

A Research to Practice Workshop

**BUILDING FLUENCY:  
ACHIEVING THE PACE,  
ACCURACY AND PROSODY  
THAT LEADS TO SUCCESSFUL  
COMPREHENSION OF TEXT**

Presented by  
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**Everyone Reading**  
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# Agenda

- Defining Fluency in Reading
- The Role of Fluency in Reading
- Assessing Fluency and Establishing Benchmarks for Proficiency Grade by Grade
- Building Fluency in the Classroom and Intervention Program – a Few Methods That Bring Research to Practice

# What Makes This Text Complex? What Adjustments Did You Make to Read and Understand It?

*Read or listen to this paragraph. If you find it challenging, talk about what might make it more understandable.*

**Improved vascular definition in radiographs of the arterial phase or of the venous phase can be procured by a process of subtraction whereby positive and negative images of the overlying skull are imposed on one another.**

- From a neuroanatomy text (found in *Background Knowledge* by Fisher and Frey)

# What is Fluency?

The ability to read text...

> **WITH APPROPRIATE RATE**

> **WITH ACCURACY**

> **WITH PROSODY**

# What Does Fluency Involve?

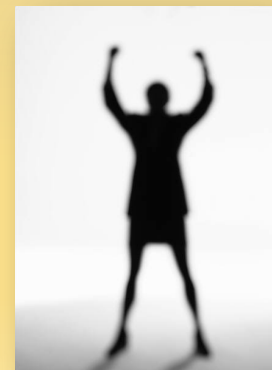
- **‘Appropriate’-speed word recognition to free reader’s cognitive resources (especially working memory) to address meaning**
- **Ability to group words appropriately into meaningful grammatical units for interpretation**
- **Rapid use of punctuation and the determination of where to place emphasis or where to pause to make sense of a text**
- **Preliminary comprehension to allow unconscious attention to interpretation**

# Just a Reminder: Goal in Literacy Instruction is Skills Plus Content

It's not just being able to read, it's also building fund of knowledge from reading over time.

(The more you know, the more you learn; the less you know, the fewer anchors for new information. It's about avoiding Matthew Effects.)

Tatum's angle:



# Jean Chall's Three Goals of a Reading Program – A Context For Fluency

## **Automatic Rapid Decoding**

*Learning to Read Stage*

## **Building a Lexicon of Concepts**

*Learning to Read Stage*

## **Ability to Think While Reading**

*Reading to Learn Stage*

Can you see these in the 5 pillars below?

**Report of the National Reading Panel's Five Pillars to Reading:**

Phonological Awareness | Phonics | Fluency | Vocabulary | Comprehension



# Why is Fluency Important?

- NAEP 1995 studied reading fluency of a sample of 4th graders: 44% were disfluent even with grade-level stories
- Close relationship between fluency and reading comprehension (some say as high as .82 correlation)





# What Disfluency Looks Like

Individual has developed accurate word pronunciation, but **reads slowly**, probably because decoding is **not fully automatic\***

Limited fluency may affect performance in the following ways:

- Reading less than peers, with less time to remember, review or comprehend text (so less wide reading, more Matthew Effects))
- Expend more cognitive energy than peers trying to identify individual words
- Less able to retain text in memory and less likely to integrate segments of text with other parts of the text (i.e., inter-sentential comprehension)

(Mastropieri, Leinart, & Scruggs, 1999)

\* Where decoding is lacking, that pillar must be addressed. While fluency training provides practice in making decoding more automatic, it will not teach phonics. As Anita Archer says, **“There is no comprehension strategy that will make up for a reader’s inability to read the words.**

# Weak Comprehension May Actually Result From Weak Decoding/Fluency

- If a student's comprehension appears weak, try administering these:
  - A test of listening comprehension (e.g., *Qualitative Reading Inventory* or other informal reading inventory) to assess potential
  - An informal fluency measure of wcpm
  - A test that taps word-recognition skills (e.g., *TOWRE (which also tests fluency); San Diego Quick Assessment, or another word recognition test* — <http://facstaff.bloomu.edu/dwalker/DocumentsSan%20Diego%20Quick%20Assessment.pdf>)

# What Teachers Need to Know About Fluency Building

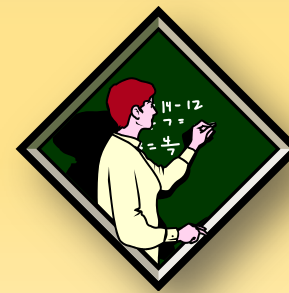
## How to assess it

- Words Correct Per Minute (WCPM) – a 60-second timed test



## How to teach it

- Explicit instruction (especially role of modeling and immediate corrective feedback)
- Knowing a few strategies/programs well
  - Computer-based programs
  - Paper, pencil and timer programs



# Assessment of Fluency: Easy as Pie



## DIY:

- Select an independent-level\* passage of at least 100 words\*\*
- Tell student to read it as naturally as possible for 60 seconds
- Use a timer to start and stop the 60-second trial
- As student reads, note the miscues
- When 60 seconds are up, total all words read in the 60 seconds and deduct the errors - this is your WCPM score

**Note:** Many programs have assessments, including fluency measures embedded within them.

\*Some protocols suggest use of an instructional-level passage

\*\*You will have to select a longer passage for more proficient readers

# Assessment: Fluency (and Listening Comprehension)

In addition to providing a reading level and assessing comprehension, an informal reading inventory (IRI) can be used to measure fluency (and listening comprehension):

- Using an independent/instructional-level of text, see how many **correct words per minute** the student can read
- Measure these against benchmarks such as the Hasbrouck-Tindal fluency or other norms

# WCPM Assessment Demo

## Edison Invents the Phonograph

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Thomas Edison created many inventions, but his favorite was the phonograph. While working on improvements to the telegraph and the telephone, Edison figured out a way to record sound on tinfoil-coated cylinders. In 1877, he created a machine with two needles: one for recording and one for playback. When Edison spoke into the mouthpiece, the sound vibrations of his voice would be indented onto the cylinder by the recording needle. What do you think were the first words that Edison spoke into the phonograph?

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"Mary had a little lamb" were the first words that Edison recorded on the phonograph and he was amazed when he heard the machine play them back to him. In 1878, Edison established the Edison Speaking Phonograph Company to sell the new machine.

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Edison suggested other uses for the phonograph, such as: letter writing and dictation, phonographic books for blind people, a family record (recording family members in their own voices), music boxes and toys, clocks that announce the time, and a connection with the telephone so communications could be recorded. How many of these uses have become a reality today?

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Many of the uses Edison suggested for the phonograph have become a reality, but there were others he hadn't imagined. For example, the phonograph allowed soldiers to take music off to war with them. In 1917, when the U.S. became involved in World War I, the Edison Company created a special model of the phonograph for the U.S. Army. This basic machine sold for \$60. Many Army units purchased these phonographs because it meant a lot to the soldiers to have music to cheer them and remind them of home.

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Lexile® Measure: 1000L - 1100L

[http://www.americaslibrary.gov/aa/edison/aa\\_edison\\_phonograph\\_3.html](http://www.americaslibrary.gov/aa/edison/aa_edison_phonograph_3.html)

# WCPM ... and Then What?

**Once you have WCPM calculated, you still need to find out what that number means.**

**The fluency norms tables on upcoming slides present approximate reading rates for students in Grades 1-12.**

**(And remember that WCPM only tells you a part of the fluency picture. It does not measure for prosody.)**

# Fluency Norms

## 2006 Hasbrouck & Tindal Oral Reading Fluency Data

Jan Hasbrouck and Gerald Tindal have completed an extensive study of oral reading fluency. The results of their study were published in a technical report entitled, "Oral Reading Fluency: 90 Years of Measurement," which is available on the University of Oregon's website, [brt.uoregon.edu/tech\\_reports.htm](http://brt.uoregon.edu/tech_reports.htm), and in *The Reading Teacher* in 2006 (Hasbrouck, J. & Tindal, G. A. (2006). Oral reading fluency norms: A valuable assessment tool for reading teachers. *The Reading Teacher*, 59(7), 636-644.).

The table below shows the mean oral reading fluency of students in grades 1 through 8 as determined by Hasbrouck and Tindal's data.

You can use the information in this table to draw conclusions and make decisions about the oral reading fluency of your students. **Students scoring 10 or more words below the 50th percentile using the average score of two unpracticed readings from grade-level materials need a fluency-building program.** In addition, teachers can use the table to set the long-term fluency goals for their struggling readers.

**Average weekly improvement** is the average words per week growth you can expect from a student. It was calculated by subtracting the fall score from the spring score and dividing the difference by 32, the typical number of weeks between the fall and spring assessments. For grade 1, since there is no fall assessment, the average weekly improvement was calculated by subtracting the winter score from the spring score and dividing the difference by 16, the typical number of weeks between the winter and spring assessments.

| Grade | Percentile | Fall WCPM* | Winter WCPM* | Spring WCPM* | Avg. Weekly Improvement** |
|-------|------------|------------|--------------|--------------|---------------------------|
| 1     | 90         |            | 81           | 111          | 1.9                       |
|       | 75         |            | 47           | 82           | 2.2                       |
|       | 50         |            | 23           | 53           | 1.9                       |
|       | 25         |            | 12           | 28           | 1.0                       |
|       | 10         |            | 6            | 15           | 0.6                       |
| 2     | 90         | 106        | 125          | 142          | 1.1                       |
|       | 75         | 79         | 100          | 117          | 1.2                       |
|       | 50         | 51         | 72           | 89           | 1.2                       |
|       | 25         | 25         | 42           | 61           | 1.1                       |
|       | 10         | 11         | 18           | 31           | 0.6                       |

\*WCPM = Words Correct Per Minute

| Grade | Percentile | Fall WCPM* | Winter WCPM* | Spring WCPM* | Avg. Weekly Improvement** |
|-------|------------|------------|--------------|--------------|---------------------------|
| 3     | 90         | 128        | 146          | 162          | 1.1                       |
|       | 75         | 99         | 120          | 137          | 1.2                       |
|       | 50         | 71         | 92           | 107          | 1.1                       |
|       | 25         | 44         | 62           | 78           | 1.1                       |
|       | 10         | 21         | 36           | 48           | 0.8                       |
| 4     | 90         | 145        | 166          | 180          | 1.1                       |
|       | 75         | 119        | 139          | 152          | 1.0                       |
|       | 50         | 94         | 112          | 123          | 0.9                       |
|       | 25         | 68         | 87           | 98           | 0.9                       |
|       | 10         | 45         | 61           | 72           | 0.8                       |
| 5     | 90         | 166        | 182          | 194          | 0.9                       |
|       | 75         | 139        | 156          | 168          | 0.9                       |
|       | 50         | 110        | 127          | 139          | 0.9                       |
|       | 25         | 85         | 99           | 109          | 0.8                       |
|       | 10         | 61         | 74           | 83           | 0.7                       |
| 6     | 90         | 177        | 195          | 204          | 0.8                       |
|       | 75         | 153        | 167          | 177          | 0.8                       |
|       | 50         | 127        | 140          | 150          | 0.7                       |
|       | 25         | 98         | 111          | 122          | 0.8                       |
|       | 10         | 68         | 82           | 93           | 0.8                       |
| 7     | 90         | 180        | 192          | 202          | 0.7                       |
|       | 75         | 156        | 165          | 177          | 0.7                       |
|       | 50         | 128        | 136          | 150          | 0.7                       |
|       | 25         | 102        | 109          | 123          | 0.7                       |
|       | 10         | 79         | 88           | 98           | 0.6                       |
| 8     | 90         | 185        | 199          | 199          | 0.4                       |
|       | 75         | 161        | 173          | 177          | 0.5                       |
|       | 50         | 133        | 146          | 151          | 0.6                       |
|       | 25         | 106        | 115          | 124          | 0.6                       |
|       | 10         | 77         | 84           | 97           | 0.6                       |

\*\*Average words per week growth



# ORF NORMS 2017!

## COMPILED ORF NORMS

Hasbrouck & Tindal (2017)

From Hasbrouck, J. & Tindal, G. (2017). *An update to compiled ORF norms* (Technical Report No. 1702). Eugene, OR. Behavioral Research and Teaching, University of Oregon.

| Grade    | Percentile | Fall WCPM* | Winter WCPM* | Spring WCPM* |
|----------|------------|------------|--------------|--------------|
| <b>1</b> | 90         |            | 97           | 116          |
|          | 75         |            | 59           | 91           |
|          | <b>50</b>  |            | 29           | 60           |
|          | 25         |            | 16           | 34           |
|          | 10         |            | 9            | 18           |
| <b>2</b> | 90         | 111        | 131          | 148          |
|          | 75         | 84         | 109          | 124          |
|          | <b>50</b>  | 50         | 84           | 100          |
|          | 25         | 36         | 59           | 72           |
|          | 10         | 23         | 35           | 43           |
| <b>3</b> | 90         | 134        | 161          | 166          |
|          | 75         | 104        | 137          | 139          |
|          | <b>50</b>  | 83         | 97           | 112          |
|          | 25         | 59         | 79           | 91           |
|          | 10         | 40         | 62           | 63           |

| Grade    | Percentile | Fall WCPM* | Winter WCPM* | Spring WCPM* |
|----------|------------|------------|--------------|--------------|
| <b>4</b> | 90         | 153        | 168          | 184          |
|          | 75         | 125        | 143          | 160          |
|          | <b>50</b>  | 94         | 120          | 133          |
|          | 25         | 75         | 95           | 105          |
|          | 10         | 60         | 71           | 83           |
| <b>5</b> | 90         | 179        | 183          | 195          |
|          | 75         | 153        | 160          | 169          |
|          | <b>50</b>  | 121        | 133          | 146          |
|          | 25         | 87         | 109          | 119          |
|          | 10         | 64         | 84           | 102          |
| <b>6</b> | 90         | 185        | 195          | 204          |
|          | 75         | 159        | 166          | 173          |
|          | <b>50</b>  | 132        | 145          | 146          |
|          | 25         | 112        | 116          | 122          |
|          | 10         | 89         | 91           | 91           |

\*WCPM = Words Correct Per Minute

# What Level of Text to Use With Hasbrouck-Tindal Norms When a Student is Reading Substantially Below Grade Level

-One way to use to use the Hasbrouck-Tindal norms chart is for **benchmark screening** – where you would always use grade-level text. The driving question in this case is knowing who is at benchmark and who needs help compared to grade-level peers. In this case, have the student **read a grade-level text, count the total number of words read, count the miscues, subtract the miscues from total words read to get the WCPM,** and then **check the norms table** for his/her grade to determine normed fluency level.

**-However, for students reading substantially below** (i.e., a high school student reading at a fourth-grade level or a fifth grader reading at a second-grade level, etc.) for diagnostic and intervention purposes, when you already know the student is below level:

- Use text at their pre-determined **instructional reading level, count the total number of words read, count the miscues, subtract the miscues from total words read to get the WCPM;**
- Then be sure to check the norms chart against their **performance peers** (meaning the instructional grade level of text they are able to read (which is also the level you used to select the piece of text you used for the reading to determine WCPM))

# Average Rates for Reading With Understanding for Students in Grades 1-6

| <b>Grade</b> | <b>Rasinski</b> | <b>Manzo</b>  | <b>Harris &amp; Sipay</b> |
|--------------|-----------------|---------------|---------------------------|
| 1            | 80              | (1.8) 30-54   | 60-90                     |
| 2            | 90              | (2.8) 66-104  | 85-120                    |
| 3            | 110             | (3.8) 86-124  | 115-140                   |
| 4            | 140             | 4.8) 95-130   | 140-170                   |
| 5            | 150             | (5.8) 108-140 | 170-195                   |
| 6            | 180             | (6.8) 112-145 | 195-220                   |

Reading A-Z <http://www.readinga-z.com/fluency/fluency-standards-table/>

# Average Rates for Reading with Understanding for Students in Grades 2-12

| <b>Grade equivalent</b> | <b>Standard words per minute</b> |
|-------------------------|----------------------------------|
| 2.5                     | 121                              |
| 3.5                     | 135                              |
| 4.5                     | 149                              |
| 5.5                     | 163                              |
| 6.5                     | 177                              |
| 7.5                     | 191                              |
| 8.5                     | 205                              |
| 9.5                     | 219                              |
| 10.5                    | 233                              |
| 11.5                    | 247                              |
| 12.5                    | 261                              |

Source: Carver (1990). Table 8.1, a standard word is six letter spaces including punctuation and spacing

NAME \_\_\_\_\_

## FLUENCY RUBRIC

|                              | <b>1</b>   | <b>2</b>  | <b>3</b>  | <b>4</b>  |
|------------------------------|--|---|---|---|
| <b>Expression and Volume</b> | Reads in a quiet voice as if to get words out. The reading does not sound natural like talking to a friend.                                      | Reads in a quiet voice. The reading sounds natural in part of the text, but the reader does not always sound like they are talking to a friend. | Reads with volume and expression. However, sometimes the reader slips into expressionless reading and does not sound like they are talking to a friend. | Reads with varied volume and expression. The reader sounds like they are talking to a friend with their voice matching the interpretation of the passage. |
| <b>Phrasing</b>              | Reads word-by-word in a monotone voice.  | Reads in two or three word phrases, not adhering to punctuation, stress and intonation.   | Reads with a mixture of run-ons, mid sentence pauses for breath, and some choppiness. There is reasonable stress and intonation.                        | Reads with good phrasing; adhering to punctuation, stress and intonation.   |
| <b>Smoothness</b>            | Frequently hesitates while reading, sounds out words, and repeats words or phrases. The reader makes multiple attempts to read the same passage. | Reads with extended pauses or hesitations. The reader has many "rough spots."   | Reads with occasional breaks in rhythm. The reader has difficulty with specific words and/or sentence structures.                                       | Reads smoothly with some breaks, but self-corrects with difficult words and/ or sentence structures.  |
| <b>Pace</b>                  | Reads slowly and laboriously.  | Reads moderately slowly.  | Reads fast and slow throughout reading.   | Reads at a conversational pace throughout the reading.  |

Scores of 10 or more indicate that the student is making good progress in fluency.

Score \_\_\_\_\_

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Scores below 10 indicate that the student needs additional instruction in fluency.

## Can't Leave Assessment Without Discussing Progress Monitoring – Is What You Are Teaching Working?

- Once you have assessed and begin instruction and practice, set the improvement goals – and make these very clear to your student(s).
- Establish a charting system. Have your student(s) help you keep track.
- Use a norms chart like the Hasbrouck-Tindal to guide you in setting improvement goals (expectations are listed on the chart).
- Make sure you make these achievable and celebrate movement.

How? Use WCPM measures. In addition to expecting increased WCPM, also consider that you want to see increased readability of text. In other words, WCPM should increase and so should the reading level.

# Adjusting Reading Rate: Something Proficient Readers Do (and Critical for the Demands of the CCLS) – No WCPM Here

Proficient readers have a constant rate when reading. This rate is the fastest pace at which a person can understand complete thoughts in successive sentences of relatively easy material. **As long as the material is relatively easy to read, a person's rate stays constant.**

**For different types of tasks, however, readers often alter their rate.** Students with slow reading rates are often not aware of the need to adjust their reading rate depending on the purpose of reading. They attempt to read information in an encyclopedia at the same pace that they read a novel. Making these types of adjustments is particularly important for studying or completing specific types of complex texts, especially lengthy ones.

To help develop increased reading speed, **encourage students to adjust their rate depending on the purpose of reading.** Provide practice in skimming through a chapter to get a sense of the information and then how to study that chapter for the weekly test. **Demonstrate to students how** you change your rate for different types of reading materials.

N. Mather and Sam Goldstein (2001)

# Adjusting Reading Rate – A Metacognitive Task

Consider ways that you monitor your own reading pace and shift gears depending on your goals. **Think of how differently you read when you are:**

- Trying to memorize material for a test
- Reading a research article for work (a.k.a. ‘close reading’)
- Reading a complex legal document or tax table
- Reading an ‘airport’ book

When the text requires it, your pace is slow and reflective, characterized by stopping and reviewing and rereading as you progress. If you are reading a novel for pleasure, your pace is steady and fluent. If you are searching for information in a catalog, your pace is rapid. As a skilled reader, you know how to adjust the gears of your reading to match the demands of the text and your purpose in reading it.



# Fluency Building: The How-To

- **Instructional methods for increasing reading rate have several common features:**
  - **1) students listen to text as they follow along with the book (repeatedly)**
  - **2) students follow the print using their fingers or reading rulers as guides (or teacher tracks the print for them), and**
  - **3) reading materials are used that students would be unable to read independently (not too far out of reach, but challenging).**
- **Note: These types of techniques are most useful with students who have acquired some proficiency in decoding skill but whose level of decoding skill is lower than their oral language abilities (i.e. they have not acquired an adequate level of automaticity).**

# Fluency Building: The How-To

A core reading program should provide opportunities for repeated readings of text, including formats such as:

- shared reading;
- partner reading;
- Instruction and practice in reading of difficult words *prior* to reading the text;
- timings for accuracy and rate;
- hearing books read (which serves many functions, including modeling of prosody); and
- reading to others (practice).

Chard and Osborn (1999a)

The following slides describe typical methods that are easy to use and not difficult to embed into the literacy block or in some disciplinary literacy activities.

# The Method of Repeated Readings

The repeated readings technique is designed for children who read slowly despite adequate word recognition (Samuels, 1979). For this procedure, the child reads the same passage over and over again.

- Select a passage of 50-100 words from text slightly above the student's independent reading level.
- Have the student read the selection orally while you time the reading; count the number of words that are read.
- Record the reading time and the number of words pronounced incorrectly – deduct incorrect words from total words read (WCPM).
- Set a realistic goal for speed and number of errors.
- Between timings, ask the student to look over the selection, reread it, and practice words that caused difficulty in the initial reading.
- When the student is ready, have him or her reread the same passage. Once again, time the reading, and record the time and number of errors.
- Have the student repeatedly practice the selection as you chart progress after each trial until a predetermined goal is reached or until the student is able to read the passage fluently with few mistakes.

**(This protocol will remind you of a number of published fluency building programs.)**

# Repeated Readings - Research

Research on repeated reading suggests that fluency can be improved as long as students are provided with specific instructions and procedures are used to monitor their progress (Mastropieri et al., 1999). To control for a similar readability level, select the passages to read from the same level. As performance improves, the time it takes to read the text should decrease.

A study in progress (Campbell, K., ongoing) is also showing strong effects for immediate corrective feedback. This program also includes a modeling component for prosody.

Repeated reading has also been used as a component of class-wide peer tutoring (Mathes & Fuchs, 1993).



# Processing Pause



One consideration in repeated readings: How many repeats? Too few and the benefit does not take hold. Too many and we risk student tedium. Can we build motivation into this procedure? Might there be differences between students in the early grades versus students in upper elementary and beyond?

And where's the instruction? Is it all practice?

Be sure you are embedding **modeling** (especially for prosody) and **immediate corrective feedback**.

# Teaching Fluency: Variations on the Method of Repeated Readings

**The Method of Repeated Readings** (the mother of them all)

- 3, 6, 9 paragraph Repeated Reading

**Choral Reading**

**Speed Drills**

**Readers Theater**

**Partner Reading**

**Echo Reading** (Radio Reading) – a.k.a. Neurological Impress

**Shared Reading** (repeated repeatedly)

- Connected text
- Rhymes and Chants (rhyme, rhythm and repetition)

**Chunking**

**Pyramid Sentences**

**PAPER PROGRAMS: Great Leaps; Six Minute Solution, Q-Reads**

**Computer-Based Options**

- Focus on Fluency
- Read Naturally
- Reading Assistant
- Great Leaps

# 3, 6, 9 Paragraphs – A Method of Repeated Readings

- Pick a text and select a 9-paragraph segment to use for this protocol
- Day One: Orally read the first three paragraphs (with/to teacher or peer)
- Day Two: Orally read the first three and add the next three “
- Day Three: Orally read the first three, the second three, add the third three “
- Day Four: Reread the entire selection orally “
- Repeat as needed

**One possible scaffold:** Prior to day one, the teacher or audio support reads the entire selection to the student.

**For an important passage,** this can be reread until student can read it fluently (even if it takes many tries).

**Silent or oral practice by student is allowed between the oral reading(s) to teacher or peer.**

# 3,6,9 Paragraph Reading Road Map

## Keep Gradual Release in Mind Please

### **DAY ONE**

PARAGRAPH 1  
PARAGRAPH 2  
PARAGRAPH 3

### **DAY TWO**

PARAGRAPH 1  
PARAGRAPH 2  
PARAGRAPH 3  
PARAGRAPH 4  
PARAGRAPH 5  
PARAGRAPH 6

### **DAY THREE**

PARAGRAPH 1  
PARAGRAPH 2  
PARAGRAPH 3  
PARAGRAPH 4  
PARAGRAPH 5  
PARAGRAPH 6  
PARAGRAPH 7  
PARAGRAPH 8  
PARAGRAPH 9

### **DAY FOUR**

REREAD ENTIRE SELECTION

### **DAYS AFTER**

REPEAT ENTIRE SELECTION AS  
NEEDED OR AS TOLERATED



# And, Of Course, Shared Reading

A protocol in which all read the same large-format text – i.e., a big book – over and over, often with a different purpose each time. (See multi-day format in the resources section.)



For K and 1 (and sometimes for higher grades) look for rhyme, rhythm and repetition. Do use your decodables as enlarged text and align these to what you are teaching in phonics.

# Shared Reading – In the Classic Sense

- Entire class views the same enlarged text (e.g. big book, Smart Board, chart, enlarged text segment)
- Teacher tracks the print **word by word** as s/he reads
- Teacher returns to the text repeatedly during the course of the week (with a slightly different purpose each day)\*
- Students take increasing responsibility for the reading with each repeated exposure

\*We are not talking about simply sharing a copy of piece of text together - we are talking about a minimum of a week-long protocol with this piece of text.

See resources section for a week-long-or-longer plan for shared reading

# Choral Reading



- Shared piece of text
- Read chorally
- Over and over (daily or spiraling)
- Think of the *Pledge of Allegiance* or *America the Beautiful* or *Jazz Chants for Children*
- Try it with text that has rhyme, rhythm, repetition (a.k.a. hip hop, American standards, etc.) or with decodable/hybrid text

See the resources section for a small collection of texts useful for choral reading activities and use these as a start for your own collection.

# Let's Do Some Choral Reading

People, people, have you heard?  
Papa's going to buy me a mocking bird.  
If that mocking bird won't sing,  
He's going to buy me a diamond ring.  
If that diamond ring turns brass,  
He's going to buy me a looking glass.  
If that looking glass gets broke,  
He's going to buy me a billy goat.  
If that billy goat gets funny,  
He's going to buy me a little pony.  
If that pony runs away—  
Ta, ra, ra, ra boom de-ay!

# SHARED/CHORAL READING RESOURCES

- *Jazz Chants for Children* by Carolyn Graham:
- Call and response format.

## Listen To Me

Listen to me.

I'm listening.

Listen to me.

I'm listening.

Listen to me.

I am, I am.

Answer me.

I will, I will.

Answer me.

I will, I will.

Tell me the truth.

I will, I will.

Tell me the truth.

I will, I will.

Don't tell a lie.

I won't, I won't.

Don't tell a lie.

I won't, I won't.

Tell me the truth.

I will.

Answer me.

I will.

Listen to me.

I am.

# SHARED/CHORAL READING RESOURCES

- From *Jazz Chants for Children* by Carolyn Graham (this version for Older students)

- Call and response format.

## Personal Questions

---

Where were you born?

I'd rather not say.

Where are you from?

I'd rather not say.

How tall are you?

How old are you?

How much do you weigh?

I'd rather not say.

How much rent do you pay?

I'd rather not say.

How much do you make?

I'd rather not say.

Why aren't you married?

I'd rather not say.

Why don't you have children?

I'd rather not say.

Where were you last night?

Why weren't you home?

Did you stay out late?

Did you come home alone?

Did you have a good time?

Did you see a good play?

Did you go to a concert?

I'd rather not say.

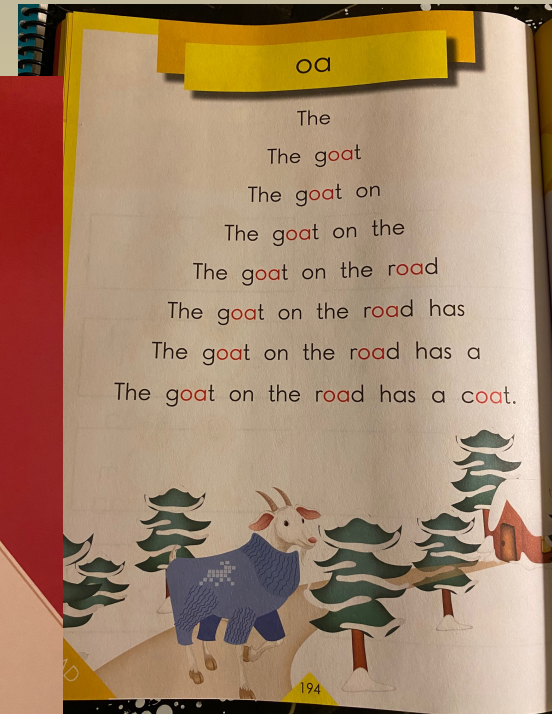
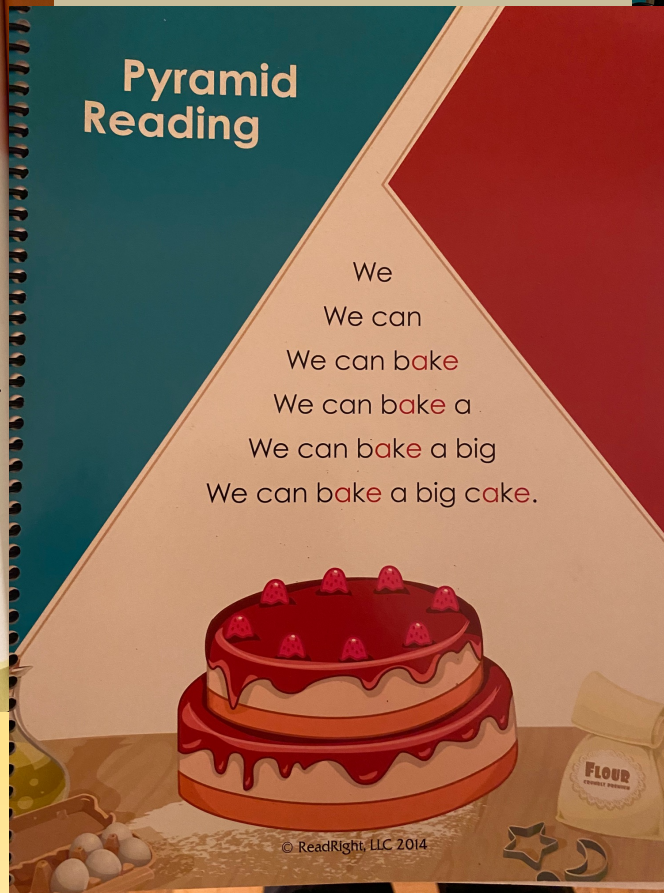
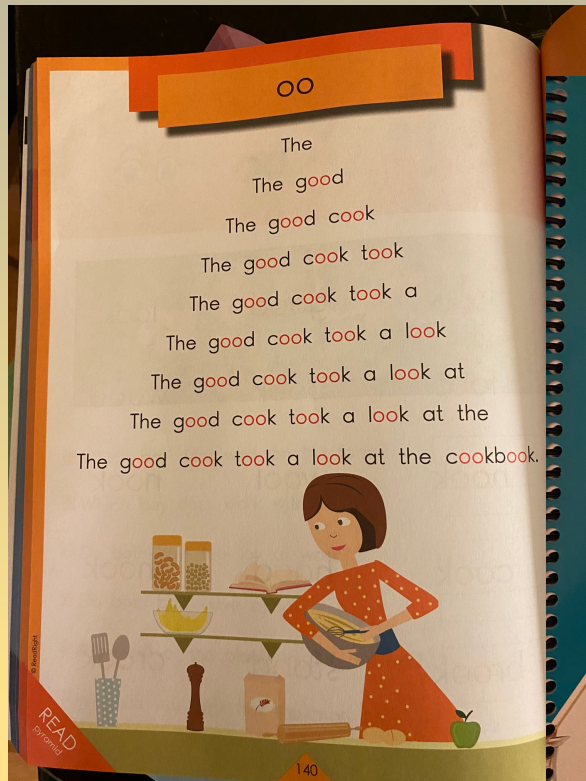
# Phrasing (a.k.a. Chunking Phrases)

- Where might we break the text into chunks to aid in both prosody and comprehension?
- Chunk it!
- With a colleague or on your own, mark with a slash the places where the text is followed by a slight pause.



I had a nickel and I walked around the block.  
I walked right into a baker shop.  
I took two doughnuts right out of the grease;  
I handed the lady my five-cent piece.  
She looked at the nickel and she looked at me,  
And said, "This money's no good to me.  
There's a hole in the nickel, and it goes right through."  
Says I, "There's a hole in the doughnut, too."

# Pyramid Sentences for Fluency-Building Practice



A component of  
the ReadBright Phonics  
Program:  
<https://readbright.com/>

Cumulative; can be  
aligned to your phonics  
scope and sequence



# Pyramid Sentences: You Can Make Your Own

Put  
Put the  
Put the teal  
Put the teal teapot  
Put the teal teapot on  
Put the teal teapot on the  
Put the teal teapot on the shelf  
Put the teal teapot on the shelf between  
Put the teal teapot on the shelf between the  
Put the teal teapot on the shelf between the oatmeal  
Put the teal teapot on the shelf between the oatmeal and  
Put the teal teapot on the shelf between the oatmeal and the  
Put the teal teapot on the shelf between the oatmeal and the paintbox.

When  
When the  
When the needle  
When the needle fell  
When the needle fell in  
When the needle fell in the  
When the needle fell in the haystack  
When the needle fell in the haystack that  
When the needle fell in the haystack that fellow  
When the needle fell in the haystack that fellow jumped  
When the needle fell in the haystack that fellow jumped in  
When the needle fell in the haystack that fellow jumped in to  
When the needle fell in the haystack that fellow jumped in to retrieve  
When the needle fell in the haystack that fellow jumped in to retrieve it.

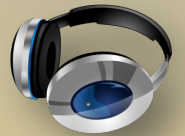
# Neurological Impress Method (a.k.a. Echo Reading) – a Type of Choral Reading

The neurological impress method (Heckelman, 1969, 1986) is a method for choral or concert reading. In this method, you read aloud together with a student for 10 -15 minutes daily.

- To begin, select a high-interest book or a content-area textbook from the classroom.
- Sit next to the student and read aloud as you point to the words with your index finger.
- Read at a slightly faster pace than the student and encourage him or her to try to keep up with you.
- When necessary, remind the student to keep his or her eyes on the words.
- Successful decoding requires the reader to connect the flow of spoken language with the flow of text (Carreker, 1999). Reading aloud **with** students can help them to practice phrasing and intonation.

# Taped Books – A Type of Neurological Impress Where Students Read Along (Not Just Listen)

- Have the student listen to the reading while he or she follows along with an copy of the book. Most public libraries provide a wide selection of recorded books for loan.
- Remember that your computers typically have text reading features and there are programs you can purchase that will read Internet content aloud on the computer.
- **Audio books are also available for loan from Haskiel Library (part of the NY Public Library System).**
  - Selections include bestsellers, classics, history, biographies, science fiction (and even textbooks!). Books may be rented and returned by mail.
  - If a book is unavailable, an individual may request that it be recorded. If it fits within the scope of the collection, the book will be recorded.
- Some commercial recordings, such as those obtained at the public library, go too fast for individuals with reading disabilities. In addition, because younger and struggling readers lose their place frequently, it is important to have a procedure for relocating the place at the top of each page.



# Speed Drills

**Develop lists of words to use in 60-second speed drills.**

**The following general guidelines for these are suggested:**

- 30 correct wpm for first- and second-grade children**
- 40 correct wpm for third- grade children**
- 60 correct wpm for mid-third-grade**
- 80 correct wpm for students in fourth grade and higher**

**To conduct a speed drill, have the student read a list of words for one minute as you record the number of errors. You may use a high-frequency word list or the sample speed drills you produce from your phonics or reading or vocabulary work. These drills are designed to develop automatic recognition of words.**

# A Type of Speed Drill: Rapid Word Recognition Chart

A way to improve speed of recognition for words with an irregular element is the use of a rapid word recognition chart (Carreker, 1999).

- The chart is similar to a rapid serial-naming task. It is a matrix that contains five rows of six exception words (e.g., who and said), with each row containing the same six words in a different order.
- After a brief review of the words, students are timed for one minute as they read the words in the squares aloud.
- Students can then count and record the number of words read correctly.

This type of procedure can help students who struggle to memorize words with irregular (or temporarily irregular) orthographic patterns.

Useful for speed drills:

- Dolch words (Google *Dolch Word List*) or your own curriculum's target reading words

# Sample Rapid Word Recognition Chart

| <b>Who</b>   | <b>What</b>  | <b>When</b>  | <b>Where</b> | <b>Why</b>  | <b>How</b>   |
|--------------|--------------|--------------|--------------|-------------|--------------|
| <b>How</b>   | <b>Who</b>   | <b>Where</b> | <b>What</b>  | <b>Why</b>  | <b>When</b>  |
| <b>Why</b>   | <b>Where</b> | <b>When</b>  | <b>Who</b>   | <b>What</b> | <b>How</b>   |
| <b>Where</b> | <b>Why</b>   | <b>How</b>   | <b>When</b>  | <b>Who</b>  | <b>What</b>  |
| <b>Why</b>   | <b>How</b>   | <b>Who</b>   | <b>What</b>  | <b>When</b> | <b>Where</b> |

# Sample Rapid Word Recognition Chart

## Dolch Sight Words

| Pre-Primer | Primer | First Grade | Second Grade | Third Grade |
|------------|--------|-------------|--------------|-------------|
| the        | he     | of          | would        | if          |
| to         | was    | his         | very         | long        |
| and        | that   | had         | your         | about       |
| a          | she    | him         | its          | got         |
| one        | now    | take        | write        | full        |
| my         | no     | every       | always       | done        |
| me         | came   | aid         | made         | light       |
| big        | ride   | by          | gave         | pick        |

These Can Be Used for Decodable Words As Well:  
Sample Rapid Word Recognition Chart  
To Practice /r/-Blend (Decodable) Words With Short Vowels

| <b>BR</b> | <b>CR</b> | <b>DR</b> | <b>FR</b> | <b>GR</b> | <b>TR</b> |
|-----------|-----------|-----------|-----------|-----------|-----------|
| BRAG      | CRAB      | DRAB      | FRAT      | GRAB      | TRAP      |
| BRUNG     | CRASS     | DRANK     | FRANK     | GRASS     | TRACK     |
| BRIG      | CRACK     | DRIFT     | FRESH     | GRIN      | TRIP      |
| BRING     | CRIB      | DRESS     | FROG      | GRIP      | TRUST     |
| BRED      | CREST     | DROP      | FROST     | GRUNT     | TREND     |



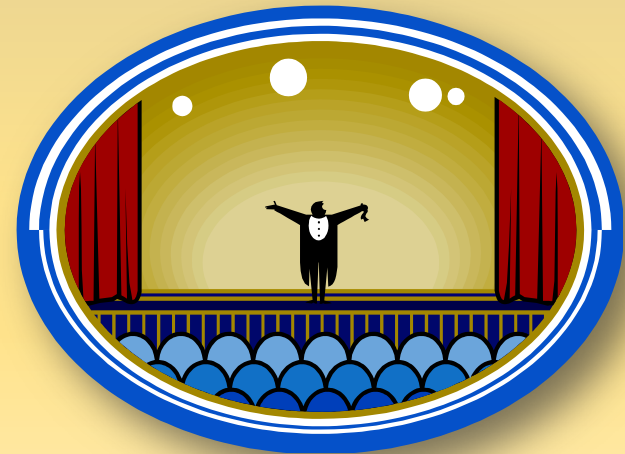
# Sample Short Vowel Speed Drill

|             |             |             |             |             |
|-------------|-------------|-------------|-------------|-------------|
| <b>Ban</b>  | <b>Ben</b>  | <b>Bin</b>  | <b>Bon</b>  | <b>Bun</b>  |
| <b>Dan</b>  | <b>Den</b>  | <b>Din</b>  | <b>Don</b>  | <b>Dun</b>  |
| <b>Fan</b>  | <b>Fen</b>  | <b>Fin</b>  | <b>Fon</b>  | <b>Fun</b>  |
| <b>Gan</b>  | <b>Gen</b>  | <b>Gin</b>  | <b>Gon</b>  | <b>Gun</b>  |
| <b>Hand</b> | <b>Hen</b>  | <b>Hin</b>  | <b>Hon</b>  | <b>Hun</b>  |
| <b>Jan</b>  | <b>Jen</b>  | <b>Jin</b>  | <b>Jon</b>  | <b>Jun</b>  |
| <b>Land</b> | <b>Lend</b> | <b>Lin</b>  | <b>Lon</b>  | <b>Lun</b>  |
| <b>Man</b>  | <b>Men</b>  | <b>Mint</b> | <b>Mon</b>  | <b>Mun</b>  |
| <b>Nap</b>  | <b>Nep</b>  | <b>Nip</b>  | <b>Nop</b>  | <b>Nup</b>  |
| <b>Pat</b>  | <b>Pet</b>  | <b>Pit</b>  | <b>Pot</b>  | <b>Put</b>  |
| <b>Ram</b>  | <b>Rem</b>  | <b>Rim</b>  | <b>Rom</b>  | <b>Rum</b>  |
| <b>Sap</b>  | <b>Sep</b>  | <b>Sip</b>  | <b>Sop</b>  | <b>Sup</b>  |
| <b>Tack</b> | <b>Teck</b> | <b>Tick</b> | <b>Tock</b> | <b>Tuck</b> |
| <b>Van</b>  | <b>Ven</b>  | <b>Vin</b>  | <b>Von</b>  | <b>Vun</b>  |
| <b>Zap</b>  | <b>Zep</b>  | <b>Zip</b>  | <b>Zop</b>  | <b>Zup</b>  |

# Readers Theater

The original protocol:

- Read a story with class
- Students write a script based on the story they have read or heard
- Students are assigned roles and read the script over and over
- Students present the 'play'



# Readers Theater – Another Way

Use a prepared script. Many (more than these) are available free on line:

- <http://www.timelessteacherstuff.com>
- <http://www.teachingheart.net/readerstheater.htm>
- [www.aaronshep.com/rt/RTE.html](http://www.aaronshep.com/rt/RTE.html)
- <http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html>
- Garside Readers (decodable readers theater):  
<https://www.carrollschool.org/teacher-training/orton-gillingham-courses>

Some of these have created **different readability levels for each character** in the play (including the narrator/teacher) so that you can differentiate by matching stronger readers and weaker readers with parts they can handle.

# Readers Theater Example – Savitri

Story copyright © 1992 Aaron Shepard. Script copyright © 1993, 2002, 2003 Aaron Shepard. Scripts in this series are free and may be copied, shared, and performed for any noncommercial purpose, except they may not be posted online without permission.

PREVIEW: The princess Savitri must use all her wit and will to save her husband from the god of death.

ROLES: Narrators 1–3, Savitri, Satyavan, Kings 1 & 2, Teacher, Narada, Yama, Goddess

NOTES: This story is probably around 3000 years old. It was first written down about 2000 years ago as part of the *Mahabharata*, India's great national epic.

*Savitri* is pronounced "SAH-vit-ree." *Satyavan* is pronounced "SOT-ya-von." *Narada* is pronounced "NAR-a-da." *Yama* is pronounced "YAH-ma," rhyming with "lama." *Mahabharata* is pronounced "MAH-hah-BAR-a-ta."

GENRE: Myths, folktales, legends  
CULTURE: Asian Indian (ancient), Hindu  
THEME: Heroines, determination

READERS: 11  
READER AGES: 9–15  
LENGTH: 10 minutes

NARRATOR 1: In India, in the time of legend, there lived a king with many wives but not one child.

NARRATOR 2: Morning and evening for eighteen years, he faced the fire on the sacred altar and prayed for the gift of children.

NARRATOR 3: Finally, a shining goddess rose from the flames.

GODDESS: I am Savitri, child of the Sun. By your prayers, you have won a daughter.

NARRATOR 1: Within a year, a daughter came to the king and his favorite wife. He named her Savitri, after the goddess.

NARRATOR 2: Beauty and intelligence were the princess Savitri's, and eyes that shone like the sun. So splendid was she, people thought she herself was a goddess.

NARRATOR 3: Yet when the time came for her to marry, no man asked for her. Her father told her,

KING 1: Weak men turn away from radiance like yours. Go out and find a man worthy of you. Then I will arrange the marriage.

For more reader's theater, visit [Aaron Shepard's RT Page](http://www.aaronsherp.com/rt) at [www.aaronsherp.com/rt](http://www.aaronsherp.com/rt)

# Purchased Programs or Make Your Own?

## (Both If Possible!)

- Great Leaps by Ken Campbell  
<https://greatleaps.com/>
  - Phonics
  - Phrases
  - Stories
- Six Minute Solution  
<https://store.voyagersopris.com/six-minute-solution/>
  - Phonics
  - Structural analysis
    - Prefixes, suffixes
  - Phrases
  - Stories
- Quick Reads/Q-Reads by Elfrieda Heibert  
<https://www.savvas.com/index.cfm?locator=PS15K4>
  - Stories with words strategically selected for academic language
- Read Naturally  
<https://www.readnaturally.com/>
  - Stories (English & Spanish) -- 30 selections at each grade level

# Explicit Instruction in a Guided Release of Responsibility Model

## **My turn**

- Teacher modeling (i.e., after a cold read, the teacher can model how the passage is read fluently)

## **Our turn**

- Guided practice with teacher feedback

## **Your turn together**

- Collaborative Peer/partner/parent practice

## **Your turn on your own**

- Independent application

# The Delivery Guy Issue in Fluency

## *The challenge:*

The teacher cannot deliver a program like *Great Leaps* or any one-to-one fluency building protocol while teaching a lesson to the class or group. Thus, it has to be done during an independent reading segment (but then it takes away from things like small group instruction time) or during center time. Or, it must be delivered by a co-teacher, paraprofessional, peer tutor, volunteer, computer, etc. Or, consider group response models such as choral response and choral practice.

Whether working with groups or 1:1, build routines.



# Resources



# SHARED/CHORAL READING RESOURCES

**Miss Mary Mack, Mack, Mack,  
All dressed in black, black, black,  
With silver buttons, buttons, buttons,  
All down her back, back, back.  
She went upstairs to make her bed,  
She made a mistake and bumped her head;  
She went downstairs to wash the dishes,  
She made a mistake and washed her wishes;  
She went outside to hang her clothes,  
She made a mistake and hung her nose.**



# SHARED/CHORAL READING RESOURCES

- An American Standard

People, people, have you heard?  
Papa's going to buy me a mocking bird.  
If that mocking bird won't sing,  
He's going to buy me a diamond ring.  
If that diamond ring turns brass,  
He's going to buy me a looking glass.  
If that looking glass gets broke,  
He's going to buy me a billy goat.  
If that billy goat gets funny,  
He's going to buy me a little pony.  
If that pony runs away—  
Ta, ra, ra, ra boom de-ay!

# SHARED/CHORAL READING RESOURCES

- An American Standard



I had a nickel and I walked around the block.  
I walked right into a baker shop.  
I took two doughnuts right out of the grease;  
I handed the lady my five-cent piece.  
She looked at the nickel and she looked at me,  
And said, "This money's no good to me.  
There's a hole in the nickel, and it goes right through."  
Says I, "There's a hole in the doughnut, too."

# SHARED/CHORAL READING RESOURCES

- A deliciously disgusting
- selection:

## Goops

The Goops they lick their fingers,  
And the Goops they lick their knives;  
They spill their broth on the tablecloth –  
Oh, they lead disgusting lives!  
The Goops they talk while eating,  
And loud and fast they chew;  
And that is why I'm glad that I  
Am not a Goop – are you?



# SHARED/CHORAL READING RESOURCES

## Cats

BY ELEANOR FARJEON

*Where do cats sleep? Anywhere! On top of things, in the middle—anywhere. This poem can serve as a good introduction to positional terms.*



Cats sleep  
Anywhere,  
Any table,  
Any chair,  
Top of piano,  
Window-ledge,  
In the middle,  
On the edge,  
Open drawer,  
Empty shoe,  
Anybody's  
Lap will do,  
Fitted in a  
Cardboard box,  
In the cupboard  
With your frocks—  
Anywhere!  
*They* don't care!  
Cats sleep  
Anywhere.



# SHARED/CHORAL READING RESOURCES

*rhyming*  
*descrip.*  
*digraphs*  
*contr.*  
*TH*  
*oppos.*  
*opinion*  
*view of*  
*vocab.*

I think mice  
Are rather nice.  
Their tails are long,  
Their faces small,  
They haven't any  
Chins at all.  
Their ears are pink,  
Their teeth are white,  
They run about  
The house at night.  
They nibble things  
They shouldn't touch  
And no one seems  
To like them much.  
But I think mice  
Are nice.

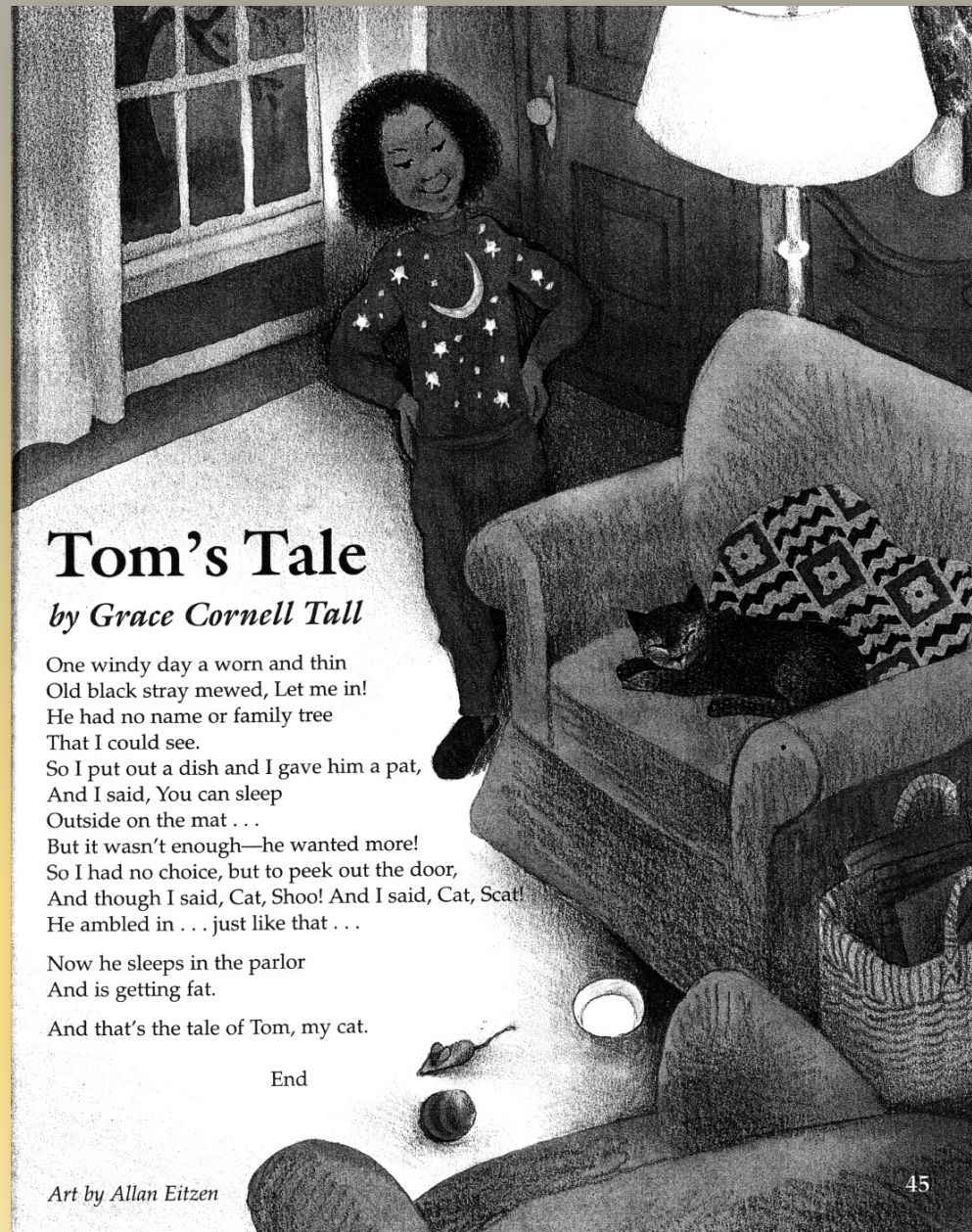
Rose Fyleman



2

What shared reading purposes does this piece provide?

# SHARED/CHORAL READING RESOURCES



## Tom's Tale

by *Grace Cornell Tall*

One windy day a worn and thin  
Old black stray mewed, Let me in!  
He had no name or family tree  
That I could see.  
So I put out a dish and I gave him a pat,  
And I said, You can sleep  
Outside on the mat . . .  
But it wasn't enough—he wanted more!  
So I had no choice, but to peek out the door,  
And though I said, Cat, Shoo! And I said, Cat, Scat!  
He ambled in . . . just like that . . .

Now he sleeps in the parlor  
And is getting fat.

And that's the tale of Tom, my cat.

End

Art by *Allan Eitzen*

45

63

62

# SHARED/CHORAL READING RESOURCES

- **Exhaust the little moment.**
- **Soon it dies.**
- **And be it gash or gold it will not**
- **Come again in this identical disguise.**

-- Gwendolyn Brooks



# SHARED READING RESOURCES: BIG BOOKS

## The First Day

- Show cover: ask, "What do you see?"
- List responses on chart paper, with students initials after sentence.
- Ask: "What do you think the story may be about?"
- Write suggestions on chart paper, with students' initials after sentence.
- Read the big book aloud to the group with enthusiasm. Point to each word as you read it.
- Don't pause for comments during the first reading; read without interruption.
- After you've read the book all the way through, turn to the children's original suggestions, saved on the chart paper. Ask students to find their own initials and to read (with your help if necessary) their own comments and predictions.
- Give the children time to express their reactions to the book.

## The Second Day

Go back and read the big book again, with the group. Read it all the way through, pointing to each word as you read it.

# BIG BOOKS, CONTINUED

## The Third Day

Read the book again (pointing to each word as you read it), but this time tell students you want their questions and comments on every page as you read. Stop to listen to each opinion and question; give time to examine the pictures more closely. Read a page and then provide wait time for responses.

When questions arise, ask the rest of the group to suggest answers. Don't rush this page-by-page discussion. When one child makes a comment and another disagrees, take them back to the print, rereading and rehearing for clarification. Take all of their ideas seriously.

# BIG BOOKS, CONTINUED

## The Fourth Day

-Tell your students you are going to read the big book all the way through again, without stopping. Invite them to join in whenever they think they remember part of the story. Read the story aloud again, still pointing to each word as you read. Invite them all to join in with you once more.

-When they have shared the story again, ask them what phrases or sentences they remember. Write those on a chart, saying each word as you write it. Then ask one child, someone you know can remember, to read them out loud with you. Ask the others to join in as you track under each word as it is said aloud, and leave clear spaces (sound spaces) between each word.

-Some children may not yet be certain what a word is. Put your hands around words as they say them, and draw their attention to the space between words.

-Keep these phrases available for reference for times when the children want to write their own stories.

# BIG BOOKS, CONTINUED

## The Fifth Day

Read the book aloud again, still pointing to each word as you read it. You may ask the children to recall the story in their own words, using the pictures either to assist them or to confirm their knowledge.

# BIG BOOKS, CONTINUED

## The Sixth Day

-Read the book aloud again, pointing to each word as you read it. During this reading do some oral cloze. When you come to a part you think most will remember, pause and let the children “fill in” the words for you. What they fill in should make sense. If you feel it would be helpful, you can leave the first letter of the word visible as a clue to the word.

-Put one or two sentences from the book onto a chart and delete one word, drawing a line where the word would go. This is written cloze, and it is introduced after oral cloze.

-Run your pointer under the sentence and read each word, using the word “something” as a placeholder for deletion. Ask “Can anyone think of a word that might go in this sentence so it makes sense?”

-When a child has made a prediction, from the book or from personal experience, write the word on the line. Go back over the sentence, rereading it aloud, using the predicted word. Ask, “Does that make sense?” Ask if anyone can think of another prediction that might go in that sentence, and go through the same process.

-Take time to do this over and over again. **(HOW MANY TIMES? – YOU DETERMINE!)** Continue checking for meaning.

# BIG BOOKS, CONTINUED

## The Seventh Day

- Introduce a new big book if your children are ready for it and go through the first day's routine. After that, return to the already-heard story for more cloze activities and practice with letter/sound correspondence. (HOW MANY RETURNS? – YOU DETERMINE!)
- Use small Post-Its to cover letters, words or phrases so the children can make guesses about the hidden words.
- Tell the children you've covered up some letters and words as a guessing game for them. As you and they read the story aloud together, encourage them to guess what word or words are under Post-It. Have children come to the book and lift up the Post-It to see if they are right.
- Introduce the letters at the beginning of some of (or all of) the blanks and encourage use of a graphophonic strategy – using the beginning sound to provide an additional clue to reading the word. Some children will need a great deal of read-along practice in big books before they begin to use the graphophonic strategy. This skill will improve as phonics instruction advances in the curriculum
- To reinforce graphophonics, have the children identify and name the letters you are teaching. For instance, they can find all the g's on a page by pointing to them, tracing them, or saying the words that have g as an initial letter. Tell them that you are going to say a word that begins with the letter g in print. Say the word and then see if someone can find it on the page. Point to the found word, say it, and ask if someone will find the letter g in that word. One child points to the word, says it, and then points specifically to the letter g. The child repeats the word and says that it begins with the letter g

# BIG BOOKS, CONTINUED

## The Eighth Day

When a big book has been thoroughly read and understood, tell the children that you are going to give them their own individual (small) copies of the big book. Ask them to read their small copies aloud with you as you read from the big book. Then suggest that they read aloud to each other in pairs. These small editions become references for their own writing and for illustration. The children will want to read these to anyone who will listen to them.

Make a tape recording of the book. The book can be divided up into sections so that the entire class participates (giving every child a turn with part of the book, or groups of children working chorally).

# BIG BOOKS, CONTINUED

## Make your own Big Books and Wall Stories – Innovation on Text

- This activity involves oral and written comprehension, retelling, sequencing, art/craft, and meaningful group talk. These big books can then be used for shared book experience alongside the commercially produced books.
- Children choose a favorite previously-read story from the shared book collection.
- The teacher copies each page of text onto blank pieces of (chart) paper (25" x 15" approx.) taking care to duplicate exactly the original spacing and chunking of words.
- Re-read the story.
- Give each child one page to illustrate, using paint, crayons, collage, etc. As the child creates the picture, ask relevant questions to ensure that the picture adequately illustrates the text.
- Come together as a group to put the pictures and the text together, all the children joining in to solve the problems of sequencing and organizing.
- Hang sequenced pages as a wall story at child-height. (This can be done in the classroom or in the hallway outside of the class.)
- Re-read it often.
- After about one week, staple the pages together as a big book, adding a cover and a title page.



# BIG BOOKS, CONTINUED

## Follow-Up Activities – Innovation on Text

As a group, make up a new verse or new version of an existing story, song or rhyme. This will enhance children's reading and writing by providing a model to act as a springboard. The children are invited to substitute some words in the piece while still following the basic pattern of the original.

For example – There's a hole in my sock  
and a hole in my shoe  
There's a hole in my  
umbrella  
and the rain's coming through.  
Oh No!

A new verse might look like this:

Johnny forgot his lunch  
Johnny said "Oh No!"  
Melissa spilled the paint.  
Miss Smith said, "Oh No!"  
It rained all lunch time  
We all said, "Oh No!"

The repetitive refrain "Oh No" of the original has been incorporated into the natural language patterns of the children. If you want to maintain the meaning and the rhyming pattern of the original, the following steps can be followed:

# BIG BOOKS, CONTINUED

## Follow-Up Activities – Innovation on Text

Choose a simple story, rhyme, song or excerpt that be readily changed. When the original rhymes, it is not necessary for the children’s innovation to rhyme. Read the piece to the children several times. Discuss its particular rhythmic or repetitive pattern. Copy out the story to be innovated upon, leaving spaces where you would like children to add their own words (a.k.a. create a story frame). For example, the “Oh no!” story could be presented as:

There’s a hole in my \_\_\_\_\_  
and a hole in my \_\_\_\_\_  
There’s a hole in my \_\_\_\_\_  
And \_\_\_\_\_

Younger children will need teacher guidance.

Publish and illustrate the children’s innovations and use them for further reading.

# SHARED READING, CONTINUED

**And while you're at it, remember (over time) to teach about the characteristics of books and the conventions and concepts of print.**

front cover, back cover

beginning and ending of a book

title

page

words

spaces

top, bottom

right, left

illustration

letters

spaces

sentences

capital letters

punctuation

page turning

words are read, not the picture

one-to-one correspondence between written and spoken word

letter-sound relationships

# SHARED READING, THE END

## **One Way To Start Each Day: Warm-ups Using Shared Text**

**Begin each day as a whole class with one or more chants, songs, poems or rhymes. Sing or recite the selections first and then have the children join in with you.**

**Repeat them regularly. Put the short ones on chart paper so the children can see what they are singing and saying. Use them in group sessions, moving your finger or pointer under each word.**

# Keeping Your Place The Reading Ruler (NOT COLOR OVERLAYS!)



# Toobaloo Whisper Phone May Help With Focus (Okay, Maybe It's Just Fun)



# References & Links to Additional Resources

- Stahl, S. & Kuhn, M. (2002). Making it sound like language: Developing Fluency. *The Reading Teacher*, 55, 582-584.
- [www.readingrockets.org/article/fluency-norms-chart-2017-update](http://www.readingrockets.org/article/fluency-norms-chart-2017-update)
- <https://www.readnaturally.com/article/hasbrouck-tindal-oral-reading-fluency-chart>
- **Free Text Passages At Many Levels For Use in Fluency Building:**
- Achieve the Core: [https://achievethecore.org/category/411/ela-literacy-lessons?filter\\_cat=1153](https://achievethecore.org/category/411/ela-literacy-lessons?filter_cat=1153)
- ReadWorks: [www.readworks.org](http://www.readworks.org)
- Decodable, hybrid or authentic text can be thrown into the Lexile Analyzer to get a Lexile level --  
<https://lexile.com/educators/tools-to-support-reading-at-school/tools-to-determine-a-books-complexity/the-lexile-analyzer/#:~:text=The%20Lexile%20Analyzer%20measures%20the,lead%20to%20lower%20Lexile%20measures.>

# OUT TO LUNCH





# Q and A

**Ask now or later.**



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