Teaching Reading Sourcebook

SECOND EDITION

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**SECTION I:
Word Structure**

SECTION III:
Decoding and
Word Study

For educators at every level, the *Teaching Reading Sourcebook* is a comprehensive reference about reading instruction. Organized according to the elements of explicit instruction (what? why? when? and how?), the Sourcebook includes both a research-informed knowledge base and practical sample lesson models.

what?

a thorough but concise graphic explanation of research-based content and best practices

why?

a readable summary of scientifically based research, selected quotes from researchers, and a bibliography of suggested reading

when?

information about instructional sequence, assessment, and intervention strategies.

how?

sample lesson models with suggestions for corrective feedback; providing a bridge between research and practice, and making explicit instruction easy

The updated and revised second edition of the *Teaching Reading Sourcebook* combines the best features of an academic text and a practical hands-on teacher's guide. It is an indispensable resource for teaching reading and language arts to both beginning and older struggling readers.

WHAT? • WHY? • WHEN? • HOW?

- • User-friendly text
- • Plentiful charts and tables

Connect to Theory

- • Interactive activities for the reader
- • Opportunities to review and interpret content

how? Word-Learning Strategies

LESSON MODEL FOR
Dictionary Use

Benchmark
- ability to effectively use the dictionary to define words in context

Grade Level
- Grade 2 and above

Prerequisite
- knowing how to locate words in a dictionary

Grouping
- whole class
- small group or pairs

Sample Texts
- "Weekend Campout" (Resources)
- "Percussion Instruments" (Resources)

Materials
- dictionaries
- transparency of "Weekend Campout"
- transparency of "Percussion Instruments"
- overhead transparency markers
- Vocabulary Hotshot Notebooks

Using the Dictionary

[body text of sample lesson model]

Lesson Model Features
- Focus and materials sidebar
- Explicit instruction
- Clear explanation
- Teacher modeling
- Useful background information
- Identification of research base
- Support for English-language learners
- Suggestions for corrective feedback

RESOURCES

The Resources section provides reproducible sample texts, activity masters, and teaching charts designed to be used in conjunction with sample lesson models. Sample texts include narrative and informational texts that provide a context for explicit instruction.

Explicit READING INSTRUCTION made easy!

The *Teaching Reading Sourcebook* can be used by . . .

- **elementary teachers**
  to enhance reading instruction in core reading programs

- **middle and high school teachers**
  to enhance language arts and content-area instruction

- **college professors and students**
  as a textbook for pre-service teacher education

- **providers of professional development**
  as an educational resource tool

- **school or district administrators**
  to support and facilitate effective literacy instruction

- **literacy coaches**
  as a resource for implementation

- **teachers of English-language learners (ELLs)**
  to support reading acquisition

- **teachers of older struggling readers**
  for research-based strategies tailored to individual needs

- **new teachers**
  as a comprehensive foundation for reading instruction

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SECTION III

Decoding and Word Study

Introduction

DECODING AND WORD STUDY

DECODING
the ability to convert a word from print to speech

LEARNING TO READ WORDS is fundamental to understanding text. Although proficient readers use multiple strategies for figuring out unfamiliar words, the most reliable strategy is decoding, the ability to convert a word from print to speech (Adams 1990). To ensure the development of proficiency in reading, students must be taught to decode regular words, to identify irregular words, and to use word parts to read multisyllabic words. This requires a strong foundation of print awareness and phonological awareness. The Road to Reading Words illustrates how awareness of spoken language (phonological awareness) merges with written language to contribute to automatic word recognition.

The three chapters in this section are all related to learning to read words. To clarify how these word reading skills contribute to proficient reading, Marilyn Jager Adams (1990) and Linnea Ehri (2002) provide explanations of how the reading process works.

SPOKEN LANGUAGE

The Road to Reading Words

Awareness of Words
(phonological awareness)

Awareness of Syllables and Onset-Rimes
(phonological awareness)

Awareness of Phonemes
(blending and segmentation)

Sound/Spelling Correspondences
(blending)

Chunks Within Words
(phonograms, syllables, affixes)

Automatic Word Recognition
(all word types)

Letter Names and Shapes
(letter knowledge)

Concepts About Print
(print awareness)

Based on Lane 2006.

WRITTEN LANGUAGE

CHAPTER

6

Phonics

what?
why?
when?
how?

what? Phonics

> The aim of phonics instruction is to help children acquire alphabetic knowledge and use it to read and spell words.
>
> —EHRI, 2004

PHONICS
instruction in the relationship between letters and the sounds they represent

DECODING
the ability to convert a word from print to speech

ALPHABETIC PRINCIPLE
the understanding that written letters represent spoken sounds and that these sounds go together to make words

Phonics is a method of instruction that teaches students the systematic relationship between the letters and letter combinations (graphemes) in written language and the individual sounds (phonemes) in spoken language and how to use these relationships to read and spell words. Phonics instruction—which is intended for beginning readers in the primary grades and for older students who are struggling to read—can help students learn how to convert the printed word into its spoken form (National Reading Panel 2000). This process, called decoding, involves looking at a word and connecting the letters and sounds and then blending those sounds together. Phonics instruction also helps students to understand the alphabetic principle—written letters represent spoken sounds. In other words, letters and sounds work together in systematic ways to allow spoken language to be written down and written language to be read.

Systematic and Explicit Phonics Instruction

From 1997 to 1999, the National Reading Panel conducted a meta-analysis to review and evaluate research on the effectiveness of various approaches for teaching children to read (Ehri et al. 2001; National Reading Panel 2000). According to the panel's findings, students who received systematic and explicit phonics instruction were better readers at the end of instruction than students who received nonsystematic or no phonics instruction (Ehri 2006; Armbruster, Lehr, and Osborn 2001).

Findings of the National Reading Panel	
Systematic and Explicit Phonics Instruction:	• significantly improves students' reading and spelling in Kindergarten and Grade 1.
	• significantly improves students' ability to comprehend what they read.
	• is beneficial for all students, regardless of their socioeconomic status.
	• is effective in helping to prevent reading difficulties among students who are at risk.
	• is beneficial in helping students who are having difficulty learning to read.

National Reading Panel 2000; Armbruster et al. 2001.

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> Just because a program has a scope and sequence doesn't mean it's systematic.
> The instruction must be cumulative.
>
> —BLEVINS, 2006

Understanding the terms *systematic* and *explicit* is important to planning and implementing effective phonics instruction. The hallmark of *systematic* phonics instruction is teaching a set of useful sound/spelling relationships in a clearly defined, carefully selected, logical instructional sequence (Armbruster et al. 2001). Systematic phonics lessons are organized in such a way that the logic of the alphabetic principle becomes evident, newly introduced skills are built on existing skills, and tasks are arranged from simplest to most complex. According to Marilyn Adams (2001), "the goal of systematic instruction is one of maximizing the likelihood that whenever children are asked to learn something new, they already possess the appropriate prior knowledge and understandings to see its value and to learn it efficiently." *Explicit* instruction refers to lessons in which concepts are clearly explained and skills are clearly modeled, without vagueness or ambiguity. According to Carnine et al. (2006), "instruction is explicit when the teacher clearly, overtly, and thoroughly communicates to students how to do something." Learning phonics through explicit teaching requires less inference and discovery on the part of students and is therefore more within their grasp (Chall and Popp 1996).

why? Phonics

English is an alphabetic language in which there are consistent, though not entirely predictable, relationships between letters and sounds.

—ANDERSON ET AL., 1985

Based on numerous studies, it has been confirmed that phonics instruction is the best and most efficient way to teach students the alphabetic principle (National Reading Panel 2000). English is an alphabetic language; thus, knowing how written letters represent spoken sounds gives readers a systematic method of reading unfamiliar words when they are encountered in text. It is important to note that phonics instruction is just a means to an end—fluent reading and writing. Students' ability to read words accurately and automatically enables them to focus on text comprehension because less mental energy is required to decode words and more mental energy can be devoted to making meaning from text (Freedman and Calfee 1984; LaBerge and Samuels 1974).

Research Findings . . .

Systematic phonics instruction helps students learn to read more effectively than nonsystematic phonics or no phonics instruction.

—NATIONAL READING PANEL, 2000

Systematic phonics instruction is effective in preventing reading difficulties among at-risk students and in helping children overcome reading difficulties.

—ARMBRUSTER, LEHR & OSBORN, 2001

Phonics instruction helps Kindergartners and first graders acquire the alphabetic knowledge they need to begin learning to spell.

—NATIONAL READING PANEL, 2000

Phonics instruction increases the ability to comprehend text for beginning readers and older students with reading disabilities.

—NATIONAL READING PANEL, 2000

That direct instruction in alphabet coding facilitates early reading acquisition is one of the most well-established conclusions in all of behavioral science.

—STANOVICH, 1994

Suggested Reading . . .

Beginning to Read: Thinking and Learning About Print (1990) by Marilyn Jager Adams. Cambridge, MA: MIT Press.

Making Sense of Phonics: The Hows and Whys (2006) by Isabel L. Beck. New York: Guilford.

Phonics from A to Z: A Practical Guide, 2nd Edition (2006) by Wiley Blevins. New York: Scholastic.

Put Reading First: The Research Building Blocks for Teaching Children to Read (2001) by Bonnie Armbruster, Fran Lehr & Jean Osborn. Jessup, MD: National Institute for Literacy.

Reading Instruction for Students Who Are at Risk or Have Disabilities (2007) by William D. Bursuck & Mary Damer. Boston: Allyn & Bacon.

Speech to Print: Language Essentials for Teachers (2000) by Louisa C. Moats. Baltimore, MD: Paul H. Brookes.

Teaching Struggling and At-Risk Readers: A Direct Instruction Approach (2006) by Douglas W. Carnine, Jerry Silbert, Edward J. Kame'enui, Sara G. Tarver & Kathleen Jungjohann. Upper Saddle River, NJ: Pearson.

Teaching Word Recognition: Effective Strategies for Students with Learning Difficulties (2007) by Rollanda E. O'Connor. New York: Guilford.

when?

Phonics

> The right maxims for phonics are: Do it early. Keep it simple.
>
> —ANDERSON ET AL., 1985

When to Teach

Phonics instruction exerts its greatest impact on beginning readers in Kindergarten and Grade 1 and therefore should be implemented at those grade levels (National Reading Panel 2000). Phonics instruction can begin as soon as students know the sounds of a few letters and should continue until students develop the ability to decode multisyllabic words with confidence and automaticity. The nature of instruction changes as students' skills develop, shifting from sound-by-sound decoding to automatic recognition of letter patterns.

In a study of phonics instruction, Torgesen et al. (2001) found that students who did not master or become fluent in phonics skills by the end of first grade continued to struggle in the future in other areas of reading. According to the National Reading Panel (2000), phonics helped to prevent reading difficulties in beginners at risk for developing reading problems. In fact, effects were significantly greater in first graders at risk for future reading difficulties than in older students who had already become poor readers. Using phonics instruction to remediate reading problems may be harder than using phonics initially to prevent reading difficulties. According to Linnea Ehri (2004), "when phonics instruction is introduced after students have already acquired some reading skill, it may be more difficult to step in and influence how they read because doing so requires changing students' habits." For example, students may need to learn to suppress the habit of figuring out a word by using context, illustrations, and the first letter of the word.

Pacing

Research suggests that approximately two years of phonics instruction is typically sufficient for most students (National Reading Panel 2000). Because students differ in how quickly they develop phonics skills, there is no exact formula for how many sound/spellings to introduce per day or week. The pacing of phonics instruction is contingent upon student mastery. Thus, it is critical to adjust pacing to ensure student mastery. According to Carnine et al. (2006), introducing one new letter each second or third day may be an optimal pace for students with little beginning alphabet knowledge. For students who have more background knowledge, letters may be introduced at a quicker pace.

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When to Assess and Intervene

Assessment and intervention for beginning readers should focus on understanding the alphabetic principle. Intervention for struggling beginning readers in Kindergarten and first grade should occur as soon as a reading problem is identified through assessment. For beginning readers, initial assessment should also include knowledge of sound/spelling correspondences and move gradually to decoding, including a student's ability to read simple CVC words. Researchers suggest that the best way to assess a student's ability to apply knowledge of sound/spelling correspondences in decoding words is to use measures of nonsense-word reading (Carver 2003; Share and Stanovich 1995). This is a good measure of decoding because when a student attempts to read a nonsense word, he or she must rely on phonemic decoding rather than memorization to pronounce the word.

Once beginning readers are able to use the decoding process to read unfamiliar words in print, they should begin developing automatic word recognition skill. Thus, in addition to measuring students' ability to decode words and nonsense words, it is

SEE ALSO . . .

CORE Literacy Library

Assessing Reading: Multiple Measures,
2nd Edition

important to measure students' level of decoding automaticity, which is defined by Berninger et al. (2006) as "effortless, context-free retrieval assessed by the rate of single word reading." According to Berninger et al. (2003), those students who have not developed automaticity by the beginning of second grade are at risk for reading failure. Moreover, Hudson et al. (2006) suggest that when students are unable to use the decoding process fluently, their accuracy in reading connected text suffers. Failing to achieve automaticity in decoding skill can have long-term detrimental effects on all aspects of a student's reading.

Older Struggling Readers

Although intervention should begin early for students who struggle to acquire reading skills, some students will not learn to read in the primary grades. For older readers who are not yet reading fluently, who struggle to recognize individual words, and who consequently have weak fluency and comprehension, intensive intervention is critical. Some of these students, non-readers and very weak readers, will need basic phonics instruction coupled with phonemic awareness development; others will need instruction in word attack skills. For these students, assessment data are crucial to guide teachers in filling in the skill gaps. Like beginning readers, assessment and instruction for older readers who are struggling should include phonemic awareness, sound/spelling correspondences, and decoding.

In addition to remediating phonemic decoding skills for older readers, as students advance into upper elementary and beyond, texts become more complex and require knowledge for decoding multisyllabic words. Thus, for older readers, assessment and instruction should go beyond simple phonics to include more advanced morphological and orthographic knowledge (Henry 2003).

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SEE ALSO . . .

SEE ALSO . . .

Purpose	✓ Phonics Assessment	Source
Screening	CORE Phonics Survey	CORE Literacy Library *Assessing Reading: Multiple Measures,* *2nd Edition*
Screening	Test of Word Reading Efficiency (TOWRE) Subtest: Phonetic Decoding Efficiency (PDE)	Pro-Ed
Screening Progress Monitoring	AIMSweb® Test of Early Literacy (TEL) ▸ Letter Sound Fluency ▸ Nonsense Word Fluency	Pearson http://aimsweb.com
Screening Progress Monitoring	DIBELS®, 6th Edition ▸ Nonsense Word Fluency	Sopris West
Screening Progress Monitoring Diagnostic	Texas Primary Reading Inventory (TPRI) ▸ Kindergarten Kit: Graphophonemic Knowledge ▸ First Grade Kit: Graphophonemic Knowledge, Word Reading ▸ Second Grade Kit: Word Reading	Texas Education Agency http://www.tpri.org
Screening Diagnostic	Word Identification and Spelling Test (WIST) ▸ Word Identification ▸ Spelling ▸ Sound-Symbol Knowledge	Pro-Ed
Diagnostic	Diagnostic Assessments of Reading (DAR), 2nd Edition ▸ Word Recognition	Riverside Publishing
Diagnostic	Early Reading Diagnostic Assessment®, 2nd Edition (ERDA)	Pearson
Diagnostic	Fox in a Box	CTB/McGraw-Hill
Diagnostic	Woodcock Reading Mastery Tests-Revised-Normative Update (WRMT-R/NU) ▸ Word Attack	Pearson

LESSON MODEL FOR

Explicit Phonics

Benchmarks

- ability to blend CVC words
- ability to spell CVC words

Grade Level

- Kindergarten – Grade 1 and/or Intervention

Prerequisites

- all previous Lesson Models in this chapter
- ability to isolate the initial or final sound in a one-syllable word
- introduced sound/spellings: /a/*a*, /m/*m*, /p/*p*, /s/*s*, /t/*t*

Grouping

- whole class
- small group
- individual

Materials

- letter cards *a, m, p, s, t* (one set per student)
- picture cards: ant, monkey, paper, seal, ten
- decodable text
- small dry-erase board
- dry-erase marker

Reading and Writing CVC Words

Explicit instruction in blending CVC words should begin after students know from four to six sound/spellings (Carnine et al. 2006). This sample lesson model targets reading and writing CVC words with the short vowel *a.* The same model can be adapted and used to introduce CVC words with other short vowels and to enhance phonics instruction in any commercial reading program.

Phonemic Awareness with Letters

Give each student letter cards *a, m, p, s,* and *t.* Say: *I'm going to name some pictures and I want you to tell me the first sound you hear in each picture name. Then I want you to hold up the letter that makes that sound. Let's try one.* Show the picture card of the seal. Say: *This is a seal.* Ask: *What's the name of this picture?* (seal) Say: *Yes, seal.* Ask: *What is the first sound in* seal*?* (/s/) Say: *Yes, /s/.* Ask: *Can you hold up the letter that makes the /s/ sound?* Monitor students as they hold up the letter *s.* Follow the same procedure with picture cards of the ant, monkey, paper, and number 10.

1

m

2

ma

3

ma

4

mat

5

mat

6

mat

Model—Sound-by-Sound Blending

Say: *Today I am going to show you how to blend words sound by sound. Watch me blend the first word.*

1. Print the first letter in the word *mat* on the board. Say: *Sound?* Simultaneously point to the letter *m* and say: */mmm/.*

2. Print the letter *a* after the letter *m* on the board. Say: *Sound?* Simultaneously point to the letter *a* and say: */aaa/.*

3. Point just to the left of *ma* and say: *Blend.* Then scoop your finger under the *m* and *a* as you blend the sounds together without a break: */mmmaaaa/.*

4. Print the letter *t* after the letter *a* on the board. Say: *Sound?* Simultaneously point to the letter *t* and say: */t/.*

5. Point just to the left of *mat* and say: *Blend.* Then scoop your finger from left to right under the whole word as you slowly blend the sounds together without a break: */mmmaaat/.*

6. Finally, point just to the left of *mat* and say: *Now watch as I read the whole word.* Then quickly sweep your finger under the whole word and say *mat.* Say: *A mat is like a rug. It covers a floor and people can wipe their feet on it.* Mat.

Repeat the same routine with the word *pat.*

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LEAD
Sound-by-Sound Blending

1

t

2

ta

3

ta

4

tap

5

tap

6

tap
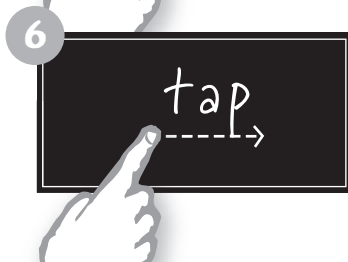
Lead—Sound-by-Sound Blending

Say: *Now I am going to lead you in sounding out words. You're going to sound out some words along with me.*

1. Print the first letter in the word *tap* on the board. Say: *Sound?* Point to the letter *t* and have students respond along with you: */t/.*

2. Print the letter *a* after the letter *t* on the board. Say: *Sound?* Point to the letter *a* and have students respond along with you: */aaa/.*

3. Point just to the left of *ta.* Say: *Blend.* Then scoop your finger under the *t* and *a* as you lead students in blending the sounds together without a break: */taaa/.*

4. Print the letter *p* after the letter *a* on the board. Say: *Sound?* Point to the letter *p* and have students respond along with you: */p/.*

5. Point to the left of *tap* and say: *Blend.* Then scoop your finger from left to right under the whole word as you lead students in slowly blending the sounds together without a break: *tap.*

6. Finally, point just to the left of *tap* and say: *Let's read the whole word.* Then quickly sweep your finger under the word as you lead students in saying the whole word: *tap.* Say: *I heard a light tap on the door,* tap.

Repeat the same routine with the words *Sam* and *Pat.*

CHECK
Sound-by-Sound Blending

1

m

2

ma

3

ma

4

map

5

map

6

map
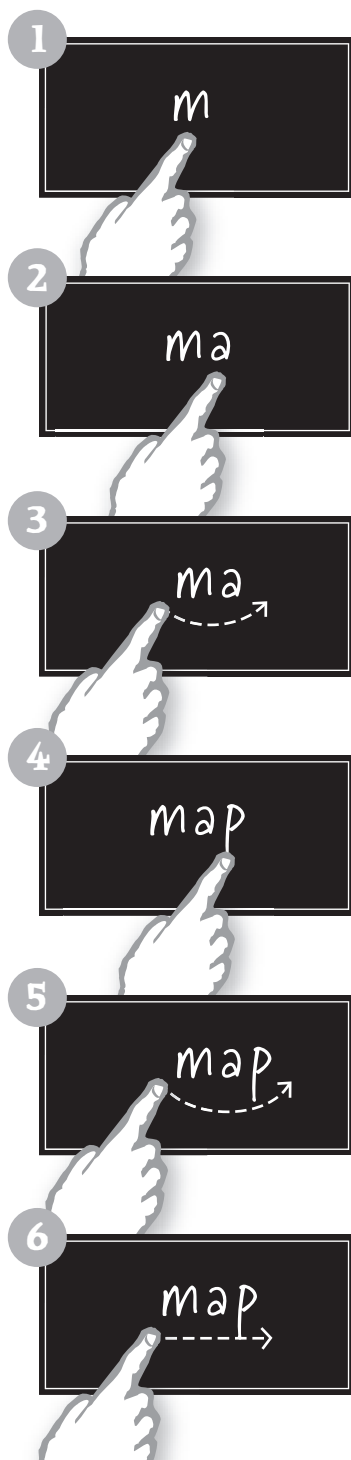
Check—Sound-by-Sound Blending

Say: *Now it's your turn to sound out words. Remember, when I point to a letter, say the sound for that letter. When I scoop my finger under the letters, blend the sounds together. When I sweep my finger under the word, say the whole word.*

1. Print the first letter in the word *map* on the board. Ask: *Sound?* Point to the letter *m* to signal students to respond. (/mmm/)

2. Print the letter *a* after the letter *m* on the board. Ask: *Sound?* Point to the letter *a* to signal students to respond. (/aaa/)

3. Point just to the left of *ma* and say: *Blend the sounds.* Then scoop your finger under the letters from left to right to signal students to respond. (/mmmaaaa/)

4. Print the letter *p* after the letter *a* on the board. Ask: *Sound?* Point to the letter *p* to signal students to respond. (/p/)

5. Point just to the left of *map* and say: *Blend the sounds.* Scoop your finger from left to right under the word as students blend the sounds together without a break. (map)

6. Finally, point just to the left of *map.* Quickly sweep your finger under the word to signal students to respond by saying the whole word. (map)

Repeat the same routine with the words *at, am, sat, mat, Sam, pat, Pam, sap,* and *tap.* When you are finished, develop students' vocabulary by going back and clarifying the meaning of any unfamiliar words. To build word reading automaticity, have students read the list of words again, this time at a faster pace and only with nonverbal signals.

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CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK   If a student or students respond incorrectly, stop immediately and model the correct response for the entire group and then ask the entire group to respond. For blending errors, first model blending the word and then lead students in blending it again. For sound/spelling errors, immediately say the correct sound, for example, /mmm/. Then point to the letter *m* and ask: *Sound?* (/mmm/) Say: *Yes, the sound is /mmm/.*

LESSON MODEL

Method for Reading Decodable Text, p. 235

Apply to Decodable Text

To ensure ample practice in sound/spelling correspondences, provide students with connected reading materials. Choose books or passages in which most of the words are wholly decodable and the majority of the remaining words are previously taught irregular words.

LESSON MODEL

Elkonin Sound Boxes, p. 156

Word Work: Elkonin Boxes with Letters

Explain to students that they are going to spell some words. Say: *I am going to say a word and then together we will count how many sounds we hear in the word. The first word is* map, */mmmaaap/. I hear three sounds in* map. With your palm toward you, so students can see the progression from left to right, hold up your first finger as you say /mmm/, then hold up your second finger as you say /aaa/, and finally hold up your third finger as you say /p/. Then ask: *How many sounds in* map? (three) Say: *Now let's count the sounds again.* Have students hold up their fingers as they count along with you. Say: *Now I am going to draw three boxes. Each box will stand for a sound in* map.
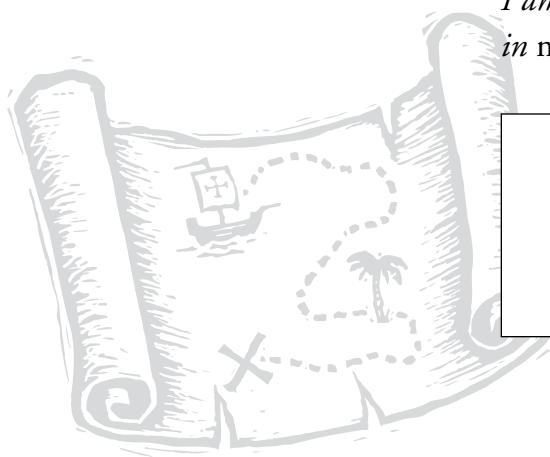
On a dry-erase board, draw a three-box grid as shown. Point to the first box in the grid and say /mmm/, point to the middle box and say /aaa/, and then point to the last box and say /p/. Say: *Now I will lead you in saying each sound in* map *as I print the spelling that stands for that sound.* Say: *The first sound in* map *is /mmm/.* Print the letter *m* into the first box as the students say /mmm/ along with you. Say: *The middle sound in* map *is /aaa/.* Print the letter *a* in the middle box as students say /aaa/ along with you. Say: *The last sound in* map *is /p/.* Print the letter *p* into the last box as students say /p/ along with you.

| m | a | p |

Say: *Now let's read the whole word.* Slide your finger under the grid from left to right as you lead students in saying the whole word: *map.* Say: *Now let's spell the word.* Point to each letter from left to right as you lead students in saying each letter name along with you. (m-a-p) Repeat the same procedure using the word *mat.* Then, following the same procedure with words such as *sap* and *sat*, ask volunteers to draw the grid and print the letters in the boxes.

OBSERVE & ASSESS

Questions for Observation	Benchmarks
(Point to the word map.*)* Can you sound out this word?	Student can blend CVC words.
The word is *map.* Can you spell this word? (m-a-p)	Student can spell CVC words.

SECTION VI

Comprehension

Introduction

COMPREHENSION
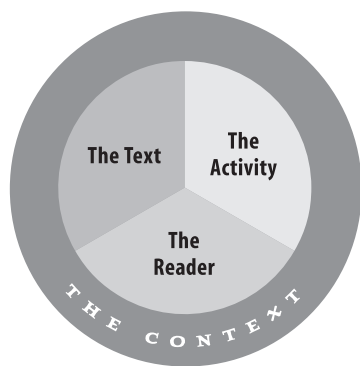
Elements of Reading Comprehension

Based on RRSG 2002.

📖 **SEE ALSO . . .**

COMPREHENSION IS OFTEN VIEWED as "the essence of reading" (Durkin 1993). It involves interacting with text, using intentional thinking to construct meaning. The RAND Reading Study Group (RRSG 2002) defines reading comprehension as "the process of simultaneously extracting and constructing meaning through interaction and involvement with written language." Harris and Hodges (1995) refer to it as "the construction of the meaning of a written text through a reciprocal interchange of ideas between the reader and the message in a particular text." Perfetti (1985) simply calls it "thinking guided by print."

Fundamentals of Comprehension

Reading comprehension consists of three key elements—the reader, the text, and the activity—all set within a context (RRSG 2002). Comprehension instruction requires showing students how these elements affect their understanding when reading.

The Reader

Comprehension does not exist in a vacuum; each reader brings a unique set of competencies that affect comprehension. These competencies vary not only from reader to reader, but also within an individual, depending on the text and the activity (RRSG 2002). Reader competencies include speed and accuracy of decoding, reading fluency, vocabulary size, general world knowledge, and knowledge of specific comprehension strategies. Since fluent readers are able to identify words accurately and automatically, they can focus most of their attention on comprehension (LaBerge and Samuels 1974). They also can make connections among ideas in the text and between the text and their background knowledge.

COMPREHENSION builds upon . . .

Speed and Accuracy of Decoding	Reading Fluency	Vocabulary	World Knowledge	Comprehension Strategies

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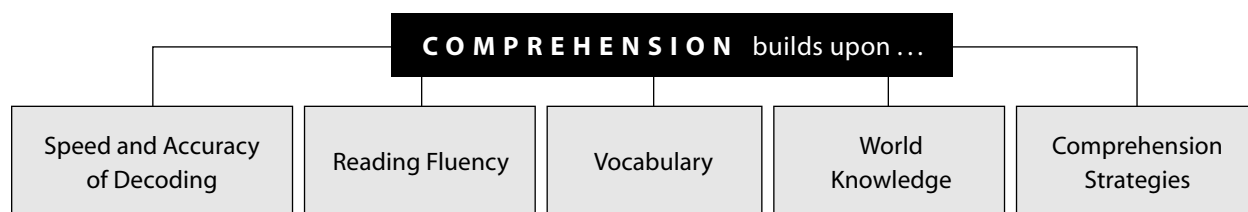
CHAPTER

14

Narrative Reading

what?
why?
when?
how?

what?

Narrative Reading

Types of Narrative Texts

FICTION

- Fables
- Fairy tales
- Fantasies
- Folktales
- Legends
- Myths
- Novels
- Plays
- Poems
- Science fiction
- Short stories
- Tall tales

LITERARY NONFICTION

- Autobiographies*
- Biographies*
- Human-interest stories in magazines and newspapers

*Can also convey information

Story Structure

also called
- Story Elements
- Story Grammar
- Narrative Text Structure

Narratives tell a story, expressing event-based experiences. The story could be the invention of an author, the reporting of factual events, or the retelling of a tale from oral tradition. According to Williams (2005), "children develop sensitivity to narrative structure early and use it to comprehend simple stories before they enter school." By the time most children enter school, they already have had stories read aloud to them and have watched stories on TV and in movies. They connect with narrative texts because events in life often include the same elements—they sometimes have a beginning, a middle, and an ending; they occur in a particular time and place; there are key players, sometimes in conflict; issues are resolved for better or for worse; and sometimes there is a lesson learned. For these reasons, comprehension instruction typically begins with narrative text.

Story Structure

Story structure pertains to how stories and their plots are systematically organized into a predictable format. Knowing about story structure provides a framework that helps students to discover what is most relevant for understanding a story (Williams 2002). Most narrative texts are organized around a set of story elements, sometimes referred to as *story grammar* (Mandler 1987). Story elements include setting, characters, plot, and theme. Stories often begin by describing the setting and characters, then indicating a particular problem faced by one of the characters. Then the story explains how the problem is solved, concluding by showing how the characters were affected by the events.

Story Elements
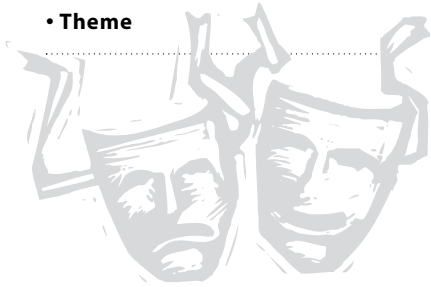
The storytelling styles of diverse cultural groups emphasize and value different parts of a story.

—KLINGNER, VAUGHN & BOARDMAN, 2007

Setting

The setting of a story tells *when* and *where* the story takes place. Some stories have specific settings, while others take place at some indefinite time (e.g., the future) or in some indefinite place (e.g., an unnamed country). The setting also can change within a narrative—moving back (flashback) or jumping ahead (flash-forward) before returning to the main time frame of the story.

Characters

Characters are the people, animals, or creatures in a story. The main character, also known as the *protagonist*, moves the action forward, sometimes by acting against a villain or rival, the *antagonist.* To understand a character, readers must be able to tap into characterization techniques: what the author states directly about the character; what the character says, does, and thinks; and how other story characters react and respond to the character. The main character's motivation—sometimes explicit, sometimes implied—drives the plot.

Plot

The plot of a story tells what happened and gives the story a beginning, a middle, and an ending. It is the sum of a series of events. In general, the components of a narrative plot include
- the *problem* a character faces—the *conflict*;
- the sequence of *events* that happens as the character attempts to solve the problem;
- the *outcome*, or *resolution*, of the attempts to solve the problem.

Theme

The theme is the big idea that the author wants the reader to take away from reading the story. Williams (2002) explains that a theme "expresses a relationship among story elements and comments on that relationship in some way." The theme can be expressed as a lesson or an observation that is generalized beyond the specifics of the story plot.

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Narrative Reading

> Strong evidence
> links readers' awareness
> of text structure
> to successful reading
> comprehension.
>
> —COYNE ET AL., 2007

Teaching students to identify and represent story structure improves their comprehension of narrative text (RRSG 2002). It also enhances students' memory and recall of text and helps them organize and write stories (Short and Ryan 1984; Fitzgerald and Teasley 1986). One reason that students' understanding of text structure supports reading comprehension is that narrative structures are common across texts (Coyne et al. 2007). Being aware of the "samenesses" across texts allows students to consider authors' messages in a broader context of literature and the world (Carnine and Kinder 1985). Knowing the structure of narratives gives students a frame of reference for processing and remembering story information (Dickson, Simmons, and Kame'enui 1998). Thus, story elements provide the framework for applying comprehension strategies to narrative text (Pearson and Fielding 1991; Graesser, Golding, and Long 1991).

Research Findings . . .

One way to help students understand what they read is to help them see the underlying structure of the text they are reading.

—COYNE ET AL., 2007

Instruction of the content and organization of stories improves story comprehension, measured by the ability of the reader to answer questions and recall what was read.

—NATIONAL READING PANEL, 2000

Helping students to recognize the structure inherent in text—and match it to their own cognitive structures—will help them understand and produce not only text but also spoken discourse.

—WILLIAMS, 2005

Story structure instruction shows positive effects for a wide range of students, from kindergarten to the intermediate grades to high school to special populations, and to students identified as struggling readers.

—DUKE & PEARSON, 2002

Suggested Reading . . .

Comprehension Instruction: Research-Based Best Practices (2002) edited by Cathy Collins Block & Michael Pressley. New York: Guilford.

A Focus on Comprehension (2005) by Fran Lehr & Jean Osborn. Honolulu: Pacific Resources for Education and Learning (PREL).

Put Reading First: The Research Building Blocks for Teaching Children to Read (2001) by Bonnie Armbruster, Fran Lehr & Jean Osborn. Jessup, MD: National Institute for Literacy.

Rethinking Reading Comprehension (2003) edited by Anne Polselli Sweet & Catherine E. Snow. New York: Guilford.

Teaching Reading Comprehension to Students with Learning Disabilities (2007) by Janette K. Klingner, Sharon Vaughn & Alison Boardman. New York: Guilford.

Teaching Strategic Processes in Reading (2003) by Janice F. Almasi. New York: Guilford.

Teaching Struggling and At-Risk Readers: A Direct Instruction Approach (2006) by Douglas W. Carnine, Jerry Silbert, Edward J. Kame'enui, Sara G. Tarver & Kathleen Jungjohann. Upper Saddle River, NJ: Pearson Education.

when?

Narrative Reading

Explicit comprehension strategies instruction should begin in the primary grades and continue through high school.

— R R S G , 2 0 0 2

Story Complexity Factors

Number of characters

Number of plots, goals, and subgoals

Number of attempts by the characters to achieve the goals

Explicitness of story elements

Amount of background knowledge required

Length of story

Readability of story

Carnine et al. 2006.

S E E   A L S O . . .

When to Teach

Comprehension instruction should begin as soon as students start to interact with text and should continue through high school (Duke and Pearson 2002; Pressley and Block 2002; RRSG 2002). Effective teaching balances explicit comprehension strategies instruction with the literary experience of a story. For students as young as preschoolers, storybook read-alouds provide opportunities for modeling and practicing strategies applications (Lane and Wright 2007). When students begin to read stories on their own, they learn to apply comprehension strategies in tandem with decoding and word-level strategies. As they progress through the grades, students apply strategies to increasingly complex stories (Carnine et al. 2006). Thus, many adolescent literacy researchers advocate explicit comprehension strategies instruction, particularly for struggling readers (Brown 2002; Alvermann and Eakle 2003; Fisher and Frey 2004; Raphael et al. 2001).

When to Assess and Intervene

Comprehension instruction should be accompanied by reliable assessment aligned with instruction (Lehr and Osborn 2005). Yet, according to researchers (RRSG 2002; Spear-Swerling 2006; Klingner et al. 2007), most traditional assessments are inadequate in several ways in that they: (1) often confuse comprehension with vocabulary, background knowledge, word reading ability, and other reading skills, (2) fail to represent the complexity of comprehension, based on current understandings,

Comprehension should be assessed frequently as a way to track students' growth and provide useful information that can guide instructional and diagnostic decisionmaking.

—KLINGNER ET AL., 2007

and (3) do not distinguish specific processes that underlie comprehension problems, or explain why a student is struggling. Therefore, traditional assessments should be combined with teachers' ongoing informal assessment of students' comprehension and strategy use. Retellings, student think-alouds, and other process-focused measures may serve as useful tools for diagnosing and remediating comprehension problems. Think-aloud protocols, in particular, are among the most significant advances in comprehension assessment tools, making comprehension processes more visible (Pearson and Hamm 2005; Pressley and Hilden 2005).

When to Apply Comprehension Strategies in Narrative Reading

STRATEGY	BEFORE READING: To orient students to the story and task	DURING READING: To build an understanding of the story	AFTER READING: To check whether students understood the story
Recognizing Story Structure	Use story elements as a framework for reading.	Identify story elements as they appear in the text.	Use story elements to check understanding of the story.
Predicting	Generate predictions about the story.	Verify, adapt, and add predictions about the story.	Review accuracy of predictions.
Monitoring Comprehension	Keep in mind that the goal of reading is to understand the story.	Note if the story is making sense, and use fix-up strategies as needed.	Reflect on what the story was about and whether it made sense.
Connecting to World Knowledge	Preview text to connect it with prior knowledge.	Use knowledge/experiences to make sense of the story.	Connect the story to life experiences and other reading.
Asking Questions	Generate questions about what will happen.	Ask questions to clarify confusing story elements.	Ask higher-order questions to extend story understanding.
Answering Questions	Answer questions about the title and illustrations.	Answer questions about the plot and other story elements.	Answer higher-order questions to extend learning.
Constructing Mental Images	Create a mental picture based on the story title.	Visualize ongoing story events.	Visualize the overall story (a "mental movie").
Summarizing/ Retelling	Plan to be able to retell or summarize the story.	Build partial retellings as the story progresses.	Retell or summarize the story, orally or in writing.

LESSON MODEL FOR

Multiple-Strategy Instruction

Benchmark

• ability to coordinate a repertoire of strategies to guide comprehension

Grade Level

• Grade 4 and above

Prerequisites

• Story Structure, p. 651
• knowing how to use the strategies individually
• familiarity with Think-Pair-Share

Grouping

• small group

Sample Text

• "The Case of the Blue Carbuncle" (Resources)

Activity Master

• Predictions Worksheet (Resources)

Materials

• two transparencies of Predictions Worksheet
• copies of "The Case of the Blue Carbuncle"
• dry-erase marker

TSI (Transactional Strategies Instruction)

This sample lesson model offers a snapshot of Transactional Strategies Instruction (TSI), a multiple-strategy instruction approach developed by Michael Pressley and colleagues (Pressley, El-Dinary et al. 1992). Through teacher–student dialogue while reading, TSI emphasizes coordinated use of strategies to help students to build and monitor comprehension. Strategies are first introduced individually, following the model for explicit instruction. Over time, responsibility for strategy choices shifts from the teacher to the students. TSI has proven effective for a range of struggling readers, from primary-grade students to adolescents (Gaskins and Elliot 1991; Brown et al. 1996).

This lesson model differs somewhat from the original TSI; it is, however, consistent with TSI's emphasis on knowing where and when to use particular strategies. In this lesson model, sample text is used to represent a story at students' independent reading level. The same model can be adapted and used to enhance comprehension instruction linked to narrative text in any commercial reading or language arts program—as long as the text is at the appropriate level.

. . . .

Review: Comprehension Strategies

Display a copy of the Comprehension Strategies and Questions teaching chart, such as the example shown on the following page. Remind students that using comprehension strategies can help them understand and remember what they read. Point out that they have used each of these strategies individually, and they have had some practice in choosing which strategy to use. Review the chart with students. For each strategy, review the description and then call on students to read aloud the questions they can ask to help them in applying the strategy.

Comprehension Strategies and Questions

STRATEGY	QUESTIONS I CAN ASK
Monitor Comprehension Stop periodically and check to make sure that you understand the text.	• Does this make sense? • What fix-up strategy can I use to figure it out?
Connect to World Knowledge Draw on your background knowledge and experience to help you understand the text.	• Connect: What do I already know about this? Have I had a similar experience? • Verify: Is what I know really related to the text? • Decide: Is what I know helping me to understand the text?
Predict Make informed guesses about what you think will happen in the text.	• Predict: What do I think will happen next? What makes me think so? • Verify: Does the text support my prediction? • Decide: Was my prediction accurate? Do I need to change it?
Construct Mental Images Make pictures of the text in your mind as you read.	• Visualize: What does this (person, place, thing) look like? What makes me think so? • Verify: Does the text support my image? • Decide: Was my image accurate? Do I need to change it?
Ask Questions Ask yourself questions about the text to keep involved in your reading.	• What am I curious about? • What do I want to know more about?
Summarize Use what you know about story structure to identify important story information. Then shrink this information and put it into your own words.	• Where and when does the story take place? (setting) • Who is the story about? (characters) • What is the problem the character faces? (problem) • What happens as the character tries to solve the problem? (sequence of events) • How does the story turn out? Does the character solve the problem? (outcome) • What lesson did you learn from the story? (theme)

FIX-UP STRATEGIES
• Reread
• Look back
• Read on
• Guess (using context clues)
• Ask someone
• Check a reference

Direct Explanation

Explain to students that good readers use a variety of strategies to help them make sense of the text and get the most out of what they read. Tell them that you are going to show them how strategies can work together smoothly, in coordination, and how to choose the one that works the best in each situation.

Using an overhead projector, display a transparency of the Predictions Worksheet. Say: *Good readers make predictions about what they are reading. Predictions are based on evidence in the text and what you already know. The Predictions Worksheet can help you to keep track of your predictions as you read.* Pointing to the corresponding headings on the Predictions Worksheet, say: *The Worksheet has two big divisions: Predict and Verify/Decide. To predict, you make a prediction and then give evidence about what makes you think so. Verifying and deciding work together. As you read, you verify a prediction by looking for evidence in the text. When you find some possible evidence in the text, you can decide if you need to keep looking for more conclusive evidence, to reject a former prediction if it was wrong, or to confirm a former prediction if it was right. It's a cycle—predict, verify, decide.*

PREDICTIONS Worksheet

Title: _____ Pages/Paragraphs: _____

Predict		Verify/Decide		
Prediction	What Makes Me Think So?	Keep Looking	Reject	Confirm

---

The Case of the Blue Carbuncle

BASED ON A STORY BY SIR ARTHUR CONAN DOYLE

Teach/Model

"What are you investigating today?" I asked my friend Sherlock Holmes as I walked into his apartment. He did not reply, so I moved in to see what he was holding under his magnifying glass.

"Why, Holmes!" I exclaimed. "It's just an old hat. What's so valuable about it?"

"Nothing whatsoever," he replied. "I'm only studying the hat to find the owner of the goose."

"The goose?!" I asked, perplexed.

Guided Practice

"The facts are these, Watson," explained Holmes. "Police Commissioner Peterson was walking home last night. He saw a man ahead carrying a fat goose. At Goodge Street, a rough gang appeared and knocked off the man's hat. The man swung his walking stick to fight back, and Commissioner Peterson rushed to help. Startled, the man dropped the goose and ran. The gang scattered, too, leaving Peterson with the goose and the hat."

"Which, surely, he returned to their owner?" asked I.

"There's the problem. True, the owner's name—Henry Baker—is stitched inside the hat. But there are hundreds of Henry Bakers in London. It would be impossible to find the right one. So, Peterson brought the hat to me. He took the goose home to cook before it spoiled."

Just then, the door flew open. Peterson rushed in. "The goose, Mr. Holmes!" he gasped. "See what my wife found in its crop!" He held out a dazzling blue stone. It was no bigger than a bean, but it sparkled like a star.

Sherlock Holmes whistled. "Peterson! Do you know what you have there?"

"It's the Countess of Morcar's Blue Carbuncle!" I cut in.

"Precisely," replied Holmes. "I have the newspaper article right here:

'. . . Police arrested plumber John Horner. Hotel Cosmopolitan manager James Ryder reported to police that Horner fixed a pipe in the countess's room on the day of the robbery. Horner, who has a criminal record, claims he is innocent.'

"The question is: How did the stone get from jewelry box to bird?"

TEACHING READING SOURCEBOOK • SAMPLE TEXT **757**

Guided Practice

Holmes took a pencil and paper and wrote: "Found on Goodge Street: 1 goose, 1 black felt hat. Mr. Henry Baker can have same—221B Baker Street. 6:30 p.m. this evening."

"Peterson, put this ad in all the papers and bring me a new goose!"

At 6:30 sharp, Henry Baker knocked on Holmes's door. Holmes handed Baker his hat. Then he explained that he had eaten Baker's goose but was offering another one in its place. Baker thanked Holmes, unconcerned that it was a different goose.

"By the way," asked Holmes, "could you tell me where your goose came from? It was delicious."

"Oh, yes, from my favorite inn," replied Baker. "The Alpha."

"So now we know Baker isn't the thief," Holmes remarked after Henry Baker had left. "I say we eat dinner later. Let's follow this clue while it's still hot."

We arrived at the Alpha Inn and ordered tea. "This tea should be wonderful if it's as good as your geese," Holmes told the innkeeper.

"My geese?" asked the innkeeper hesitantly.

"Yes, I heard about them from Henry Baker."

"Aha! Them's not our geese," the innkeeper answered. "I got them from a man named Breckinridge in Covent Garden."

Scaffolded Practice

After tea, we headed for Covent Garden and found a stall with the name Breckinridge. Holmes approached and said, "I want a goose—same kind you sold to the Alpha Inn. Where'd you get them?"

Breckinridge fumed, "Why's everybody asking about those geese? 'Where did they come from? Where did they go?' I'm tired of it!"

"I bet you five pounds those were country geese," said Holmes.

"You lose," said Breckinridge. "They're town geese. Look here at my register." Holmes read, "Mrs. Oakshott, 117 Brixton Road, number 249."

Holmes threw down his money with a huff. As we walked away, he laughed, "Anything for a bet! We'll visit Mrs. Oakshott tomorrow. Shall we have dinner, Watson? Chicken sounds good tonight."

We were interrupted by shouts. Mr. Breckinridge was yelling at a rat-faced little man, "Enough of you and your geese! Go away!"

"This might save us a trip to Brixton Road," whispered Holmes. "Let's see about this fellow." Holmes went up to the man and touched his shoulder. He jumped. "What do you want?" he cried.

"I heard you asking about geese," said Holmes. "I believe I can help you."

"Who are you? What could you know about it?" said the rat-faced man.

"My name is Sherlock Holmes. It is my business to know things. I know you

TEACHING READING SOURCEBOOK • THE CASE OF THE BLUE CARBUNCLE **758**

Guided Practice

are looking for a goose raised by Mrs. Oakshott. She sold it to Breckinridge. He sold it to the Alpha Inn. They sold it to Henry Baker."

"Oh, sir, you're just who I am looking for!" exclaimed the man.

"Before we talk, tell me your name."

The man looked sideways and answered, "John Robinson."

"No, your real name," said Holmes.

The man turned red, "Well, then. It's James Ryder."

"Ah, yes. Manager of the Hotel Cosmopolitan. Come to my place. I'll tell you everything."

Back at his apartment, Holmes began, "You want to know what became of that goose?"

"Oh, yes!"

"It came here. And a remarkable bird it was. No wonder you want to know about it. It laid an egg, after it was dead. The brightest little blue egg I ever saw. See?" Holmes held up the Blue Carbuncle. It gleamed in the firelight. Ryder stared, motionless.

Scaffolded Practice

"The game's over, Ryder," said Holmes. "You knew Horner had a criminal record, so the police would go after him. You gave Horner a job in the countess's room. When he finished, you took the gem. Then you called the police."

"Don't turn me in!" Ryder begged. "I swear I'll never do wrong again!"

"We'll talk about that," replied Holmes, "but first, tell me, how did the gem get into the goose and away from you? Tell the truth; it's your only hope."

Ryder confessed, "After Horner's arrest, I had to hide the stone. I went to my sister's on Brixton Road, where she and her husband, Oakshott, raise geese.

"In their yard, I got an idea. My sister had offered me a goose to take home. I grabbed one and put the stone down its throat. Suddenly, the goose jumped out of my arms back into the flock! To my relief, I recognized the bar on its tail and caught it again. When I got home and opened the goose, the stone was nowhere to be found! I ran back to my sister's, but she had just sold the whole flock to Breckinridge, including one of her two bar-taileds. The rest you know."

My friend Holmes got up and threw open the door. "Get out!" he yelled. Ryder crashed down the stairs, slammed the door, and ran away.

Holmes said, "I look at it this way, Watson. Ryder is too afraid to become a criminal. Now, I think it's time we investigate another bird. Let's hope our dinner doesn't set off another wild goose chase."

TEACHING READING SOURCEBOOK • THE CASE OF THE BLUE CARBUNCLE **759**

PREDICTIONS Worksheet

Title: _The Case of the Blue Carbuncle_   Pages/(Paragraphs) 1–19

Predict		Verify/Decide		
Prediction	What Makes Me Think So?	Keep Looking	Reject	Confirm
It's a mystery or detective story.	Picture shows a man wearing a detective hat.			The word case is in the title.

①   ②

Teach/Model: Preview the Story

Continue displaying the Comprehension Strategies chart and the Predictions Worksheet. Distribute copies of "The Case of the Blue Carbuncle" to the group. Say: *I'm going to think aloud to show you how to use the strategies in coordination. Each time I use a strategy, I will point to it on the Comprehension Strategies chart. As I read, I will record information on the Predictions Worksheet.*

THINK ALOUD

① **THINK ALOUD**   *Good readers make connections between what they already know and what they are reading. The first thing I see on the page is a picture. Using my world knowledge, I think this man is a detective. I remember an old movie in which a detective wore a hat like that. It looks like he's studying something pretty closely, which is something detectives do. So, I'm going to predict that this is a mystery or detective story. On the Predictions Worksheet, I'm going to print my first prediction and what makes me think so.*
✦ CONNECT TO WORLD KNOWLEDGE, PREDICT

(2) **THINK ALOUD**   *Now I'm going to read the title of the story. The title is "The Case of the Blue Carbuncle." The word* case *in the title typically relates to a mystery, or to a crime. I think that's good enough evidence to confirm my prediction about this being a mystery. On the Predictions Worksheet, I am going to print my evidence under Confirm.* ✦ PREDICT

THINK ALOUD

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THINK ALOUD   *Good readers constantly monitor, or check, their comprehension. There is a word in the title that is new to me. I have no idea what a carbuncle is. I don't even know enough to make a good guess. I only know that this one is blue. I believe I'll read on to see if I can find story clues to help me figure out what this word means. Reading on, or reading ahead for more information, is a fix-up strategy. As I read, I'm also going to ask myself, "What's a carbuncle?" Right now, I'm applying a variety of strategies.* ✦ MONITOR COMPREHENSION, ASK QUESTIONS

THINK ALOUD

Teachable Moment: Mystery Genre

THINK ALOUD   *Since I'm pretty sure this is a mystery, I'm going to stop and connect to what I know about mysteries. The setting for a mystery is often the scene of a crime or a detective's office. The characters typically include detectives and suspects. The problem is a mysterious event—a crime to be solved or an unexplained occurrence. The sequence of events involves a series of clues that give hints about motives (or reasons) and opportunities for various characters to commit the crime. Some clues are helpful, and some are not. Misleading clues are called red herrings—they are meant to throw the reader offtrack and give the mystery more exciting twists and turns. The outcome of the story is typically the solution to the mystery. I'm going to use what I know about mysteries to help me make sense of this story. I know a mystery is confusing at the beginning, revealing information little by little as the plot progresses.* ✦ CONNECT TO WORLD KNOWLEDGE, SUMMARIZE

TEACHER NOTE

Teachable moments—introducing, reviewing, and suggesting strategies based on students' immediate needs—are effective tools for responsive instruction (Pressley, El-Dinary et al. 1992).

PREDICTIONS Worksheet

Title: __The Case of the Blue Carbuncle__   Pages/(Paragraphs) __1—19__

Predict		Verify/Decide		
Prediction	**What Makes Me Think So?**	**Keep Looking**	**Reject**	**Confirm**
It's a mystery or detective story.	Picture shows a man wearing a detective hat.			The word <u>case</u> is in the title.
Watson is the narrator.	My world knowledge about Sherlock Holmes			
A carbuncle is a type of goose.	Holmes wants to find the owner of the goose.			

③ (arrows pointing down)

④ (arrows pointing down)

Teach/Model: Read the Story Aloud

Read the story aloud to students as they follow along in their texts. Stop to model strategy use as indicated. As you apply each strategy, refer to it on the Comprehension Strategies chart. Continue recording information on the Prediction Worksheet.

"What are you investigating today?" I asked my friend Sherlock Holmes as I walked into his apartment. He did not reply, so I moved in to see what he was holding under his magnifying glass.
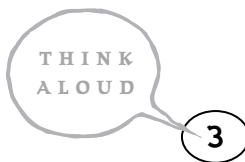
THINK ALOUD

③ **THINK ALOUD**   *Sherlock Holmes—that's a famous name. My world knowledge is that he is a fictional character, so I know for sure this mystery is fiction. I also know that Sherlock Holmes has a sidekick named Dr. Watson. Since the first quote here says, "I asked my friend Sherlock Holmes," I predict that the narrator is Watson. On the Predictions Worksheet, I'm going to print my second prediction and what makes me think so.* ✦ CONNECT TO WORLD KNOWLEDGE, PREDICT

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