning and language structure and was just saying words. An interesting error was the series *sh*, *shoot*, *shouted*, *shouting* for *shouted* on page 5. At one point he said the correct word, but he could not retrieve enough of the

sentence pattern to help him, and he could not effectively use the visual information at the end of the word. Nevertheless, he was showing strength as a reader as he worked at the word. Simply knowing to go back to the beginning of the sentence and start again, this time knowing more about the words, would have helped him put this sentence together.

He read slowly, word by word, with very little fluency; however, he seemed to gain momentum on the last two pages, which he read with 100 percent accuracy and some phrasing. He also noticed and used the bold print to help him stress words at least once. He needs to process text with greater ease so that he can make all sources of information fit and give more attention to the meaning and to phrasing. Some of his side comments are noted by the teacher and provide further insight. His comment “that’s weird” may indicate that he was wondering what a dog school was. “Let’s see” indicates that he knew he was working to solve words.

James could probably read a level D book more easily than *Lucky Goes to Dog School* and still have some learning opportunities, but you would want to observe carefully to be sure that he was still being challenged. Remember that he exhibited many strengths and showed remarkable persistence as he worked at words.

James read *Lucky Goes to Dog School* as part of routine assessment and did not have an introduction to the text before reading it for the first time. He needed the opportunity to hear and use in conversation the word *naughty* as a backdrop for solving it while reading. He also could have used a more complete knowledge of the story meaning and the kind of dialogue he could expect to encounter in the book.

As a reader, James needs to achieve smoother processing either by moving to a lower level or staying at E. In either case, he will need to be given an introduction to the text and prompted to reread and put words together in phrases. This record shows that he knows quite a few high-frequency words and has no trouble reading dialogue. It would also help him to work with magnetic letters as a way to notice word endings.

### RUNNING RECORD SHEET

Name: Tessie Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 School: Davis Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy <u>Chicken Pox</u>	<u>4/220</u>	1: <u>55</u>	<u>98</u> %	1: <u>3</u>
Instructional _____	_____	1: _____	_____ %	1: _____
Hard _____	_____	1: _____	_____ %	1: _____

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**  
 Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy Uses (M), (S), (V), often adding (V) to SC, word-solving often starts with (V)

Instructional \_\_\_\_\_

Hard \_\_\_\_\_

Cross-checking on information (Note that this behaviour changes over time)  
p 4 +V (M), p 8 (M) + (S) w/ (V)

Page	Title	Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
		E	SC	E MSV	SC MSV
1	<u>Chicken Pox (H) Title 220 rw</u>				
1	<u>all   T</u> <u>a-v</u> <u>over</u>	1		ms (V)	
2	<u>want</u> <u>wanted</u>				
3	<u>all</u>				
4	<u>but   sc</u> <u>television</u> <u>tv</u>	1	1	ms (V) (S) (V)	(M) (S) (V)
5					
6	<u>After</u> <u>the</u> <u>her</u>		1	(M) (S) (V)	
	<u>never</u>				



## TESSIE: *CHICKEN POX*, LEVEL H

Although *Chicken Pox* (level H) appears to be an easy text for Tessie, we would want to look carefully at her problem-solving behavior to determine whether a higher level would be appropriate for her in reading instruction. We note that while her accuracy level was 98 percent, she read slowly, with some rereading to phrase, and her word recognition was also slow. The way she works to check on her accuracy and to phrase reading is good evidence that she is self-monitoring. For example, on page 2, she solved the word *wanted* with some hesitation but then went back to the beginning of the line to read it more smoothly. We can observe the same type of behavior on page 4.

There is evidence that Tessie is using all three sources of information—meaning, visual features of words (letter–sound relationships), and language structure. She frequently starts solving a word by using visual information and then either appeals or

uses other sources of information to solve the word.

Tessie needs to read with more phrasing and to gain greater ease in solving words. It will be important for her to continue cross-referencing all three sources of information, which is a real strength. By engaging in a great deal of independent reading at levels G and H, she can increase her fluency and speed of word recognition.

Further instructional reading for a short period of time at level G, with some precise teaching for phrasing and fluency, will also help her. We would recommend rich book introductions that help her keep the meaning of the text in mind, along with some specific concepts in vocabulary. Texts with dialogue will be helpful. In guided reading, the teacher can use prompts such as:

- “Put your words together like this [demonstration.]”
- “Make it sound like talking.”

### RUNNING RECORD SHEET

Name: Charles Date: \_\_\_\_\_ D. of B.: \_\_\_\_\_ Age: \_\_\_\_\_ yrs \_\_\_\_\_ mths  
 School: Peters Recorder: \_\_\_\_\_

Text Titles	Errors Running Words	Error Ratio	Accuracy Rate	Self-correction Ratio
Easy _____		1: _____	_____ %	1: _____
Instructional _____		1: <u>37</u>	<u>97</u> %	1: <u>1.0</u>
Hard _____		1: _____	_____ %	1: _____

Directional movement \_\_\_\_\_

**Analysis of Errors and Self-corrections**  
 Information used or neglected [Meaning (M), Structure or Syntax (S), Visual (V)]

Easy uses (M), (S), and (V), not consistently monitoring using (V) or (S)  
 Instructional \_\_\_\_\_  
 Hard \_\_\_\_\_

Cross-checking on information (Note that this behaviour changes over time)

Page	Title	Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
		E	SC	E MSV	SC MSV
2	Florence Griffith Joyner 184 rw				
3	<u>could</u> <u>would</u>	1		(MSV)	
4					
5	<u>spr-in</u> <u>sprints</u>				
6					
7	<u>th-</u> <u>thought</u>	1		MSV	

Running Record Sheet 1 © Marie M. Clay An Observation Survey Second Edition 2002

CHARLES'S READING OF FLORENCE GRIFFITH JOYNER (LEVEL K)

©2006 by Irene Fountas & Gay Su Pinnell

Page		Count		Analysis of Errors and Self-corrections	
		E	SC	Information used	
				E MSV	SC MSV
8	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
9	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
10	✓ ✓ <u>running</u> ✓ ✓ ✓ <u>training</u> ✓	1		(MSV)	
11	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓				
12	✓ ✓ ✓ ✓ ✓ ✓ <u>fi</u> <u>JA</u> <u>finally</u> <u>T</u> ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ <u>became</u> ✓ ✓ <u>become</u> ✓ ✓ ✓	1 1		msv (MSV)	
	Many stretches of phrased reading, good rate, reading punctuation				
		5		314	

Running Record Sheet 2 © Marie M. Clay An Observation Survey Second Edition 2002

CHARLES'S READING OF FLORENCE GRIFFITH JOYNER (LEVEL K)

## **CHARLES: FLORENCE GRIFFITH JOYNER, LEVEL K**

Charles read this informational text with high accuracy (97 percent), at a good rate, and with many stretches of phrased reading. He was consistently noticing the punctuation and using it to identify phrase units. He made few errors, one indication that this text was easy for him. At one point in the text (page 7), he appealed and was told the word *thought*. He did, however, first try the *th* at the beginning of the word. Two substitutions (*could* for *would* on page 3 and *running* for *training* on page 10) were consistent with correct syntax. Charles ignored these errors, but they probably made very little difference in comprehension. On page 12, Charles again started a new word but needed help to solve it. Also on page 12, he read *became* for *become*, a substitution that did not fit with the structure of language but which might have sounded right to his ear.

Overall, this running record provides evidence that Charles was processing the text effectively. He seemed to be solving words quickly; many of the

high-frequency words in the text were known to him and required little effort. When he approached unfamiliar words, he used visual information; however, he was not able to go beyond the first two letters and did not seem to employ a range of strategies for taking words apart or trying viable substitutions that could be checked with meaning. His fluent, phrased reading indicates that he comprehended what he read, which could be examined further through conversation about the text.

Charles would probably benefit from reading slightly more challenging texts that offer opportunities for learning more about word solving. At the same time, he could use some work with magnetic letters or the whiteboard to help him make connections between words or make new words by changing first or last parts. He needs to notice more word parts so that he can learn to analyze them while reading.

TITLE: **New Clues About Dinosaurs**

AUTHOR: **Holly Hartman**

PUBLISHER: **Rigby/Harcourt Achieve, 2000**

Page #	
<b>2</b>	If you want to learn about an elephant, you can go to a zoo and study it. If you want to learn about a dinosaur, you have to be a better detective. You can only study the clues in the fossils that dinosaurs left behind.
<b>3</b>	<p>Three Steps to Studying Fossils</p> <p>Discovery: finding the fossils</p> <p>Observation: gathering and sorting information</p> <p>Theory: making a guess about what the fossils tell us about dinosaur life</p> <p>Scientists have been studying dinosaur fossils for more than 175 years. In that time, new discoveries and new technology have led to new theories, or ideas, about dinosaurs.</p>
<b>4</b>	Then, in the 1800s, scientists began to discover many dinosaur fossils. ...
<b>10</b>	<p>Looking at Tails: 1877 USA</p> <p>Discovery: Skeleton of Apatosaurus is discovered.</p> <p>Observation: The neck and tail both measure more than 40 feet.</p> <p>Old Theory: The tail was dragged on the ground to balance the weight of the neck and head. It might have been used as a whip.</p>
<b>11</b>	<p>1993 USA</p> <p>Discovery: Apatosaurus skeleton is copied as a computer model.</p> <p>Observation: Computer animation shows the tail was carried higher and did have a structure like a whip.</p> <p>New Theory: Apatosaurus could have cracked its tail like a whip making a loud, cannon-like boom.</p>
<b>12</b>	<p>Looking at Necks: 1877 USA</p> <p>Discovery: Parts of a Diplodocus skeleton are discovered.</p> <p>Observation: The long neck of this herbivore could have reached the tops of the trees.</p> <p>Old Theory: Diplodocus reached up to the tops of trees to eat leaves.</p>
<b>13</b>	<p>1995 USA</p> <p>Discovery: Diplodocus skeleton is copied as a computer model.</p> <p>Observation: Computer animation shows the neck bones could raise the head only to shoulder height.</p> <p>New Theory: Diplodocus only ate low-growing plants.</p>

## Lesson Plan for Interactive Read-Aloud

	<b>GRADE:</b>	<b>DATE:</b>
Name:		
Title of text:		
Author:		
Illustrator:		
Genre:		
Summary (1–2 sentences):		
Demands of this text on listeners (summarize):		
Opening:		
Stopping places (pages) and directions for “turn and talk”:		
Notes for discussion after reading:		
Reflection:		

## Lesson Plan for Writing About Reading

	<b>GRADE: DATE:</b>	<b>CONTEXT:</b>
Name:		
Title of text (for IRA or GR):		
Author:		
Illustrator:		
Genre:		
Summary (1–2 sentences):		
Description of writing about reading:		
What children will learn from this task:		
Reflection:		

## Plan for Reading Workshop Minilesson

NAME: \_\_\_\_\_

GRADE LEVEL: \_\_\_\_\_

Principle:

Teaching Plan:

Directions for  
Independent Reading:

Plan for Sharing:

Evidence of Learning:

Self-evaluation: