

Professional Development Guide

Nancy Marchand-Martella Ronald Martella



Acknowledgments

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Dr. Ronald Martella is a professor in the Department of Counseling, Developmental, and Educational Psychology at Eastern Washington University, where he teaches classes in behavior management and research methodology. Dr. Martella has more than twenty-five years of experience working with at-risk populations. He provides technical assistance to numerous states and districts for positive behavior support (PBS)/behavior management for students with or without disabilities. Dr. Martella has been published in 114 publications, including five textbooks, ten chapters/contributions or manuals, seventy-two refereed journal articles, and twenty-one book reviews/nonrefereed articles/instructional products. Most of Dr. Martella's research has been

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Contents

SR	RA Read to Achieve: Comprehending Narrative Text:	
Ov	erview	2
	Purpose	2
	Features	2
	Materials	
	Teacher Materials	
	Student Materials	5
Ins	structional Sequence	6
	Instructional-Sequence Chart	6
	Program Examples	7
	Scope and Sequence	. 16
Re	search Base	20
Te	aching Techniques	.30
	Setup and Program Introduction	30
	Following Routines	31
	Group and Individual Response	32
	Decoding Multipart Words	33
	Corrections	33
	Mastery and Firming	35
	Pacing	37
	Student Motivation and Validation	
	Behavior Management	37
	Differentiated Instruction	38
	Lesson Acceleration and Remediation	39
	Homework	39

Contents

Appendix A: Sample Lessons Workbook 50 Unit 6, Lesson 1. 51 Assessment Masters 56 Transparencies 57 Above and Beyond: A Nonfiction Anthology...... 64 Workbook 65 Teacher's Edition 68 Hatchet 74 Workbook 77 **Appendix B: Placement Test** Student test forms 84 **Appendix C: Training Materials** PowerPoint Training Presentation 89

Overview

Purpose

SRA Read to Achieve: Comprehending Narrative **Text** is an explicit reading-for-understanding program for students in grades 6-12. Read to **Achieve** teaches important skills and strategies needed for students to be successful in classes that include the use of narrative text. Students learn to read book excerpts, books, and other narrative text more effectively, to take notes from these materials, and to participate in collaborative book discussions as part of reciprocal teaching. Rather than teaching content, **Read to Achieve** teaches students how to gather information from narrative text at higher levels to promote better comprehension. Unfortunately, the challenge of accessing information from narrative text can be a daunting task for many students. Read to Achieve makes learning these skills and strategies less daunting and more enjoyable. Students participate in collaborative learning and "Beyond the Book" activities throughout the program.

Read to Achieve is built using a solid differentiated-instruction framework. By using differentiated instruction, you can provide students with more or less instruction and practice based on their unique needs. (NOTE: If you have doubts about a student's entry-level skills, administer the reproducible SRA Read to Achieve: Comprehending Narrative Text Placement Test, located in Appendix B of this guide.) Students can participate in **Read to Achieve** if they have learned to decode fluently but haven't mastered the comprehension, vocabulary, and fluency skills and strategies needed to read narrative text with ease and better understanding. In Read to Achieve, students learn important foundational skills for present and future learning environments, where more difficult, narrative-based materials are commonplace (middle school, high school, and college).

Features

The *Read to Achieve* program is built using a solid research base, including studies about explicit teaching, adolescent literacy, and literature-based learning. Features of the program are listed below.

- All details of the program are designed to provide differentiated instruction to learners. The instructional sequence progresses from strong teacher support to student independence, allowing you to provide as much of the program as your students need. (Again, if in doubt about the entry-level skills of a particular learner, individually administer the Placement Test.) Additionally, beginning in Unit 2, unit assessments are administered on a weekly basis to ensure student success. These assessments provide differentiated-instruction criteria and strategies to promote student mastery; the assessments also contain specific recommendations for students approaching mastery, students at mastery, and English-Language Learners (ELL).
- The program can be used as an effective part of a three-tier reading model. As such, *Read to Achieve* may be used as a supplement to your core program or as part of your strategic or intensive intervention efforts.
- Lessons are arranged in units, much like the units found in many reading programs. Units in *Above and Beyond:* A Nonfiction Anthology contain lessons about topics related to overcoming challenges. The Anthology contains authentic books and book excerpts about the triumphs of blind Iditarod sled-dog racer Rachael Scdoris, the perseverance of Antarctic explorer Sir Ernest Shackleton, the frustration and horror of Ida B. Wells-Barnett's fight to stop lynching and to ensure equal rights of women

- and African Americans, and the ups and downs of Phineas Gage's brain injury and the milestones made thereafter in brain science. *Hatchet* is Gary Paulsen's well-known fiction novel about the sheer determination and survival skills of a boy lost in the wilderness. Daily lessons typically can be presented in one class period (forty-five to fifty minutes).
- **Read to Achieve** is based on cumulative skill development and matches grade-level and Lexile Framework® recommendations for adolescent readers. Lexile levels in **Read to Achieve** are 700L–900L for Units 1 and 2; 800L–1000L for Units 3 and 4; 900L–1100L for Units 5 and 6; 1000L–1100L for Units 7 and 8; and 1020L for Units 9–13. A teacher-selected fiction or nonfiction book is used in Units 14 and 15.
- All skills and strategies are taught through explicit instruction embedded in narrative text. Explicit instruction

- provides clear, no-nonsense directions for teachers, thus eliminating the guesswork on how to teach narrative-text skills and strategies. Further, explicit instruction includes teacher think-alouds and guided-and independent-practice opportunities to maximize student success.
- Text-based collaborative learning is evident in *Read to Achieve*. As students complete activities, they interact with one another in most aspects of the program. Activities such as "think-pair-share," working with partners, or working in small groups using reciprocal teaching encourage student collaboration and motivation to complete program activities.
- The program's focus is reading to learn. Students spend their time immersed in vocabulary, comprehension, and fluencybuilding activities. These activities are conducted to facilitate student access to narrative texts.



- Read to Achieve teaches real-world strategies such as how to (a) identify and take notes about the main character. setting, and plot as well as other story components such as theme and mood, (b) use strategies to better understand what is read, including how to make predictions, generate questions, clarify what is not understood, and summarize what is read, (c) assume important roles and complete responsibilities in collaborative groups, and (d) research questions related to book topics. All levels of Bloom's Taxonomy are woven into activities, and higher-order thinking skills are promoted. Metacognitive strategies teach "thinking about thinking" and critical problem-solving skills.
- Formative assessment is conducted. Students complete Workbook, stickynote-based, and notepaper-based activities, unit assessments, standardizedtest practice, and fluency checks on a frequent basis to inform instructional practices. Fluency goal lines equivalent to the fiftieth, seventy-fifth, and ninetieth percentiles for middle school are used as noted by Hasbrouck and Tindal's 2006 oral-reading fluency norm data.
- The goal of **Read to Achieve** is generalization. Skills and strategies are taught and folded into more complex strategies for maximum use. Ultimately, the Workbook and Anthology are faded to ensure student transfer. In later units, Strategy Bookmarks take the place of Workbook graphic organizers, and students use sticky notes, notebook paper, and a teacher-selected fiction or nonfiction book. The program also contains other generalization exercises, such as "Beyond the Book" extension activities centered on various types of narrative text (magazine articles, Web sites, brochures, and so on). Through these carefully crafted program elements, self-directed learning and transfer are promoted. The key is to ensure student success beyond the program.

Materials

Teacher Materials

Teacher materials for **Read to Achieve** consist of the following:

- Teacher's Edition
- Transparencies
- Assessment Masters
- Professional Development Guide
- ePresentation CD-ROM
- Teaching Tutor CD-ROM
- Online eSuite

The **Teacher's Edition** (spiral binding, hardback cover) contains the lessons for each unit. These lessons provide an instructional framework indicating what you should say and do in the program and how students should respond. "Beyond the Book" pages from the *Anthology* appear in the Teacher's Edition, along with small reproductions of the Assessment Masters, transparencies, and Workbook pages.

Seventeen **transparencies** are used in the program. When you're asked to show a transparency to the class, this symbol will appear in the Teacher's Edition.

The **Assessment Masters** provide blackline masters of the unit assessments and fluency passages as well as the Strategy Bookmark (also found in color and perforated at the back of the Workbook), the "Beyond the Book" Writing Rubric, the Reciprocal-Teaching Chart (Transparency 15), and the End-of-Book Reciprocal-Teaching Chart (Transparency 16). The Assessment Masters book also contains the Answer Key for the unit assessments and for the Workbook standardized tests. When you're directed to an Assessment Masters page, this symbol will appear in the Teacher's Edition.

This **Professional Development Guide** overviews the program, the instructional sequence used, the research base, and various

teaching techniques. It includes sample lessons (Appendix A), the Placement Test (Appendix B), and information for training professional staff (Appendix C).

The ePresentation CD-ROM contains electronic transparencies, select electronic Workbook pages, and select electronic Assessment Masters pages for classroom display; these electronic slides correspond to each unit lesson. As you teach each lesson, using the Teacher's Edition as your guide, you have two choices when the script directs you to show a transparency, Workbook page, or Assessment Masters page: You may use the transparency set provided and discussed above, or you may use the ePresentation. A short instructional guide can be found on the ePresentation upon loading the CD-ROM. When you're instructed to show a transparency, Workbook page, or Assessment Masters page that is also available on the ePresentation, this symbol 💋 will appear in the Teacher's Edition.

The **Teaching Tutor CD-ROM** outlines skills and strategies (from the two tracks—vocabulary and comprehension, and fluency) taught at the beginning, middle, and end of the program. It includes informative slides as well as video demonstrations of a teacher and students using **Read to Achieve**. A downloadable training slide presentation is also on the Tutor.

The online **eSuite** allows you to plan your next lesson using an interactive calendar and electronic views of all materials in the program. Correlations to state standards are

available, as are links to the ePresentation, the Teaching Tutor, and electronic versions of the Teacher's Edition and Professional Development Guide.

Student Materials

Student materials for **Read to Achieve** consist of the following:

- Above and Beyond: A Nonfiction Anthology
- Hatchet
- Workbook

Above and Beyond: A Nonfiction Anthology is a nonconsumable textbook that contains one book excerpt (No End in Sight) and three books (Trial by Ice: A Photobiography of Sir Ernest Shackleton, Princess of the Press: The Story of Ida B. Wells-Barnett, and Phineas Gage: A Gruesome but True Story About Brain Science). Text within the Anthology progresses from Lexile Framework® levels 700L to 1100L, thereby closely approximating real narrative text at the students' grade level.

The **Workbook** is consumable and contains activities for each lesson, as well as the "Beyond the Book" Writing Rubric and the Fluency Chart. Activities progress from those requiring strong teacher support to those demonstrating student independence.

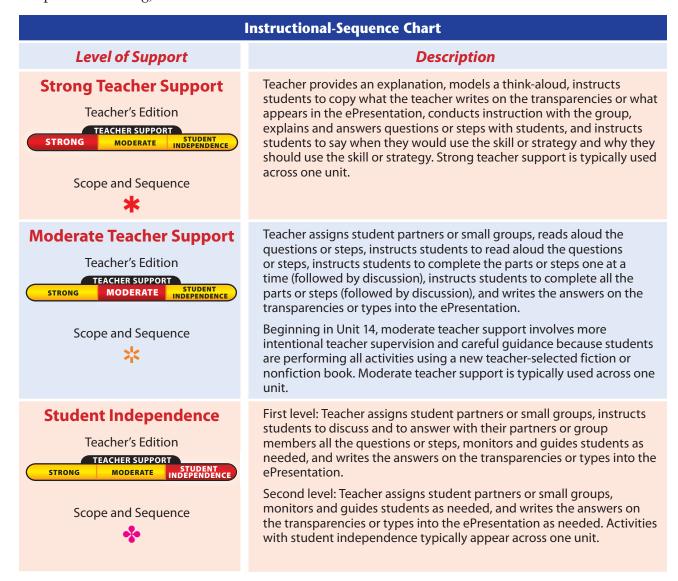
The goal of *Read to Achieve* is generalization.

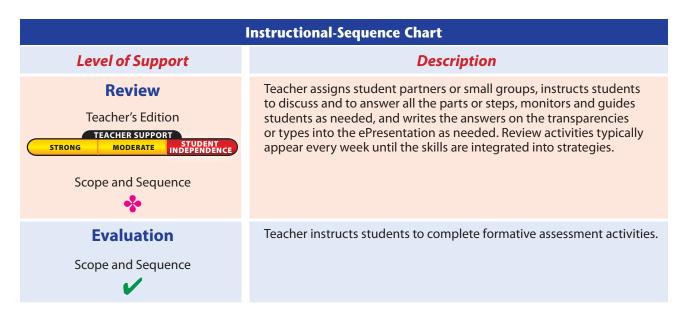
			Read to Ac	hieve Mate	rials at a G	lance				
Materials	Teacher's Edition	Transparencies	Assessment Masters	Professional Development Guide	ePresentation CD-ROM	Teaching Tutor CD-ROM	eSuite	Above and beyond: A Nonfiction Anthology	Hatchet	Workbook
Teacher	X	X	X	X	X	X	X			
Student								X	X	X

Instructional Sequence

Instructional-Sequence Chart

The following chart illustrates how instruction is sequenced in **Read to Achieve** and how this sequence is labeled using teacher-support bars (Teacher's Edition) and Scope and Sequence symbols (Teacher's Edition and pages 16–19 of this guide). Teacher-support bars are found at the beginning of each activity in the Teacher's Edition; the appropriate level of teacher support is highlighted in red. The program provides strong teacher support when a skill or strategy is first taught. Over time, collaborative learning allows the level of support to fade until the student performs the skill or strategy with a partner or as a key part of a small group (as in reciprocal teaching).

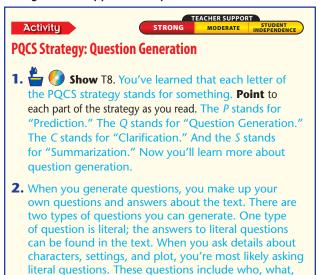




Program Examples

The following lesson examples illustrate how teacher support is faded over time for all activities—in this case, for question generation as part of the PQCS strategy.

Unit 4, Lesson 1, PQCS Strategy (question generation) has strong teacher support and explicit instruction.



3. A second type of question is inferential; the answers to inferential questions are not found in the text. You must

where, when, why, or how questions such as "Who

generating literal questions and their answers helps

improve your comprehension? Accept reasonable

was the main character in *No End in Sight?"* or "Where did Shackleton hope to travel?" Why do you think

Strong Teacher Support

Teacher support is strong at the beginning of the program (Unit 4, Lessons 1–4), when students have not learned to generate questions.

infer, or think of, the answers to these questions based on your opinion of what is happening. Your opinion is based on what you already know from reading the story. When you ask about the character, setting, and plot details that can't be found directly in the book, you're most likely asking inferential questions. These questions include "How would the story have changed if Rachael's vision could have been corrected with surgery?" or "How do you think Shackleton felt when he was knighted by King Edward VII?" These questions may be something you wondered about when you were reading. Why do you think generating inferential questions and their answers helps improve your comprehension? **Accept** reasonable responses.

4. Direct students to Workbook page 25.
Show Transparency 10:
Question-Generation
Chart (T10). Today you'll use the Question-Generation Chart in your Workbook. This chart will help you keep track of questions you'll develop. You'll use this same Question-Generation Chart for the last four excerpts of Trial by Ice.



responses.

ROUTINE • Using the PQCS Strategy: Question Generation

- a. **Show** T8. **Read** "Question Generation" Parts 1 and 2 to students.
- Part 1: Generate literal questions.
- Part 2: Generate inferential questions.
- b. **Ask** students to read aloud "Question Generation" Parts 1 and 2.
- c. Direct students to Anthology page 74. Show T10.

 I'll use the Question-Generation Chart to generate one literal and one inferential question from a passage I read today in *Trial by Ice.* Don't forget to write your name, the date, and the book title at the top of the page. Have students write their name, date, and book title. Have students copy everything you write as you model the think-aloud for T10.

Think-Aloud Part 1: Reread Anthology page 74.

First, I need to develop a literal question. A literal question's answer must be found in the text, and the question should be related to the characters, setting, or plot. I can use who, what, where, when, why, or how to begin my question. One question I could write is related to the plot, which involves Shackleton's third expedition to Antarctica. In the fifth-excerpt box for Part 1, I'll write What was Shackleton's goal for his third expedition to Antarctica? In the same box after the question I just wrote, I'll also write the answer: His goal was to cross the entire continent.

Part 2: Next I need to develop an inferential question. An inferential question may be something I wondered about when I was reading. I need to think of the answer to this question based on my opinion of what is happening in the book. The question should be related to the characters, setting, or plot. The question's answer won't be found directly in the text. One question I could write is related to the main character. The question involves Shackleton's failure to be the first person to reach the South Pole. In the fifth-excerpt box for Part 2, I'll write How do you think Shackleton felt when Amundsen reached the South Pole first? In the same box after the question I just wrote, I'll also write the answer: He felt disappointed yet more determined than ever to do something no one else had ever done. **Retain** T10 with its written notes for Unit 4, Lesson 2. .

- 5. What are some other literal and inferential questions you could generate from this passage? Ideas: Literal: How old was Shackleton when he planned his expedition to Antarctica? Answer: Thirty-nine. Inferential: How would the story have changed if Shackleton had beaten Amundsen to the South Pole? Answer: There may not have been a third expedition to cross the entire continent.
- **6.** When could you use the Question-Generation Chart? **Accept** reasonable responses.

7. Why should you use the Question-Generation Chart? **Accept** reasonable responses.

Teacher's Edition: Unit 4, Lesson 1

Unit 4, Lesson 2, PQCS Strategy (question generation) has strong teacher support and continued explicit instruction.

Activity

STRONG MODERATE STUDENT INDEPENDENCE

PQCS Strategy: Question Generation

- 1. Show T8. As you know, in the PQCS strategy the Q stands for "Question Generation." When you generate questions, you make up your own questions and answers about the text. Your questions should focus on details of the characters, setting, and plot.
- 2. There are two types of questions you can generate: literal and inferential. What are literal questions? Ideas: Have answers that can be found in the text; who, what, where, when, why, or how questions. What are inferential questions? Ideas Have

questions? Idea: Have answers that cannot be found in the text; are based on your opinion of what is happening.

3. Today you'll generate questions from another excerpt of *Trial by Ice*. You'll use the same Question-Generation Chart you used in the previous lesson.



Transparency 10/Workbook page 25

ROUTINE • Using the PQCS Strategy: Question Generation

- a. **Read** "Question Generation" Parts 1 and 2 to students.
- Part 1: Generate literal questions.
- Part 2: Generate inferential questions.
- b. Ask students to read aloud "Question Generation" Parts 1 and 2.
- c. Direct students to Anthology pages 80 and 81 and Workbook page 25. Show Transparency 10: Question-Generation Chart (T10) from the previous lesson. I'll use the Question-Generation Chart to generate one literal and one inferential question from a passage I read today in *Trial by Ice.* Have students copy everything you write as you model the think-aloud for T10.

Think-Aloud Part 1: Reread Anthology pages 80 and 81. First, I need to develop a literal question. A literal question's answer must be found in the text, and the question should be related to the characters, setting, or plot. I can use who, what, where, when,

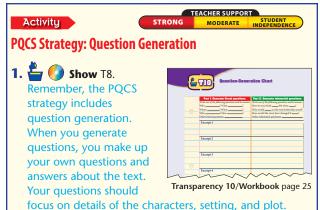
why, or how to begin my question. One question I could write is related to the setting of the ship stuck in the ice. In the sixth-excerpt box for Part 1, I'll write *How was the* Endurance *destroyed in late October?* In the same box after the question I just wrote, I'll also write the answer: *The ice buckled her seams and allowed the ocean water to seep in.*

Part 2: Next I need to develop an inferential question. An inferential question may be something I wondered about when I was reading. I need to think of the answer to this question based on my opinion of what is happening in the book. The question should be related to the characters, setting, or plot. The question's answer won't be found directly in the text. One question I could write is related to the main character and other characters. The question involves what the men did when water seeped into the Endurance. In the sixth-excerpt box for Part 2, I'll write Why would the men act the way they did? In the same box after the question I just wrote, I'll also write the answer: They loved their ship, and Shackleton and his men didn't want to be abandoned in Antarctica. Retain T10 with its written notes for Unit 4, Lesson 3. .

- **4.** What are some other literal and inferential questions you could generate from this passage? Ideas: Literal: Why did the men play games? Answer: To pass the long, boring days. Inferential: How do you think the men felt as they watched the Endurance tear apart? Answer: They would have been scared and worried about being abandoned.
- **5.** When could you use the Question-Generation Chart? **Accept** reasonable responses.
- **6.** Why should you use the Question-Generation Chart? **Accept** reasonable responses.

Teacher's Edition: Unit 4, Lesson 2

Unit 4, Lesson 3, PQCS Strategy (question generation) has strong teacher support and fading explicit instruction.

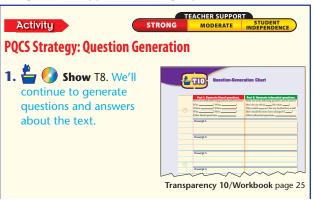


ROUTINE • Using the PQCS Strategy: Question Generation

- a. **Ask** students to read aloud "Question Generation" Parts 1 and 2.
- b. Direct students to Anthology pages 86 (paragraph 4)–95 and Workbook page 25. Show Transparency 10: Question-Generation Chart (T10) from the previous lessons. Today I'll use the Question-Generation Chart to generate one literal and one inferential question, but I'll generate these questions from the *Trial by Ice* excerpt I read today, rather than from just a short passage. Have students copy everything you write.
- c. **Scan Anthology** pages 86 (paragraph 4)–95 for possible literal questions. **Return** to page 88, and direct students to this page.
- d. Explain, and write one literal question in the seventh-excerpt box for Part 1. Question: How many miles away was the Norwegian whaling station? Answer: Seven hundred.
- e. **Scan Anthology** pages 86 (paragraph 4)–95 for possible inferential questions. **Return** to page 90, and direct students to this page.
- f. **Explain**, and write one inferential question in the seventh-excerpt box for Part 2. Question: *How do you think the men felt when Shackleton and five others left to find help?* Answer: *Hopeful and excited that Shackleton and the others would get help.* **Retain** T10 with its written notes for Unit 4, Lesson 4.
- 2. What are some other literal and inferential questions you could generate from this passage? Ideas: Literal: Where was the whaling station? Answer: South Georgia. Inferential: How would the story have changed if Shackleton and his men hadn't made it to the whaling station? Answer: The men they left behind likely would have died

Teacher's Edition: Unit 4, Lesson 3

Unit 4, Lesson 4, PQCS Strategy (question generation) has strong teacher support and fading explicit instruction.



ROUTINE • Using the PQCS Strategy: Question Generation

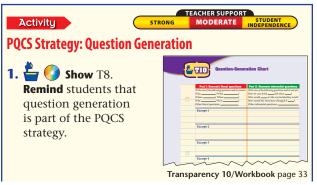
- a. Direct students to Anthology pages 96–101 and Workbook page 25. Show Transparency 10: Question-Generation Chart (T10) from the previous lessons. I'll use the Question-Generation Chart to generate one literal and one inferential question from today's excerpt. Have students copy everything you write.
- b. Ask students to read aloud Part 1.
- c. **Scan Anthology** pages 96–101 for possible literal questions. **Return** to page 96, and direct students to this page.
- d. **Explain**, and write a literal question in the eighthexcerpt box for Part 1. Question: *How many men died on Elephant Island?* Answer: *None*.
- e. Ask students to read aloud Part 2.
- f. **Scan Anthology** pages 96–101 for possible inferential questions. **Return** to page 101, and direct students to this page.
- g. Explain, and write an inferential question in the eighth-except box for Part 2. Question: How do you think Shackleton's men felt when Shackleton died? Answer: Like they suffered a great loss from their lives.
- 2. What are some other literal and inferential questions you could generate from this passage? Ideas: Literal: How many attempts did Shackleton make before he reached his men on Elephant Island? Answer: Four. Inferential: What does the following quote from the text mean? "Sometimes I think I am no good at anything but being away in the wilds. . . ." Answer: The only time Shackleton felt success was when he was exploring.

Teacher's Edition: Unit 4, Lesson 4

Moderate Teacher Support

As the program continues (Unit 5), questiongeneration guidance begins to gradually fade.

Unit 5, Lesson 1, PQCS Strategy (question generation) has moderate teacher support and some student application.

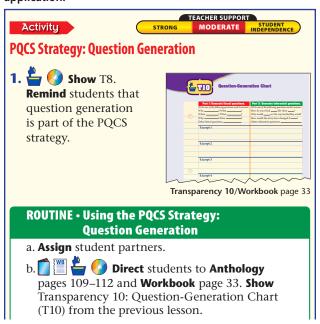


ROUTINE • Using the PQCS Strategy: Question Generation

- a. **Assign** student partners.
- b. Direct students to Anthology pages 104–108 and Workbook page 33. Show Transparency 10: Question-Generation Chart (T10). Have students write their name, date, and book title.
- c. Read Part 1 to students.
- Part 1: Generate literal questions.
- d. **Ask** students to discuss and write one literal question and answer in the first-excerpt box for Part 1.
- e. **Ask** students what they wrote. **Write** on T10. Ideas: Question: *What was the Howard Association?* Answer: *A charity that took care of the sick and orphaned, of which Ida's father had been a member.*
- f. **Read** Part 2 to students.
- Part 2: Generate inferential questions.
- g. Ask students to discuss and write one inferential question and answer in the first-excerpt box for Part 2.
- h. Ask students what they wrote. Write on T10. Idea: Question: How do you think Ida's parents' background affected how they raised their children? Answer: They wanted the best for their children, so they promoted education. Retain T10 with its written notes for Unit 5, Lesson 2.

Teacher's Edition: Unit 5, Lesson 1

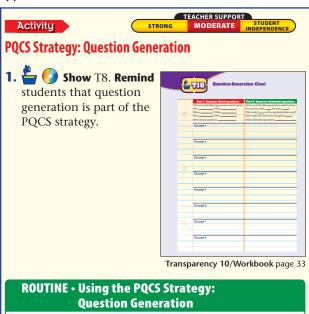
Unit 5, Lesson 2, PQCS Strategy (question generation) has moderate teacher support and some continued student application.



- c. Call on students to read aloud Part 1.
- d. Ask students to discuss and write one literal question and answer in the second-excerpt box for Part 1.
- e. Ask students what they wrote. Write on T10. Ideas: Ouestion: How did the Masons react to what Ida had to say? Answer: They were surprised by what she said, but then they supported her, advising her to become a teacher to earn money.
- f. Call on students to read aloud Part 2.
- g. Ask students to discuss and write one inferential question and answer in the second-excerpt box for Part 2.
- h. Ask students what they wrote. Write on T10. Idea: Ouestion: Why do you think Ida was worried at the end of the excerpt? Answer: She was now the head of the household and needed to earn money to feed and clothe her brothers and sisters. **Retain** T10 with its written notes for Unit 5, Lesson 3.

Teacher's Edition: Unit 5, Lesson 2

Unit 5, Lesson 3, PQCS Strategy (question generation) has moderate teacher support and some continued student application.

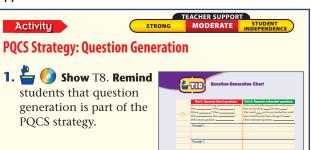


- a. **Assign** student partners.
- Direct students to Anthology pages 113-117 and Workbook page 33. Show Transparency 10: Question-Generation Chart (T10) from the previous lessons.
- c. **Ask** students to discuss and write one literal and one inferential question and their answers in the third-excerpt boxes for Parts 1 and 2.

- d. Ask students what they wrote for Part 1. Write on T10. Idea: Question: Why did Sister Miller and the other women change Ida's hairstyle and dress? Answer: To make her look older so she could take the examination to become a teacher.
- e. Ask students what they wrote for Part 2. Write on T10. Idea: Question: Why did Ida refuse to sit in the rail car designed for black passengers and smokers? Answer: She did not think it was fair that blacks had to be separated from whites and forced to sit in separate rail cars. Retain T10 with its written notes for Unit 5, Lesson 4.

Teacher's Edition: Unit 5, Lesson 3

Unit 5, Lesson 4, PQCS Strategy (question generation) has moderate teacher support and some continued student application.



Transparency 10/Workbook page 33

ROUTINE • Using the PQCS Strategy: **Question Generation**

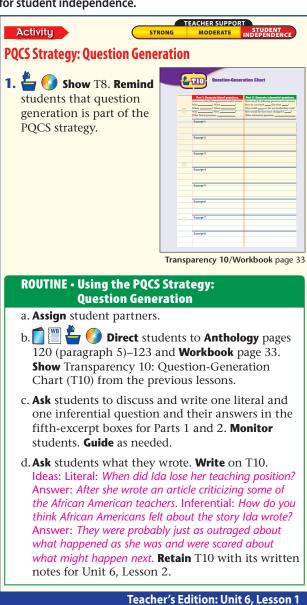
- a. **Assign** student partners.
- 118–120 (paragraph 4) and Workbook page 33. **Show** Transparency 10: Question-Generation Chart (T10) from the previous lessons.
- c. Ask students to discuss and write one literal and one inferential question and their answers in the fourth-excerpt boxes for Parts 1 and 2.
- d. Ask students what they wrote. Write on T10. Ideas: Literal: Where did Ida live while she taught and wrote newspaper stories? Answer: Memphis, Tennessee. Inferential: Why do you think being outspoken was considered "unladylike"? Answer: Women were not supposed to act this way in the late nineteenth century because women did not have many rights. **Retain** T10 with its written notes for Unit 6, Lesson 1.

Teacher's Edition: Unit 5, Lesson 4

Student Independence

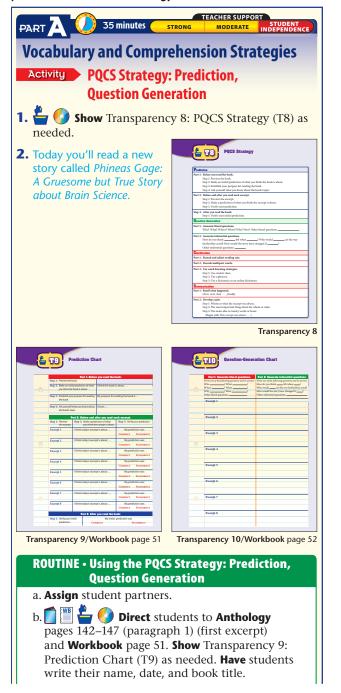
As the program continues (Unit 6), questiongeneration guidance is again gradually faded to the point where students generate questions with their partners. In the example below, the level of support in Unit 6, Lesson 1, represents the level of support in Unit 6, Lessons 2–4.

Unit 6, Lesson 1, PQCS Strategy (question generation) allows for student independence.



In **Unit 7**, **Lesson 1** (below), the questiongeneration activity is combined with a prediction activity. Subsequent PQCS activities (clarification in Unit 8 and summarization in Unit 9) are folded in with prediction and question generation to form the complete PQCS strategy.

Unit 7, Lesson 1, integrates question generation with prediction in the PQCS strategy.

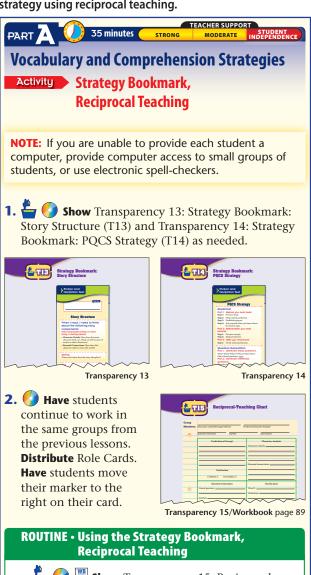


- c. Ask students to discuss and complete Part 1:
 Steps 1–4 in the first-excerpt box. Monitor students. Guide as needed.
- d. **Ask** students what they discussed and wrote for Steps 1–4. **Write** on T9 as needed. Ideas: Steps 1 and 4: **Accept** reasonable responses. Step 2: *Phineas Gage, who survived a rod through his head.* Step 3: to learn more about what happened to Phineas Gage.
- e. **Ask** students to discuss and complete Part 2: Steps 1 and 2 in the first-excerpt box. **Monitor** students. **Guide** as needed.
- f. Ask students what they discussed and wrote for Steps 1 and 2. Write on T9 as needed. Ideas: Step 1: Accept reasonable responses. Step 2: Phineas Gage having a terrible accident.
- g. **Distribute** two sticky notes to each student. **Tell** students to flag two difficult words while they read.
- h. Have students read the first excerpt silently. Allow up to ten minutes. After reading, discuss what students visualized as they read. Ask students what words they flagged with their sticky notes. Remind students they will learn about these words later.
- Ask students to discuss and circle the answer in the first-excerpt box for Part 2: Step 3. Monitor students. Guide as needed.
- j. Ask students what they circled. Circle "CORRECT" or "INCORRECT" on T9 as needed. Idea: CORRECT. Retain T9 with its written notes for Unit 7, Lesson 2.
- k. Direct students to Workbook page 52. Show Transparency 10: Question-Generation Chart (T10) as needed. Have students write their name, date, and book title.
- Ask students to discuss and write one literal and one inferential question and their answers in the first-excerpt boxes for Parts 1 and 2. Monitor students, Guide as needed.
- m. **Ask** students what they wrote. **Write** on T10 as needed. Ideas: Literal: *What were the size and weight of the tamping iron?* Answer: *Three feet seven inches long, thirteen and a half pounds, and one inch and three quarters in diameter at the base.* Inferential: *How do you think the other men felt when they saw what had happened to their boss?* Answer: *They would have felt horrified and scared that Gage would die.* **Retain** T10 with its written notes for Unit 7, Lesson 2.

Teacher's Edition: Unit 7, Lesson 1

Beginning in Unit 9, the PQCS strategy and story structure are incorporated into a reciprocal-teaching routine that involves a Strategy Bookmark and a Reciprocal-Teaching Chart (Transparency 15). Reciprocal-teaching guidance is gradually faded to the format in **Unit 11**, **Lesson 3** (below). Within a fivelesson reciprocal-teaching sequence, each student independently assumes the role of question generator.

Unit 11, Lesson 3, allows students to apply the PQCS strategy using reciprocal teaching.



- a. Show Transparency 15: Reciprocal-Teaching Chart (T15). Direct students to Workbook page 89.
- b. Have students review their role's responsibilities and place their card in front of them. Provide sticky notes to each group's Discussion Leader/ Passage Selector.
- c. **Direct** each group's Discussion Leader/Passage Selector to complete their *first and second* responsibilities.

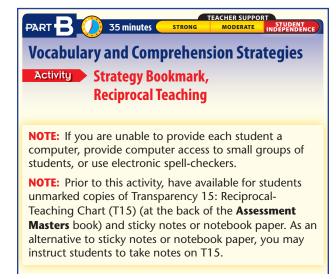
- d. Direct students to Hatchet pages 82–88 (eleventh excerpt), retrieving their Strategy Bookmark.
- e. **Direct** each group's Discussion Leader/Passage Selector to complete their *third and fourth* responsibilities. **Remind** students to use the Strategy Bookmark as a guide and to write in their role's box. **Allow** up to ten minutes for students to read the excerpt silently.
- f. **Direct** each group's Discussion Leader/Passage Selector to complete their *fifth through seventh* responsibilities.
- g. **Collect** Role Cards and markers, and direct students to place the Strategy Bookmark on page 89 of **Hatchet**.

Teacher's Edition: Unit 11, Lesson 3

Students use the **Reciprocal-Teaching Chart** (Transparency 15 and in the Assessment Masters) and **Role Card** (Assessment Masters) in reciprocal-teaching activities beginning in Unit 9.

In **Unit 15**, **Lesson 1** (below), students use a teacher-selected fiction or nonfiction book and the Strategy Bookmark to work through question generation in the PQCS strategy.

Unit 15, Lesson 1, allows students to apply the PQCS strategy and reciprocal teaching to a teacher-selected fiction or nonfiction book.



1. Show
Transparency 13:
Strategy Bookmark:
Story Structure (T13)
and Transparency 14:
Strategy Bookmark:
PQCS Strategy (T14) as

needed.



Transparency 15





Transparency 13

Transparency 14

2. • Have students continue to work in the same groups from the previous lessons. **Distribute** Role Cards. Have students move their marker on their card. **Distribute** sticky notes or notebook paper.

ROUTINE • Using Strategy Bookmark, Reciprocal Teaching

- a. Show T15 as needed. Direct students to the fifth excerpt in their book, retrieving their Strategy Bookmark. Tell students they should take notes on their sticky notes or notebook paper. Tell students to use their Strategy Bookmark and T15 as guides.
- b. **Direct** group members to complete all required responsibilities. **Allow** up to twenty minutes for students to read the excerpt. **Monitor** students. **Guide** as needed.
- c. Collect Role Cards and markers, and direct students to place the Strategy Bookmark at the beginning of the next excerpt in their book.

Teacher's Edition: Unit 15, Lesson 1

Question-generation activities are woven into "Beyond the Book" extension activities (for example, "Beyond the Book" Units 5 and 6: Princess of the Press). Other "Beyond the Book" activities involve informational text and written prompts.

"Beyond the Book" Units 5 and 6 (Princess of the Press) allows students to use question generation to create a project.

Anthology

Activity

Summarization Application

Summary

- Have students gather their completed Prediction, Question Generation, Clarification, Character-Analysis, Setting-Analysis, Plot-Analysis, and Summarization Charts in their Workbooks (pages 32–37, 43 and 44). Have students review these charts.
- **2.** For this activity, you can choose to create one of the following projects to summarize *Princess of the Press:* a poster, a bookmark, a pop-up book, a flyer, or a brochure. You should be creative with this project and use your artistic skills. Choose a project different from the one you completed for *No End in Sight* and *Trial by Ice.* I'll describe the requirements for this project.
- **3.** First, no matter which project you choose, you must illustrate the main character and one minor character. You'll label the illustration and write a short description of each person you illustrate. You'll also illustrate a particular setting from the book. You'll label the setting and write a short description of the setting you illustrated. Finally, you'll illustrate the conflict, the climax, or the resolution in the story. You'll label the story component you chose and write a short description of it as well.
- 4. Let's talk about the specific projects from which you can choose. You may develop a poster, a bookmark, a pop-up book, a flyer, or a brochure. You may use an online search engine to give you ideas about how to make a bookmark or brochure. It's up to you. Your poster should be done on a piece of standard poster board in any color. Flyers can be developed using standard-sized card stock or plain white printer paper. Pop-up books can also be made on plain white printer paper. To get your illustration to "pop up," make "springs" out of folded pieces of paper, and then glue the bottom of the spring to your pop-up book and the top of the spring to your illustration.

5. Again, no matter which project you choose, you must illustrate and label the main character and one minor character, a setting of your choice, and either the conflict, the climax, or the resolution in the story. Finally, you must write a short description under your illustration. Begin your description with the words *This picture shows* For example, under a setting label, you might write *This picture shows Ida B. Wells-Barnett giving a speech in Great Britain*. Your descriptions do not have to be lengthy, but they should inform the reader about what you drew. One or two complete sentences will suffice. Have fun with this, and use your imagination!

Teacher's Edition: "Beyond the Book": Units 5 and 6 ◆ Princess of the Press

Scope and Sequence

SKILLS		U	ni	Ш			U	nit	2			U	nit	3			U	nit	4	
Lessons	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
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TEXT FEATURES																				
STORY STRUCTURE																				
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Other Story Components (Author, Illustrator, Genre, Theme, Perspective, Mood, Author's Purpose)									*										*	
MENTAL IMAGERY																				
SPECIFIC-WORD INSTRUCTION																				
PQCS STRATEGY																				
Prediction																				
Preview											*	*	*	*		*	*	*	*	~
Establish Purpose											*	*	*	*		*	*	*	零	~
Activate Prior Knowledge											*	*	*	*		*	*	*	*	~
Predict/Verify											*	*	*	*		*	*	*	*	~
Q uestion Generation																				
Generate Literal Questions																*	*	*	*	
Generate Inferential Questions																*	*	*	*	
Clarification (begins at Unit 5)																				
Reread and Adjust Reading Rate																				
Decode Multipart Words																				
Use Word-Learning Strategies (Context Clues, Glossary Use, Dictionary/ Online-Dictionary Use)																				
S ummarization (begins at Unit 6)																				
Retell What Happened																				
Develop Gist																				
RECIPROCAL TEACHING (begins at	Unit 9)																		
STRATEGY BOOKMARK (begins at	Unit 9)																			
HIGHER-ORDER THINKING																				
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Plot	•	*	*	*	1	*	*	*	*	~	*	*	*	*	~	*	*	*	*	
Other Story Components (Author, Illustrator, Genre, Theme, Perspective, Mood, Author's Purpose)									*	•					~				华	
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Plot	*	*	*	*	~	*	*	*	*	~	*	*	*	*	~	*	•	*	*	/
Other Story Components (Author, Illustrator, Genre, Theme, Perspective, Mood, Author's Purpose)					~					~					~					~
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Use Word-Learning Strategies (Context Clues, Glossary Use, Dictionary/ Online-Dictionary Use)	*	*	*	*	~	*	*	*	*	•	*	*	*	*	~	*	*	*	*	~
Summarization																				
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Establish Purpose	*	*	*	*	~	*	*	*	*	~	*	*	*	*	~
Activate Prior Knowledge	*	*	*	*	/	*	*	*	*	/	*	*	*	*	~
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SRA Read to Achieve: Comprehending Narrative Text

Research Base

Read to Achieve was developed based on best practices and recommendations found in research assessing explicit teaching, adolescent literacy, and literature-based reading instruction. A summary of this research base follows.

Importance of Reading Instruction for Adolescent Learners

During the last decade, educators have focused much attention on the subject of reading; traditionally, reading on grade level by the end of third grade has been the goal. Unfortunately, "many excellent third-grade readers will falter or fail in later-grade academic tasks if the teaching of reading is neglected in middle and secondary grades" (Biancarosa & Snow, 2004, p. 1). Interestingly, the National Institute for Literacy (NIFL) (2007) reported that literacy instruction should continue beyond elementary school and should be tailored to the more complex reading tasks required of middle and high school students.

Adolescent Reading Achievement

"One of the most vexing problems facing middle and secondary school teachers today is that many students come into their classrooms without the requisite knowledge, skills, or disposition to read and comprehend the materials placed before them" (RAND Reading Study Group [RRSG], 2002, p. iii). About eight million students between the fourth and twelfth grades have difficulty reading at the level appropriate for their grade (Biancarosa & Snow, 2004). In fact, "some 70 percent of older readers require some form of remediation. Very few of these older struggling readers need help to read the words on a page; their most common problem is that they are not able to comprehend what they read" (Biancarosa & Snow, p. 3). Unfortunately, according to the 2007 National Assessment of Educational Progress (NAEP), only 31 percent of eighthgrade students performed at the proficient

level in reading (Lee, Grigg, & Donahue, 2007). The proficient level represents competency over challenging subject matter.

Focus on Narrative Text

With the bulk of adolescent readers failing to meet the proficient level in reading, a greater focus on narrative-text instruction is warranted. Narrative text describes events that occur through time that are "related through a causal or thematic chain" (Brewer, 1980, p. 223). In general, narrative text involves reading presented as nonfiction (e.g., biographies and memoirs) or fiction (e.g., novels and fables) stories that tell the reader who did what to whom and why (Dymock, 2007). Research indicates that lower-knowledge readers may benefit more from content delivered through narrative text that facilitates interest and builds better background knowledge (Wolfe & Mienko, 2007).

How Narrative Text is Different

For a variety of reasons, adolescent learners may struggle to read narrative text. Narrative text encompasses a wide breadth of genres, in both fiction and nonfiction domains. As students progress through grade levels, the narrative text they are exposed to becomes increasingly complex (Dymock, 2007). Additionally, a lack of knowledge about narrative-text structure, a skill generally acquired before or during early elementary education, can broadly interfere with student comprehension (National Institute of Child Health and Human Development [NICHD], 2000). Without the early foundation of comprehending the increasingly more complex narrative text encountered in subsequent grades, students may struggle to find later success. Interestingly, the National Reading Panel (NICHD) noted narrative-text structure tends to be quite consistent from story to story, thus a lack of knowledge about narrativetext structure can broadly interfere with comprehension of narrative-text content. Finally, while lower-knowledge readers may benefit more from content delivered via narrative text (Wolfe & Mienko, 2007), the majority of academic text for adolescent readers is expository in nature (Sáenz & Fuchs, 2002). Consequentially, there may be fewer opportunities for struggling students to read narrative types of text at more advanced grade levels.

The Importance of Explicit Instruction

Many students require explicit instruction on how to comprehend narrative text (Smolkin & Donovan, 2002). Explicit instruction involves direct teaching, including teacher modeling, guided student practice with feedback, and independent student practice (Marchand-Martella & Martella, 2009; NIFL, 2007). Biancarosa and Snow (2004) cited the importance of direct, explicit instruction in adolescent literacy programs. Further, Kirschner, Sweller, and Clark (2006) found research "almost uniformly supports direct, strong instructional guidance" (p. 83). Without question, the importance of explicit teaching is an important part of any adolescent literacy program (Biancarosa & Snow; Haynes, 2007; Torgesen et al., 2007).

Vocabulary and Comprehension Strategies

"Vocabulary is the knowledge of words and word meanings" (Diamond & Gutlohn, 2006, p. 3). Vocabulary strategies are closely tied to reading comprehension (Graves & Fink, 2007). In fact, "One of the oldest findings in educational research is the strong relationship between vocabulary knowledge and reading comprehension" (Stahl, 1999, p. 3). Moreover, in their meta-analysis of adolescent interventions, Scammacca et al. (2007) found that vocabulary interventions had the largest overall effect size (ES=1.62), a measure of the magnitude of change. Most vocabulary is learned indirectly through daily language and reading opportunities; however, some vocabulary must be taught directly. The most effective vocabulary instruction includes the direct teaching of specific words and word-learning strategies (Armbruster, Lehr, & Osborn, 2003; Vaughn & Bos, 2009).

Reading comprehension has been defined as "intentional thinking during which meaning is constructed through interactions between text and reader" (Harris & Hodges, 1995, p. 38-39). It is considered "the ultimate goal of reading instruction" (Vaughn & Bos, 2009, p. 312). Comprehension of narrative text is a critical skill, as stories "occupy an important place in the school curriculum, attesting to the value that is placed on them as vehicles for teaching comprehension and critical thinking" (Wilder & Williams, 2001, p. 268). Extensive research examining the effectiveness of teaching comprehension strategies to students supports the notion that comprehension strategies can be taught and gains realized (Pressley, 2002a; RRSG, 2002; Scammacca et al., 2007). In fact, "The effectiveness of teaching reading comprehension strategies has been the subject of over 500 studies in the last 25 years. The simple conclusion from this work is that strategy instruction improves comprehension" (Willingham, 2006/2007, p. 39). Phelps (2005) examined research involving adolescent literacy and concluded that strategy-based (strategic) instruction aids in better text understanding.

The following vocabulary and comprehension skills and strategies can be targeted for instruction in an adolescent literacy program: using text features, identifying story structure, using mental imagery, and using multiple-strategy instruction such as mnemonic strategies and reciprocal teaching (for details, see Lenski, Wham, Johns, & Caskey, 2007; Meltzer, Smith, & Clark, 2001).

Using text features. Narrative text has features such as titles and subheads, a table of contents and glossary, visuals and layout features, bold and italicized words, dialogues, and shifts in narration and structure; these text features aid students in learning and remembering information (Fisher, Frey, & Lapp, 2008; Moschovaki, Meadows, & Pellegrini, 2007). The importance of using text features is

supported in the literature (Boynton & Blevins, 2003; Lenski et al., 2007; Schoenbach, Greenleaf, Cziko, & Hurwitz, 1999). Research shows that students tend to have a better understanding of what is presented in narrative text when they are taught to preview and use these text features (Dymock & Nicholson, 1999).

Identifying story structure. Of the myriad of text structures, "the most useful text structure is referred to as story grammar, which is the way narrative texts are organized" (Gersten & Baker, 1999, p. 1). Story grammar or story structure is "an attempt to construct a set of rules that can generate a structure for any story" (Rayner & Pollatsek, 1989, p. 307). In narrative text, the structural organization of the content contains common story elements—characters, setting, events, conflict, climax, and resolution (Duffy, 2003; Gersten & Baker; Lapp, Flood, Brock, & Fisher, 2007). Recognition of these elements teaches students to discern and extract the important story content (Onachukwu, Boon, Fore, & Bender, 2007) and leads to improved comprehension (Armbruster et al., 2003; Dymock, 2007; Gersten & Baker, 1999; Guthrie et al., 2004; NICHD, 2000).

Using mental imagery. Mental imagery is a reading comprehension strategy that teaches students to construct mental images of text content to bolster their understanding and memory (Armbruster et al., 2003; De Beni & Moè, 2003). Good comprehenders respond to the text they read by tapping into their prior knowledge of words and descriptive language to develop pictures, or mental images (Duffy, 2003). Because descriptive language appears more often in narrative than expository text, imagery tends to be taught in conjunction with narrative text rather than with contentarea text (Duffy, 2003). In fact, the literature has shown the use of mental imagery aids in student comprehension of text (Armbruster et al.; Sadoski & Willson, 2006), particularly narrative text (Joffe, Cain, & Maric, 2007).

Using multiple-strategy instruction. "There is very strong empirical, scientific evidence that

the instruction of more than one strategy in a natural context leads to the acquisition and use of these reading strategies and transfers to standard comprehension tests" (NICHD, 2000, p. 4-107). Mnemonic strategies and reciprocal teaching are two strategies with strong empirical evidence of their own and when combined may prove even more beneficial to students.

Mnemonic strategies are memory devices that aid students in remembering and retrieving important information (Lenski et al., 2007). The literature suggests that mnemonic strategies are effective aids that can enhance students' academic outcomes (Wolgemuth, Cobb, & Alwell, 2008). In particular, mnemonic strategies have been found to be effective in bolstering individuals' story recall (Saczynski, Rebok, Whitfield, & Plude, 2007), vocabulary (Bryant et al., 2003), and comprehension (Uberti, Scruggs, & Mastropieri, 2003).

Reciprocal teaching is a cooperative learning instructional procedure developed by Palincsar and Brown (1984) to improve reading comprehension. The reciprocal-teaching procedure focuses on the use of four cognitive strategies—predicting, question generating, clarifying, summarizing—in guiding students' comprehension of text as well as in providing a mechanism for monitoring comprehension (Palincsar, 1986, 2003; Palincsar & Brown, 1984, 1988). Research on reciprocal teaching supports its use as an effective reading comprehension and strategy acquisition instructional procedure (Johnson-Glenberg, 2000; Lederer, 2000; Palincsar & Herrenkohl, 2002).

Making predictions reinforces the value of context clues, allowing students of varying skill levels to participate (Hashey & Connors, 2003). To make predictions, students must be aware of the relevant prior knowledge they already possess and simultaneously make use of their knowledge of text features and story structure (Palincsar, 2003). "Good comprehension occurs when readers *anticipate* meaning by predicting ahead of time what they will find in a passage" (Duffy, 2003, p. 87).

As a cognitive strategy, question generation prompts students to examine the text, decreases student passivity, and verifies their comprehension (Hashey & Connors, 2003). Question generation requires students to develop and ask questions based on what they're reading (Hashey & Connors; Rosenshine, Meister, & Chapman, 1996; Vaughn & Bos, 2009). Students who generate questions are typically more motivated to read the text, to clarify information they don't know, and to exhibit inferential thinking (Tovani, 2000).

When taught to clarify, students learn to recognize barriers to comprehension and to take appropriate measures to bolster their understanding and restore meaning to the text (Palincsar, 2003). Comprehension monitoring, specific-word instruction, and decoding multipart words are three specific clarifying strategies. Comprehension monitoring refers to when students learn to determine what they do and don't understand and to use appropriate strategies to improve their understanding (Armbruster et al., 2003; Kamil, 2004; NIFL, 2007). Two ways students can improve their understanding through comprehension monitoring are slowing down when reading and rereading difficult text (Schoenbach et al., 1999). The importance of monitoring comprehension is supported in the literature (Biancarosa & Snow, 2004; NIFL, 2007; RRSG, 2002; Schoenbach et al., 1999).

In addition to comprehension monitoring, specific-word instruction teaches individual words to students. This intentional, explicit teaching of vocabulary is particularly vital for words that are conceptually difficult or that represent complicated concepts that are not part of students' everyday experiences (Honig, 2001). "Of course, it is not possible for teachers to provide specific instruction for all the words their students do not know. Therefore, students . . . need to develop effective word-learning strategies" (Armbruster et al., 2003, p. 37). Word-learning strategies are ways of accessing word meaning in an independent manner; the strategies include the use of context clues and

reference aids. Context clues involve defining unknown words using the surrounding words or sentences to derive their meaning (Carnine, Silbert, Kame'enui, Tarver, & Jungjohann, 2006; Edwards, Font, Baumann, & Boland, 2004). The importance of using context clues is supported in the literature (Diamond & Gutlohn, 2006; Duffy, 2003; Edwards et al; Lenski et al., 2007). Reference aids are helpful tools students use to determine word meaning (e.g., glossary, dictionary, online dictionary) (Armbruster et al., 2003; Vaughn & Bos, 2009). The importance of using reference aids is supported in the literature (Carnine, Silbert, Kame'enui, & Tarver, 2004; Carnine et al., 2006; Diamond & Gutlohn, 2006; Lehr, Osborn, & Hiebert, 2003; RRSG, 2002).

Besides teaching comprehension monitoring and specific-word and word-learning strategies, focus should also be placed on decoding multisyllabic words. Decoding multisyllabic/ multipart words is a strategy students can use to read longer and more difficult words before determining the words' meanings. Specifically, it is a flexible strategy that breaks words into smaller parts so they can be read more easily without using formal syllabication (Archer, Gleason, & Vachon, 2003). The literature provides evidence of the effectiveness of learning to decode multipart words (Archer et al., 2003; Boardman et al., 2008; Knight-McKenna, 2008; Vaughn & Bos, 2009). "Not surprisingly, the inability to decode multisyllabic words negatively influences readers' comprehension" (NIFL, 2007, p. 5).

In summarizing, students must identify, extract, and combine the most important information in the text (Schoenbach et al., 1999). Specifically, "summarizing is creating a brief retelling of an entire text" (Duffy, 2003, p. 125). The importance of learning to summarize text is supported in the literature (Carnine et al., 2004; Duffy, 2003; NICHD, 2000). Teaching students to summarize text ensures comprehension, given that students need to recall essential details encountered while reading to summarize (Carnine et al., 2004). Through this process

of summarization, students examine whether they truly understand the text (Takala, 2006).

Fluency Strategies

Fluency is the ability to read text quickly, accurately, and with expression (Rasinski, 2004, 2006). The best method of improving reading fluency is through repeated oral reading (Hasbrouck, 2006; Hasbrouck & Tindal, 2006; Therrien, 2004). The importance of fluency practice is supported in the literature (Armbruster et al., 2003; O'Connor, White, & Swanson, 2007; RRSG, 2002; Rasinski, 2004, 2006; Rasinski et al., 2005; Vaughn & Bos, 2009). Rather than focusing on the decoding of words, students who read fluently are able to give greater attention to understanding the material and to using strategies they've learned.

Higher-Order Thinking

Comprehension of abstract themes and content in narrative text "represents a higher order understanding of text requiring instruction that is not limited to teaching story structure and plot-level comprehension" (Wilder & Williams, 2001, p. 269). Two ways of bolstering students' higher-order thinking skills are the use of Bloom's Taxonomy and the use of graphic organizers. The development of higher-order thinking skills is promoted through questions and activities related to Bloom's Taxonomy (Anderson et al., 2001). Likewise, research has shown that the use of visual aids such as graphic organizers improves reading comprehension (Kim, Vaughn, Wanzek, & Wei, 2004).

Bloom's Taxonomy. The Taxonomy of Educational Objectives was originated by Benjamin S. Bloom in 1956 and is commonly called Bloom's Taxonomy (Krathwohl, 2002). More recently, the original taxonomy was revised (Anderson et al., 2001). The revised taxonomy offers an organizing framework comprised of four general types of knowledge—factual, conceptual, procedural, and metacognitive—and six general types of cognitive processes: remembering, understanding, applying, analyzing, evaluating, and creating. Educational objectives can be

categorically organized within a table according to the respective knowledge and cognitive processes addressed. These categories follow a continuum from least complex to most complex. The importance of using a continuum of questions with particular focus on higher-order questions is supported in the literature (Anderson et al.; Heward, 2009; Lord & Baviskar, 2007; RRSG, 2002).

Graphic organizers. Graphic organizers are visual aids that illustrate how ideas are connected or organized (Lenski et al., 2007). The importance and effectiveness of graphic organizers is supported in the literature (DiCecco & Gleason, 2002; Kamil, 2004; Kim et al., 2004; NICHD, 2000; NIFL, 2007; Vaughn & Bos, 2009). Graphic organizers can successfully facilitate the acquisition of more complex material and improve student learning outcomes, particularly in narrative-text instruction (Duffy, 2003).

Metacognition. "Metacognition is the awareness and regulation of one's thinking processes, that is, thinking about your thinking" (Klingner, Vaughn, Dimino, Schumm, & Bryant, 2001, p. 15). Students must think about the comprehension strategies they're using and their appropriateness. The importance of metacognition is supported in the literature (Biancarosa & Snow, 2004; Carnine et al., 2004; Kamil, 2004; NIFL, 2007; Pressley, 2002b; Schoenbach et al., 1999).

Summary

Read to Achieve is built on a solid foundation of effective skills and strategies in vocabulary, comprehension, and fluency building. Further, this program is age- and gradeappropriate for adolescent learners who require a different focus when it comes to reading instruction; these students need to be taught skills and strategies they'll ultimately use in authentic narrative text in other classes, they need to be given opportunities to develop higher-order thinking skills, and they need to receive text-based, collaborative-learning activities to promote problem-solving and metacognition.

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Teaching Techniques

Read to Achieve can be used in whole-class instruction or with small groups of students.

Setup and Program Introduction

Room arrangement isn't a critical factor in this program, given that whole-class, partner-based, and group-based activities are conducted. Therefore, students may sit at either desks or at tables. Students should be able to see the board, overhead transparencies, or an LCD-projected computer screen (for use with the ePresentation CD-ROM).

Students will complete fluency timings twice in each unit; thus, they will need colored pens (one blue, one red) for charting their timings in their Workbook, as well as a timing device (a stopwatch or kitchen timer). Beginning in Unit 9, students use sticky notes (or paper clips) to mark their Role Cards. Beginning in Unit 14, Workbook activities are completed on sticky notes or **notebook paper.** Students use the *Anthology* and Workbook for Units 1–8 and Hatchet for Units 9–13; beginning in Unit 14, students should have access to another fiction or nonfiction book you select. To promote maximum success after the program is completed, the book should preferably be one used in the students' own classes or one that has a Lexile Framework® level similar to the Anthology and Hatchet.

(**NOTE:** Beginning in Unit 14, students should ideally work from the same fiction or nonfiction book. However, in situations in which students have different books, assign groups based on who has the same book.)

Read to Achieve includes many opportunities for partner- and group-based activities. Thus, you should assign partners and groups to ensure maximum on-task behavior rather than let students choose their own partners or groups. You may keep the same partners or groups throughout a lesson or vary them. For cold-timing purposes, students should switch from being the first student to read to being the second student to read in subsequent units. Further, the same reciprocal-teaching groups should be used throughout a book; however, adjustments can be made if the groupings do not work in your classroom (the recommended number is five students per group). For example, if you have four or fewer students per group, you can provide students with more than one role. If you have more than five students, you can have two or more students assume the same role and share what they found.

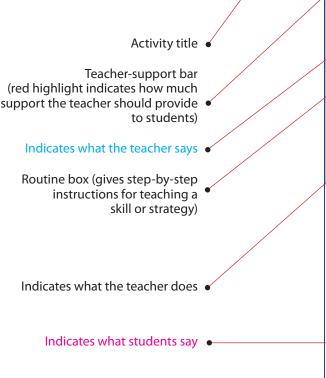
Lessons take around forty-five to fifty minutes to complete and may be carried over to an additional class session or day. To achieve maximum effectiveness, conduct lessons five days per week; this schedule aligns to one lesson per day, or one unit per week, with the fifth lesson of every unit typically serving as a unit-assessment day. A fun, partner-based "think-pair-share" activity is also included on the final day of the unit.

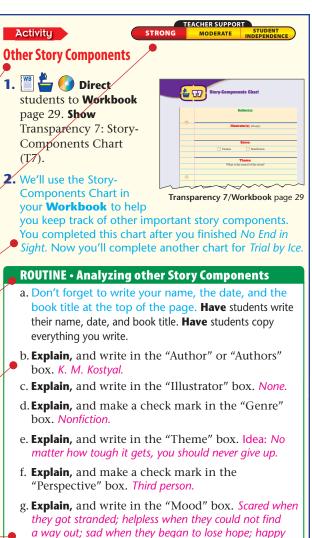
Develop a set of expectations for the students before the program begins. These expectations tell students which behaviors you expect. The acronym ACES may be used (Attend to the teacher, Collaborate with your partner or group, Express yourself through thoughtful comments and questions, and *Show* your best work). These expectations should be discussed, modeled, and practiced as necessary. Posting the expectations may serve as a helpful reminder of which behaviors you want to see. You can tell the students the word *ACES* relates to being "top notch" or "first rate," and those who follow ACES will be well on their way to learning important skills and strategies they'll use throughout their school careers.

Following Routines

Skills and strategies taught in *Read to Achieve* appear in routines (text in boxes with green headers). These routines provide suggested wording on what you should say and do in the program, as well as what students should say and do. Following the routines in the program will help ensure consistency across classrooms and students. These routines make it easier for you to do what you do best—*teach*—rather than spend time trying to plan and write lessons. Less work for you means more focused instruction for your students! The wording found in

routines changes over time; more focused, teacher-directed routines occur when a skill or strategy is first taught, and more concise, student-directed routines occur when a skill or strategy has been practiced many times. The following activity from Unit 4, Lesson 4, is a typical activity and routine in **Read to Achieve**; the activity is labeled for your convenience.





h. Explain, and make a check mark in the "Author's

Teacher's Edition: Unit 4, Lesson 4

i. **Discuss** why the theme of *Trial by Ice* is so

when they were rescued.

Purpose" box. To inform.

important.

Group and Individual Response

Some routines require group responses, and some require individual responses. As seen below, group responses are noted in pink text (e.g., *Rachael Scdoris*); these responses are singular words or phrases that require specific wording. For individual responses that don't require exact wording, you'll see the phrase *Accept reasonable responses*, or you'll again see pink text following the word *Idea(s)* (e.g., Ideas: *Father, mother, doctors*), which indicates a suggested response.

Vocabulary and Comprehension Strategies

30 minutes (

TEACHER SUPPORT

Activity Story Structure: Main Character **NOTE:** This lesson requires a review of up to ten vocabulary words. Suggestions of these words and their definitions are provided. Student-friendly definitions should always be used. You may want to survey the excerpt and select and define your own words before beginning the lesson. Write these words on Transparency 2: Vocabulary Overview (T2) before the lesson. **1.** As you know, the narrative text you read, whether it's a fiction or nonfiction work, has important components to help tell the story. These components are called story structure. Story structure provides the details we need to make sense of the story. These details include important information about the main character, the Transparency 2 setting, and the plot. As you read, it's important to visualize these components using mental imagery. **2.** You've already learned the main character is whom or what the story is mostly about. Who's the main character in No End in Sight? Rachael Scdoris. Tho are some of the minor characters? Ideas: Father, mother, doctors. Teacher's Edition: Unit 1, Lesson 2 To elicit group responses, you may need to "signal" your students to respond together. One way to signal is to use voice inflection on the last word you say (e.g., What did you write in the sixth-excerpt box for Step 2? with inflection on 2); this added inflection serves as a cue for students to respond together. You can also add the words everybody or everyone to the end of your question (e.g., What did you write in the sixth-excerpt box for Step 2, everybody?). You may choose to use audible signals, such as snapping your fingers or tapping a pencil at the end of your question (e.g., What did you write in the sixth-excerpt box for Step 2? [Snap.]). Whichever signal you choose, you should feel comfortable with the signal, and your students should easily respond together. If you hear students echoing one another, this may be an indication that not all students understand what to do. When they all respond together and "say it like they know it," the likelihood is far greater that they are learning.

To elicit individual responses, it is best to ask the question and then to call on a student. For example, What is one literal question you could generate from this passage, Dominic? Compare this to Dominic, what is one literal question you could generate from this passage? When the student's name is placed at the end of the question, you will ensure all students are listening and are on task, waiting for the name of the student you'll call on; if the student's name is used at the beginning of the question, other students may "tune out."

Text without *Idea(s)* indicates an exact response from individual students

 Text with the word *Idea(s)* indicates a suggested group response

Decoding Multipart Words

Adolescents with decoding difficulties frequently lack skills to decode unknown multisyllabic words. Struggling with multisyllabic words affects students' reading comprehension, vocabulary skills, and reading fluency. For these students, it is helpful to integrate decoding instruction as a support to the program lessons.

The routine at right illustrates how to teach students to decode multipart words. Decoding multipart words involves breaking words into smaller parts so the words can be read more easily—without using formal syllabication. When teaching formal syllabication, teachers show students how to break a word into syllables—rather than parts—according to conventions used in dictionaries; the teacher must then teach syllable types. **Read to Achieve** asks students to break words into smaller parts (no syllables) so each part has one vowel sound, thereby decreasing the complexity of the strategy. Syllable types are not found.

The teaching routine at right can be integrated into Units 1–4 before you ask students to work with the meanings of difficult words (Transparency 2: Vocabulary Overview). It is not expected that instructors will focus on decoding skills during lessons, but rather that the teacher will provide assistance and support to students who struggle at a word level.

Corrections

Mistakes tell you important information about where students are having difficulties and where further instruction may be needed. If mistakes do occur, you'll typically see them during strong to moderate teacher support because students are first acquiring the skill or strategy. Fewer mistakes will occur as students become more accurate and fluent in their responses. During student

ROUTINE • Decoding Multipart Words

- a. **Read** the decoding-multipart-words strategy to students.
- Step 1: Underline all the vowel sounds.
- Step 2: Make a slash between the word parts so each part has one vowel sound.
- Step 3: Go back to the beginning of the word, and read the parts in order.
- Step 4: Read the whole word.
- b. **Review** vowel sounds: **Write** *cat*, *boil*, and *race* on the board.
- c. **Underline** the vowel sound in each word.
- cat, boil, race
- d. Now I'll use the decoding-multipartwords strategy to decode *observations*.
- e. Model think-aloud.

Think-Aloud I'll write observations. First, I'll underline all the vowel sounds. I can underline the vowel sounds like this: observations. Second, I'll make a slash between the word parts so each part has one vowel sound. I can separate observations into these parts: observal tions. It doesn't matter how I separate the word as long as each word part has one vowel sound. Third, I'll go back to the beginning of the word and read the parts in order: observations. Fourth, I'll read the whole word: observations.

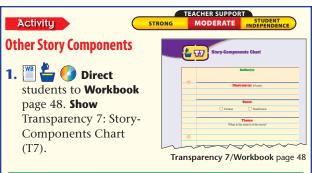
independence, particularly during the unit preceding weekly review, few, if any, mistakes should occur. As skills and strategies are reviewed over time to ensure skill maintenance and generalization, you rarely should see student mistakes.

Most mistakes can be corrected using the "I Do, You Do" error-correction procedure (on page 34). When you hear a mistake during a group response, do not draw attention to a particular student but rather correct the entire group. Remain as positive as possible. Don't lead the students to the correct answer, because this takes a great deal of time, could result in further errors, and does not ensure

the correct answer will be found during the initial stages of learning (acquisition and accuracy). The most efficient way of dealing with a mistake is to pinpoint the difficulty directly and fix it without negativity.

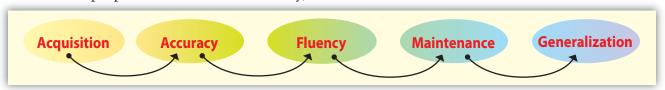
For example, in Unit 6, Lesson 4 (at right), suppose the teacher asks the students which box they checked for genre on the Story-Components Chart, and he or she hears a mistake. The teacher should say, Listen as I show you. The genre is *nonfiction* because the story is true ("I do"), emphasizing the answer. The teacher then should restate the question: So which box should you check for genre? This gives the students an opportunity to provide the correct answer ("You do"). Following this student response, the teacher should tell the students to make a check mark in the box for the correct answer on the Story-Components Chart in their Workbook, if they haven't already done so. If students do not respond together, or if they echo one another, you can tell them you need to hear everyone together. Then repeat the question. This ensures students are paying attention and are firm in their responses.

When you hear an incorrect individual response, you should provide an "I do" and then ask the "You do" of the group, again trying not to draw attention to any particular student. For example, in Unit 8, Lesson 4 (on page 35), suppose the teacher calls on a student pair to ask which box was checked for the author's purpose. The teacher should say,



ROUTINE • Analyzing Other Story Components

- a. **Have** students write their name, date, and book title. **Ask** students to discuss and write in the "Author" box. **Ask** students what they wrote. **Write** on T7. *Angela Shelf Medearis*.
- b. Ask students to discuss and write in the "Illustrator" box. Ask students what they wrote.
 Write on T7, None.
- c. Ask students to discuss and make a check mark in the "Genre" box. Ask students which box they checked. Write on T7. Nonfiction.
- d. **Ask** students to discuss and write in the "Theme" box. **Ask** students what they wrote. **Write** on T7. Idea: *Always stand up for what you believe, no matter how hard it is*
- e. **Ask** students to discuss and make a check mark in the "Perspective" box. **Ask** students which box they checked. **Write** on T7. *Third person (diary excerpts in first person).*
- f. **Ask** students to discuss and write in the "Mood" box. **Ask** what they wrote. **Write** on T7. Ideas: *Sad* when Ida's parents died; mad when Ida's family almost split; happy her family stayed together; happy when she got her teaching job; angry when she was pulled off the train and lost the appeal in court; shocked to learn about lynchings; glad but scared Ida was writing and speaking out against lynchings; sad when she died; glad she was finally honored with numerous awards.



Steps	What Teacher Says/Does	What Students Say/Do
l do	Watch/listen as I show you State the question, and say the answer. Add emphasis to the answer. Provide justification, if warranted.	Watch or listen.
You do	Restate the question.	Provide the correct response.

- g. **Ask** students to discuss and make a check mark in the "Author's Purpose" box. **Ask** students which box they checked. Write on T7. To inform.
- h. **Discuss** why the theme of *Princess of the Press* is so important.

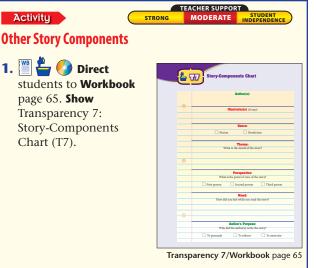
Teacher's Edition: Unit 6, Lesson 4

Listen as I show you. The author's purpose is to inform ("I do"), emphasizing the answer. He or she should continue, providing a justification: When the author tells you a true story about someone's life and how science has advanced over the years, the author's purpose is to inform. The teacher should then ask the group what the author's purpose was; after they respond, he or she should write a check mark in the box for the correct answer on the transparency ("You do"). The teacher should tell students to make a check mark in the correct box on the Story-Components Chart in their Workbook, if they haven't already done so. If you find a student "shutting down" when a mistake is corrected, even when the correction is delivered to a group, you may try validating the attempt (e.g., That was a good try. Authors do write books to persuade others. However, in this case Then follow the "I Do, You Do" error-correction procedure).

As your students become more independent in their use of a skill or strategy (moving from fluency to generalization), you may lead the students to the answer because at this point they are more likely to produce the right answer quickly (e.g., Take a look at your question and tell me if it is a literal one), or you may ask other students if they agree with the response. You might ask them to raise their hands when they hear an incorrect response. For example, in Unit 7, Lesson 1 (on page 36), suppose the teacher calls on a student pair to ask what inferential question they chose. The students say, What was the size and weight of the tamping iron? The teacher should say, Does everyone agree that this question is inferential? and then should call on another pair to provide the correct answer: *That* question is literal because its answer is found directly in the excerpt on page 145. The teacher should tell the pair to change their question on the Question-Generation Chart in their Workbook.

Mastery and Firming

There are ample opportunities in *Read to* **Achieve** to practice the skill until it is learned or mastered. Mastery involves performing a skill or strategy at high levels, and mastery is enhanced through firming. Firming is repeating a part of a routine that students find troublesome. For example, suppose in a PQCS clarification activity that students have



ROUTINE • Analyzing Other Story Components

- a. **Assign** student partners.
- b. Have students write their name, date, and book
- c. Ask students to discuss and complete the information in each box.
- d. **Ask** students what they wrote. **Write** on T7.

Ideas: Author: John Fleischman.

Illustrator: None. Genre: Nonfiction.

Theme: Even when faced with difficulties, you should

Perspective: Third person (first and second person in places).

Mood: Scared when Gage was injured; happy he survived; sad that he changed because of the injury; glad he shared his experiences at Harvard; sad he joined a sideshow; glad he worked with horses and saw the world; sad that he had seizures and ultimately died; glad his mother sent his skull and tamping iron to Harlow: interested to learn about brain science and what developed.

Author's Purpose: To inform.

e. **Discuss** why the theme of *Phineas Gage* is so important.

Teacher's Edition: Unit 8, Lesson 4



- 1. Show Transparency 8: PQCS Strategy (T8) as needed.
- 2. Today you'll read a new story called *Phineas Gage:* A Gruesome but True Story about Brain Science.



Transparency 8





Transparency 9/Workbook page 51

Transparency 10/Workbook page 52

ROUTINE • Using the PQCS Strategy: Prediction, Question Generation

- a. **Assign** student partners.
- b. Direct students to Anthology pages 142–147 (paragraph 1) (first excerpt) and Workbook page 51. Show Transparency 9: Prediction Chart (T9) as needed. Have students write their name, date, and book title.
- c. Ask students to discuss and complete Part 1:
 Steps 1–4 in the first-excerpt box. Monitor students. Guide as needed.
- d. **Ask** students what they discussed and wrote for Steps 1–4. **Write** on T9 as needed. Ideas: Steps 1 and 4: **Accept** reasonable responses. Step 2: *Phineas Gage, who survived a rod through his head.* Step 3: to learn more about what happened to Phineas Gage.
- e. Ask students to discuss and complete Part 2: Steps 1 and 2 in the first-excerpt box. Monitor students.
 Guide as needed.

- f. **Ask** students what they discussed and wrote for Steps 1 and 2. **Write** on T9 as needed. **Ideas**: Step 1: **Accept** reasonable responses. Step 2: *Phineas Gage having a terrible accident.*
- g. **Distribute** two sticky notes to each student. **Tell** students to flag two difficult words while they read
- h. Have students read the first excerpt silently. Allow up to ten minutes. After reading, discuss what students visualized as they read. Ask students what words they flagged with their sticky notes. Remind students they will learn about these words later.
- i. Ask students to discuss and circle the answer in the first-excerpt box for Part 2: Step 3. Monitor students. Guide as needed.
- j. Ask students what they circled. Circle "CORRECT" or "INCORRECT" on T9 as needed. Idea: CORRECT. Retain T9 with its written notes for Unit 7, Lesson 2.
- k. Direct students to Workbook page 52. Show Transparency 10: Question-Generation Chart (T10) as needed. Have students write their name, date, and book title.
- Ask students to discuss and write one literal and one inferential question and their answers in the first-excerpt boxes for Parts 1 and 2. Monitor students. Guide as needed.
- m. **Ask** students what they wrote. **Write** on T10 as needed. Ideas: Literal: *What were the size and weight of the tamping iron?* Answer: *Three feet seven inches long, thirteen and a half pounds, and one inch and three quarters in diameter at the base.* Inferential: *How do you think the other men felt when they saw what had happened to their boss?* Answer: *They would have felt horrified and scared that Gage would die.* **Retain** T10 with its written notes for Unit 7, Lesson 2.

Teacher's Edition: Unit 7, Lesson 1

difficulty using the *Anthology* glossary. The teacher should provide an error correction and then might have students look up and define another word in the glossary to ensure "firm" responses. This repetition, and your careful and focused feedback, will help ensure student mastery of a skill or strategy. If you hear one or more students responding in a tentative manner, firm that part of the routine before moving on. This will take extra time, but, in the long run, students will make fewer mistakes, will maintain higher performance levels, and will more likely exhibit generalized performance in

novel situations. When in doubt, repeat the troublesome part of the routine until firm.

Pacing

Active student engagement is enhanced when teachers maintain a brisk pace and cover more material, which allows students to learn more material. When pacing is slow and labored, students lose interest, which is associated with decreased student involvement, lower achievement, and behavior problems. You'll know if your pacing is too fast or too slow by how well your students are performing: If they are engaged and participating at high levels, your pacing is on the mark; if your students are inattentive, off task, or struggling, you may need to adjust your pacing.

Student Motivation and Validation

Teachers play a key role in student motivation. By simply teaching a lesson that students achieve success in learning is motivating in and of itself. Allowing students to collaborate with a partner also enhances student interest; students collaborate with a partner or group for almost every activity in *Read to Achieve*. Further, every fifth lesson in *Read to Achieve* includes a think-pair-share strategy activity.

Teachers can also comment on or validate their students' success. This validation has often been called "catching students being good." Student validation is easy to provide. For example, after a correct response, you can say Yes and then repeat what students say. Suppose in Unit 1, Lesson 2 (at right), you ask students, Why should you use the Character-Analysis Chart? and they respond, The Character-Analysis Chart lets me keep track of important details about the main character so I won't forget them. You could validate them by saying, Yes. The Character-Analysis Chart does let you keep track of important details about the main character so you won't

forget them. This type of validation gives specific feedback to the students about their response. General statements, such as "super," "great," or "good job," can also be rewarding to students; however, they do not provide specific feedback.

Behavior Management

Management problems should be seen as an opportunity to instruct students how to behave more appropriately in the classroom.

ROUTINE • Analyzing the Main Character

a. Show Transparency 1: Character-Analysis Chart (T1) from the previous lesson. I'll use the Character-Analysis Chart to keep track of important details and personal connections about the main character in this story. Have students copy everything you write as you model the think-aloud for T1.

Think-Aloud First, I need to write important details about Rachael Scdoris. I used mental imagery as I read the story, so I've pictured some details about her. I don't need to write every single thing about this character, just some important details for me to remember. In the second-excerpt box in the column labeled "Character Details," I'll write Could see mountains; often visited eye specialists; went on sleddog rides; wore glasses that didn't help her see; admired her father for giving away his dogs and moving closer to town so she could get better care; truly loved her father. If I didn't remember the details, I would go back to the excerpt and scan to find them. Next I need to make a personal connection with Rachael. I need to think about how she relates to characters in other texts I've read, how she relates to things I've experienced in my own life, or how she relates to things I've come across in the world around me.

Describe, and write a connection you can make with the main character in the second box in the column labeled "Personal Connections." **Retain** T1 with its written notes for Unit 1, Lesson 3. ❖

- b. **DISCUSSION: Discuss** the relationship Rachael had with her parents.
- **6.** When could you use the Character-Analysis Chart? **Accept** reasonable responses.
- **7.** Why should you use the Character-Analysis Chart? **Accept** reasonable responses.

Teacher's Edition: Unit 1, Lesson 2

Telling students what they are doing (e.g., You're talking to your neighbor), what they need to do (e.g., You need to get back to work), and then validating the new behavior when it is shown (e.g., Thanks for working quietly) is a relatively easy way to ensure better behavior in the classroom.

Remember, ACES may be used to ensure better student behavior (see Setup and Program Introduction on page 30). Teach these expectations to your students and "catch students being good" when they exhibit these behaviors (e.g., Great job collaborating with your partner, Jamal). ACES also allows you to prompt for better behavior (e.g., You should be collaborating with your partner, Amedee).

If these basic strategies are not working with one or more of your students, you may need to implement a point system or a behavior contract. Point systems are structured so students earn points for good behavior and do not earn points when classroom expectations are not followed. Try to avoid removing points that have already been earned.

Behavior contracts are developed with the help of the student. When terms are agreed upon, the teacher and student sign the contract. Provide consequences based on whether students follow the terms of the

Whenever possible, students should take the skills and strategies they've learned and practice using them in other books.

contract. Self-management strategies, such as checklists or recording or monitoring forms, may also be needed. In this way, students learn to monitor their own behavior.

If students are not participating at high levels during reciprocal teaching, try awarding points for completion of the Reciprocal-Teaching and End-of-Book Reciprocal-Teaching Charts. Further, ask students to rate each other's participation on a scale from 1 (low) to 5 (high), and award student participation points accordingly. Be sure to increase supervision for groups with lower-scoring students until their group members' ratings of their participation increase.

Differentiated Instruction

Differentiated instruction means teaching to students' individual needs rather than applying one method to an entire class. **Read to Achieve** includes two types of differentiated instruction. First, the very structure of the program allows teachers to provide as much of the program as needed to teach the skills and strategies necessary for success with narrative text (see Lesson Acceleration and Remediation on page 39). Second, beginning in Unit 2, on the last page of every fifth lesson in the Teacher's Edition, you'll find recommendations for differentiating instruction (Response to Intervention) aligned with assessment performance.

In the example on page 40, differentiated instruction/Response to Intervention in Unit 7 is aligned to the Unit 7 Assessment; instructional recommendations are provided based on the learner's performance. Recommendations for students approaching mastery, students at mastery, and ELL students are given through Unit 15 to ensure student success in (and eventually out of) the program.

Lesson Acceleration and Remediation

Based on the foundational premise of differentiated instruction, *Read to Achieve* can be used with students across grade and skill levels. Units can be taught to students in general education who are above grade level, below grade level, and students who are in reading-intervention classes or who receive support through special-education services. When in doubt about a student's skill level, administer the Placement Test (in Appendix B of this guide).

Homework

Homework can be an important part of any adolescent literacy program and is meaningful only when students have acquired a skill.Students should not be provided homework on skills with strong or moderate teacher support; students should be independent in the use of the skill before you assign homework. You might consider the following homework ideas:

- "Beyond the Book" activities are provided whenever the program changes from one fiction or nonfiction selection to another (after Units 2, 4, 6, 8, and 13). Because these activities center on program skills applied to many types of narrative text (magazine or newspaper articles, brochures, etc.), these activities could serve as a basis for homework. For example, a student could, as homework, generate questions using a Web site.
- The differentiated-instruction charts, at the end of every fifth lesson (beginning in Unit 2) in the Teacher's Edition, provide suggestions for students approaching mastery, at mastery, and ELL. These guidelines align with assessment performance but could be used as a homework basis. For example, each lesson in the *Anthology* and *Hatchet*

- ends with an assessment activity that could be assigned as homework.
- In-class activities not fully completed during class may be sent home as homework. For example, during a PQCS activity, students may not have time to apply the strategy to an entire excerpt in the book they're reading; students could complete this at home.
- Whenever possible, students should take
 the skills and strategies they've learned
 and practice using them in other books.
 You could coordinate efforts with other
 teachers who assign narrative reading to
 ensure students practice the learned skills
 on homework assigned by those teachers.

Following the routines in the program will help ensure consistency across classrooms and students.



Response to Intervention

Analyze Unit 7 **Assessment** Results

9 or fewer points =

Approaching Mastery

10 or 11 points =

9 or fewer points =

At Mastery

for Part

Differentiated Instruction

Approaching Mastery

- Pair with "at mastery" student to review prediction, question generation, clarification, or summarization; have student make test corrections.
- Review prediction, questiongeneration, clarification, or summarization steps until firm (see Teacher's Edition Units 3-6); have student make test corrections.

At Mastery

- Assign student to "be the teacher," partnering with "approaching mastery" or ELL student to review prediction, question generation, clarification, or summarization.
- Have student design classroom chart showing PQCS strategy.

ELL

- Have student provide oral definitions; provide student immediate oral feedback affirming or correcting. Have student provide oral responses to any other missed items; provide student immediate oral feedback affirming or correcting. Retest missed
- Provide index card or assistive chart with prediction, questiongeneration, clarification, or summarization steps; assist with test corrections; retest missed items.
- **Provide** verbal scaffolding to encourage use of prediction, questiongeneration, clarification, or summarization steps; assist student with test corrections; retest missed items.

Vocabulary and Comprehension Strategies

139

8 or fewer points = oints Scored for Part Approaching Mastery

9 points = At Mastery

8 or fewer points =

- Pair with "at mastery" student to review Character-Analysis Chart (T1) and definitions of story components; have student make test corrections.
- Reteach until firm definitions of story components and conflict/climax/resolution (see Teacher's Edition Unit 2, Lesson 4; Unit 4, Lesson 4; Unit 6, Lesson 4); have student make test corrections.
- Assign student to "be the teacher," partnering with "approaching mastery" or ELL student to review definitions of story components and conflict/climax/resolution (see Teacher's Edition Unit 2, Lesson 4; Unit 4, Lesson 4; Unit 6, Lesson 4).
- **Have** student complete Story-Components Chart (T7) using book of his or her choice.
- Read Anthology passage (Unit 7 Assessment) to student, guiding as needed; assist with test corrections; retest missed items.
- **Use** guided interaction to discuss chart completion, including key vocabulary and definitions of story components and conflict/ climax/resolution (see Teacher's Edition Unit 2, Lesson 4; Unit 4, Lesson 4; Unit 6, Lesson 4); assist with test corrections; retest missed items.

Unit 7 ◆ Assessment

Teacher's Edition: Unit 7 Response to Intervention

Sample Lessons

Unit 2, Lesson 2

By Unit 2, Unit 1 activities have already been taught and include the following skills and strategies:



- Story structure (setting, plot)
- Oral and silent reading: fluency practice
- Think-pair-share strategy



• Story structure (main character)

Unit 2, Lesson 2, includes the following skills and strategies:



- Story structure (main character, setting)
- Oral reading: fluency practice (mental imagery)



• Story structure (plot)

Lesson 2 specifics across the **two instructional tracks** include the following:

Part A: Vocabulary and Comprehension Strategies: Story Structure: Main Character

 Working with partners to complete the Character-Analysis Chart in the Workbook.

Part A: Vocabulary and Comprehension Strategies: Story Structure: Setting

• Working with partners to complete the Setting-Analysis Chart in the Workbook.

Part A: Vocabulary and Comprehension Strategies: Story Structure: Plot

 As a class, completing the Plot-Analysis Chart in the Workbook.

Part B: Fluency Strategies: Mental Imagery

• Using mental imagery to make an illustration in the Workbook.

Unit 2 · Lesson 2

Reading Skills and Strategies • Identify story structure.

PART A 35 minutes STRONG MODERATE STUDENT INDEPENDENCE				TEACHER SUPPOR	
	PART A	35 minutes	STRONG	MODERATE	STUDENT INDEPENDENCE

Vocabulary and Comprehension Strategies Activity Story Structure: Main Character

NOTE: This lesson requires a review of up to ten vocabulary words. Suggestions of these words and their definitions are provided. Student-friendly definitions should always be used. You may want to survey the excerpt and select and define your own words before beginning the lesson. Write these words on Transparency 2: Vocabulary Overview (T2) before the lesson.

students to **Anthology** pages 26–31 (paragraph 6) (sixth excerpt). **Show** T2. **Read** any difficult words and definitions to students, and discuss their meanings. Ideas: *Anti-inflammatory:* Something that reduces swelling. *Bootie:* A sock for a dog to protect from ice forming between its toes; a shoe cover

used by doctors and



Transparency 2

nurses to keep germs from spreading. *Brushbow:* A curved piece in front of the main body of a sled designed to protect the sled from brush. *Bulletproof:* Not easily damaged. *Checkpoint:* An official stopping place. *Chute:* A passage through which things go. *Conservative:* Very cautious. *Ecstatic:* Very happy. *Gangline:* The main line that connects the dogs to the sled. *Tugline:* A line that connects a dog's harness to the gangline.

2. Have students read the sixth excerpt silently.
Allow up to twenty minutes. After reading, discuss the vocabulary words as needed and what students visualized as they read.

Main Char		
	Character Betails (How does the main character look, act, think, or feel because of events or other characters?)	Personal Connections (How does the character relate to text self, world?)
	Except 1	
	Excerpt 2	
	-	
	Excerpt 3	
	Excerpt 4	
	Excerpt 5	
	Excerpt 6	
	Excerpt 7	
	-	
	Excerpt S	

Transparency 1/Workbook page 1

ROUTINE • Analyzing the Main Character

- a. **Assign** student partners.
- b. Direct students to Workbook page 1. Show Transparency 1: Character-Analysis Chart (T1) from the previous lessons.
- c. Ask students to discuss character details and then to write the answer in the sixth-excerpt box in the "Character Details" column.
- d. **Ask** students what they wrote. **Write** on T1. Ideas: Nervous; full of energy; took care of dogs while waited to race; calm at start of race; happy once race began; very busy during race.
- e. **Ask** students to discuss personal connections and then to write the answer in the sixth-excerpt box in the "Personal Connections" column.
- f. Ask students what they wrote. Write on T1. Accept reasonable responses. Retain T1 with its written notes for Unit 2, Lesson 3.
- g. **DISCUSSION: Discuss** why, at the beginning of the excerpt, Rachael was full of nervous energy and had a hard time falling asleep.

38 Unit 2 → Lesson 2

Teacher's Edition: Unit 2, Lesson 2





Story Structure: Setting

1. Direct students to Workbook page 3.



ROUTINE • Analyzing the Setting

- a. **Assign** student partners.
- b. **Show** Transparency 3: Setting-Analysis Chart (T3) from the previous lessons.
- c. Ask students to discuss setting details and then to write the answer in the sixth-excerpt box in the "Where" column.
- d. **Ask** students what they wrote. **Write** on T3. Idea: Friends' house; Iditarod race began in Willow, then to Yentna, then to Skwentna.
- e. **Ask** students to discuss setting details and then to write the answer in the sixth-excerpt box in the "When" column.
- f. **Ask** students what they wrote. **Write** on T3. Idea: *Before and during the race.*
- g. **Ask** students to discuss personal connections and then to write the answer in the sixth-excerpt box in the "Personal Connections" column.
- h. **Ask** students what they wrote. **Write** on T3. **Accept** reasonable responses. **Retain** T3 with its written notes for Unit 2, Lesson 3.
- i. DISCUSSION: Discuss what it was like to run a sleddog team at night.

Activity

STRONG MODERATE STUDENT INDEPENDENCE

Story Structure: Plot

1. Direct students to Workbook page 5. Today you'll add more details to the same Plot-Analysis Chart you used in the previous lessons.



ROUTINE • Analyzing the Plot

- a. Show Transparency 4: Plot-Analysis Chart (T4) from the previous lessons. Have students copy everything you write on T4.
- b. **Explain**, and write the *first*, *next*, and *finally* details in the sixth-excerpt box. Ideas: *First*, *Rachael was nervous and had hard time sleeping before race*. *Next*, *Rachael began race at back of pack to avoid problems*. *Finally*, *Rachael started race excitedly*; *sent dog home*. **Retain** T4 with its written notes for Unit 2, Lesson 3.
- c. **DISCUSSION: Discuss** why Rachael was so angry about the reporter who talked to her.



1. Direct students to Workbook page 10.



Workbook page 10

ROUTINE • Using Mental Imagery

- a. Have students read the passage silently and use mental imagery. Have students illustrate in their Workbook what they thought about. Monitor students. Guide as needed.
- b. **Ask** students to share what they illustrated.

Lesson Wrap-Up

Conclude lesson with a brief review of reading skills and strategies taught (identify story structure).

Unit 2 ◆ Lesson 2

Teacher's Edition: Unit 2, Lesson 2

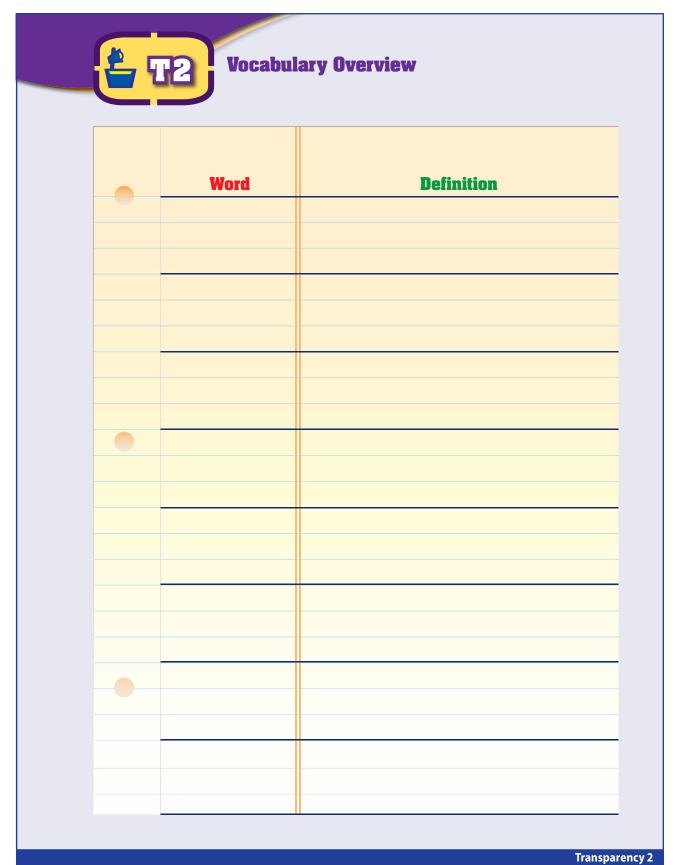
39



Character-Analysis Chart

Main Character:

Character Details	Personal Connections
(How does the main character look,	(How does the character relate to text,
act, think, or feel because of events or	self, world?)
other characters?)	
Excerpt 1	
_	
Excerpt 2	
_	
Excerpt 3	
Excerpt 4	
Excerpt 5	
Excerpt 6	
77	
Excerpt 7	
Excerpt 8	
Dateipt	





Setting	Details	Personal Connections
Where?	When?	(How does this setting relate to text, self, world?)
Excerpt 1		
F 42		
Excerpt 2		
Excerpt 3		
Excerpt 4		
Emagent 5		
Excerpt 5		
Excerpt 6		
Excerpt 7		
Excerpt 8		
Excerpt o		



	Events	
(W	hat happened first, next, fin	ally)
Excerpt 1		-
Excerpt 2		
Excerpt 3		
Excerpt 4		
Excerpt 5		
Excerpt 6		
Excerpt 7		
Excerpt 8		
What was the	What was the	What was the
conflict/problem?	climax/turning point?	resolution/outcome?

THE RACE



Background Information

Rachael received an Iditarod sled as a gift. To get in shape to become a musher, she ran cross-country and track. She graduated from high school and began training for the Iditarod. At age twenty, she was ready for the Iditarod and went to Alaska. Paul Ellering would be her visual guide for the race. Among the people who went to Alaska to cheer her on were her father and Libby Riddles, the first woman to win the Iditarod. Rachael drew the tenth starting position for the Iditarod.

We spent the night at John and Mari Wood's place, but when it came time to go to bed I was full of nervous energy, and it took a long time for me to fall asleep. In the morning I indulged in a long, hot—very hot—shower. I knew it would be nearly a week until we reached the checkpoint at Takotna, where I would have the chance for another shower.

Because of the lack of snow at Wasilla, the traditional starting point, the restart of the Iditarod Trail Sled Dog Race was moved thirty miles to Willow Lake. We were directed onto the lake ice to the stake with my number 10 where we got busy dropping dogs. When they were fed and watered we took my racing sled down from the trailer. Dave Sims built it for me and promised it was "bulletproof" and would withstand anything the Iditarod could throw at it. I started sorting through the gear I was taking. The rules require mushers to carry all the equipment necessary for a musher and his dogs to survive under severe winter conditions.

the many times I had practiced this procedure I knew where everything was supposed to go, and I started packing my red sled bag mounted to the sled. The heavy cooler full of dog food went at the bottom, in the back. The cooker to heat water, the dog pans, and the dipper for ladling dog food are light so I put those items near the front. My big Arctic sleeping bag followed by gloves, mittens, snacks, headlamps, goggles, sunglasses, and face shields—a necessity if the weather turned so cold that no skin could be exposed without suffering frostbite—were stowed, as were packages of dog food and dog treats. Lots of dog treats—salmon, hot dogs, and beef fat. I tied the ax in its leather sheath where I could reach it easily and made sure all other essential items were packed: dog booties, dog medicine and foot goop, spare lines and harness, cables for tying dropped dogs, tools for sled repair, a camera, CD player, CDs of some of my favorite music, and extra batteries. I puttered, taking my time, doing one thing and then stopping to be interviewed by the media or to give my dogs a love.

Math Nordman, Iditude two marchal bad requested that Dull and Lein un the

A sled always steers best with the weight low and toward the back. From

Mark Nordman, Iditarod race marshal, had requested that Paul and I give up the positions we drew and start at the back of the pack to avoid complications and criticism. There are a number of disadvantages for a musher in last place. The trail is horrible, torn up by all the traffic, dog teams, sleds, and snow machines. And, since every other team already passed that way, if any dog in front is sick with a stomach bug or virus there is a good chance the last team will pick up the germs and become sick later in the race. And even though I could not leave until the other seventy-eight mushers had departed, my time would begin when the number 10 musher was scheduled to depart: I would lose more than two hours before I ever left the starting line.

Everything I needed to do could have been done in an hour. But with six hours to kill, I puttered. I stretched and massaged the dogs, greased their feet and put botties on them. I checked out the wireless radio headsets that the K-9 unit of the Anchorage Police Department had loaned us. Having a wireless system, with a button Paul and I could keep inside our gloves, was certainly going to be an advantage over shouting. Members of the media stopped by for interviews, friends came to wish me well. I waited for my turn to go to the starting line.

I was surprisingly calm but could still feel the nervous tickle in the pit of my stomach, the way I used to feel before a big race in track. I think I was generally relaxed, though, because I knew I had done everything possible to prepare myself and my dogs. We were as ready as we were ever going to be.

The loudspeaker announced that Tyrell Seavey was the next musher to go and that he was one of five Seaveys to compete in the Iditarod. I ran to the chute, arriving as he was pulling to the starting line. I wished him well and on a whim gave him a good-luck kiss on the cheek. And then I stepped out of the way and

26 No End in Sight The Race 27

he was off. I knew he had a good team and would be among the front-runners. The next time I would see him would be in Nome.

WILLOW TO YENTNA—45 MILES

One by one the mushers near us began to leave, and as each departed my dogs got more restless and eager to run. I did not want them waiting too long in harness expending useless energy in their excitement, and I delayed until the last minute before giving the go-ahead to have my team harnessed and hooked to the gangline. From that point forward everything in my world became a blur of motion and activity. Paul and his crew were just as busy.

Paul pulled forward, and my dogs, knowing they would soon get their chance to run, were wild with excitement. My handlers did a fine job, petting the dogs and trying to keep them distracted. We pulled into the chute, and Paul sprinted toward me. He threw his arms around me in a quick embrace, reassured me we would reach Nome, ran back to his sled, hopped on the runners, and away he went. I moved forward until the brushbow of my sled was poised under the Iditarod banner. In front of me was a long chute lined with people, and beyond was the trail leading off into the unknown. I said a quick prayer, asking God to please take care of my dogs and me, and then I asked Him for one specific favor, "Please, God, don't let me crash on the first corner."

The handlers stepped away. The countdown happened quickly. I barely had time to hug Dad and clasp hands with Libby. She shouted over the roar of the crowd, "Show 'em what you can do, girl."

And then we were under way and the crowd, held back by a banner-lined snow fence, cheered as my sixteen racing huskies charged ahead, powering into the big sweeping right-handed corner. Paul was somewhere out in front. I could not see him. As we circled the frozen lake we began to close the gap, and I caught him at the point the trail turned off the lake ice and led up onto the first rolling hill.

We topped the ridge and the commotion so familiar in my world fell away. Ahead was eleven hundred miles of wilderness. I was ecstatic to leave behind the media, the crush of people, the noise, the confusion, and the schedule of scripted activities. From now on my world would be simple and basic. It would be about the dogs and our race to Nome. I let out a huge sigh of relief.

A group of people gathered around a campfire yahooed, and I realized I was far from alone. We passed other groups along the trail, and friendly voices called my name and wished me well. As we were going up a steep hill a woman ran over and handed me a necklace, telling me they were good-luck beads.

"How are you doing?" Paul's voice spoke over my radio

I depressed the finger button. "Couldn't be better."

The Outdoor Life Network helicopter hovered overhead, following every twist and turn as my dogs snaked through the trees and up and over the hills. The sun dropped into a bank of clouds, and the helicopter departed. As the light faded and darkness crept over the land, I thought that now, finally, I would be alone in the night, but we dropped down on the flat plain of the frozen Susitna River and every mile or so snow machines would be pulled into a circle like covered wagons, where bonfires would be roaring, and people would be partying and having a good time. Paul and I were running with headlamps, and as soon as the revelers saw us coming they would shout encouragement at us, and as we swept past they called out, asking if anyone was behind us. When we let them know we were the last two racers, they whooped and hollered some more and went back to their party.

This social scene lasted all the way to the checkpoint at Yentna. As we arrived, a host of other teams were resting beside the trail. We were directed to an open area, and Paul and I pulled in side by side. The soft snow made it difficult to set a snow hook to stake out the team. So I used my ax as an anchor, and to keep it from pulling out I set a bale of straw over the line. I took care of my dogs and tried to curl up on the straw and sleep with them, but I was still too excited to sleep. I walked inside a building where a nice woman said she was rooting for me and insisted I eat a plate of spaghetti. I did not have much of an appetite.

"Take my bed," she offere

"Thank you, but I can't do that." I explained, "I'm not allowed to have anything special. If you offer your bed to me you have to offer it to every other musher."

I found a place to sleep under a table and curled up there, but woke up when the woman placed a sheet over me. Then a man woke me because he was leaving and needed his stuff sack that I had been using as a pillow. Other people stepped over me and on me. I finally gave up and went out into the night, looked after my dogs, and got ready to hit the trail.

yentna to skwentna—34 miles

We left Yentna in the dark and ran all night with headlamps. Once in a while Paul called to me on the radio or I caught a glimpse of his headlamp, but mostly it was wonderful to feel alone in the big Alaskan night. The trail was rough, chewed up by mushers in front of us riding their brakes on the downhill stretches and leaving deep furrows. But my dogs took the winding trail smoothly. I passed

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Above and Beyond: A Nonfiction Anthology ♦ No End in Sight (pages 26–31)

some teams and moved up to 65th place. If everything went according to plan, I thought I had a chance to finish in the middle of the pack. That would be almost like a victory. But deep inside I knew my thinking at this early point of the race was rash, and that on the Iditarod trail good things and bad things had a way of happening when you least expected them.

When the sun came up, harsh light fell on the white peaks of the Alaska Range, looming ahead of us like an impenetrable barrier. Two of my dogs tangled, and I stopped to fix the problem. Lisa's right hind leg was caught in her tugline, but it appeared to be a rope burn, nothing more. When we arrived at the Skwentna checkpoint I treated the rope burn with Algyval—an anti-inflammatory medication—rubbed some antibiotic ointment on it, and gave the leg a massage. The injury was not swollen, and she did not favor the leg.

Paul and I had planned a conservative race. Our schedule called for a six-hour layover in Skwentna. After the dogs were fed, Paul and I grabbed a bite to eat. Paul told me the vets wanted him to drop Cletus. He was one of the dogs I had given to Paul for the race to make our teams equal. In the Tustumena I had had to drop Cletus because of an inflammation in the tendon in his left leg. But it had seemed fine in our training leading up to the Iditarod.

"Is it his tendon?" I asked.

"No. He has a respiratory problem," Paul said.

As a pup Cletus had gotten dust in his lungs, and every once in a while, if the temperature was warm and he was working hard, he had an occasional problem with coughing. I did not think the condition would bother him in Alaska, but the weather was unseasonably warm, hovering around or slightly above the freezing mark.

The veterinarian crew took Cletus to the landing strip to fly him back to Anchorage, where Dad would pick him up and care for him. A half hour later a man on a snow machine roared up and said, "Your dog got loose and they can't catch him. Jump on the sled and I'll run you out there. Maybe he'll come to you."

I got on the sled attached to the snow machine, and the driver roared off. I held on with both hands and tried not to get bounced out. When we reached the makeshift airstrip I asked a fellow leaning against a plane, "Did they catch the $\log 2$ "

He shrugged. "Don't guess so."

"Do you know where he is?"

He seemed totally disinterested. "He went running off. A couple of the vets chased after him." $\,$

I thought, Oh, that's great because Cletus is a fraid of his own shadow. I knew that nobody was going to be able to chase down a sled dog on foot. "What direction were they headed?"

"Don't know. Wasn't paying no attention."

The man on the snow machine took me through the woods until we found two men chasing a dog. I got off and called Cletus. He immediately came to me. I put Cletus on the sled, and we rode back to the airstrip, where I loaded Cletus onto the plane.

After that the fellow on the snow machine asked me a series of questions about what I could or could not see, how the race was going, and if I had any reservations about the upcoming trail through the Alaska Range. Finally I told him, "I'm running a race. I've got to get back to my team."

As it turned out, the fellow on the snow machine was Craig Medred, outdoor editor of the Anchorage Daily News. He had written a number of critical stories about me and my quest to run the Iditarod. He once referred to me as "an eighteen-year-old musher pushed into the race by her boosterish father," and declared there was no way I could ever drive my dog team over the Alaska Range. In his latest story he would point out that I had enough visual ability to catch my dog after it got loose, leash it, and walk around a Cessna 185 without bumping into the propeller or the strut beneath the wing. He added, "But when she returned to checkpoint headquarters, after having been there once before, she mistook the cabin of Joe and Norma Delia for the checkpoint cabin. Although the buildings have some similarities, they are quite different and located in distinct settings."

If I ever run into Mr. Medred again I will ask him why he did not feel an obligation, or have the common courtesy, to introduce himself to me before he interviewed me, and I suppose I should a pologize for having too much sight for a blind person.

Background Information

Rachael continued racing, having passed her first test—Happy River Steps—a steep, nearly vertical drop down a hill. Rachael stopped at various checkpoints along the race. She learned that other racers had scratched—or dropped out of the race. Some of her dogs became sick, her sled crashed, and she hurt her hand. Later, the gangline sliced the tip of her middle finger. Reporter Peter Jennings from ABC News interviewed Rachael and named her Person of the Week.

30 No End in Sight The Race 31

Above and Beyond: A Nonfiction Anthology ♦ No End in Sight (pages 26–31)

Unit 2 No End in Sight

Activity 1



Fluency Practice: Mental Imagery

Name Date

The Iditarod

The Iditarod is a race that takes place in Alaska. People come from all over the world to compete in the Iditarod. The race is run by people who drive sleds pulled by dogs. The people who drive the dogsleds are called "mushers." The course is more than 1,150 miles long. It takes a person in this race more than a week to cross the finish line.

The race and the route of the Iditarod are part of Alaska's history. In the 1920s, gold mines were established far from the cities. Supplies had to be taken to the mining towns, and gold had to be brought back to the cities. Sleds and dogs were used to carry these materials back and forth. The trips were difficult and dangerous.

Today the Iditarod follows those same trails. The race starts in Anchorage, a large city. From there, the racers must travel to several checkpoints. The checkpoint locations are

different every year. The course runs through icy fields, across frozen rivers, and over large mountains. The winner is the first person to cross the finish line in the city of Nome.

The Iditarod is a bit different from other races. The racers may race and rest whenever they want. Some people may race for long periods, stopping only occasionally to rest, to eat, or to sleep. Other people may stop each night and wait until day to race. The mushers may feed their dogs snacks throughout the trip, or they may give the dogs large meals once or twice a day. Mushers have various strategies for winning the race.

Racers prepare all year long for the race. The people of Alaska pay close attention to the Iditarod. They come out to watch the racers pass by their homes and to cheer the people on. The winner of the Iditarod is considered a hero in Alaska.

Unit 2 ◆ Lesson 2 ◆ Activity 1 Fluency Practice

Workbook: Unit 2, Lesson 2

Unit 6, Lesson 1

By Unit 6, Units 1–5 activities have already been taught and include the following skills and strategies:



- Story structure (main character, setting, plot)
- PQCS strategy (prediction)
- Oral and silent reading: fluency practice
- Think-pair-share strategy



PQCS strategy (question generation)



• PQCS strategy (clarification)

Unit 6, Lesson 1, includes the following skills and strategies:



- PQCS strategy (prediction, question generation)
- Story structure (main character)
- Oral reading: fluency practice (cold timing)



• PQCS strategy (clarification)



• PQCS strategy (summarization)

Lesson 1 specifics across the **two instructional tracks** include the following:

Part A: Vocabulary and Comprehension Strategies: PQCS Strategy: Prediction

• Working with partners to complete the Prediction Chart in the Workbook.

Part A: Vocabulary and Comprehension Strategies: PQCS Strategy: Question Generation

 Working with partners to complete the Question-Generation Chart in the Workbook.

Part A: Vocabulary and Comprehension Strategies: PQCS Strategy: Clarification

• Working with partners to complete the Clarification Chart in the Workbook.

Part A: Vocabulary and Comprehension Strategies: PQCS Strategy: Summarization

• As a class, completing the Summarization Chart in the Workbook while following teacher modeling and think-alouds.

Part A: Vocabulary and Comprehension Strategies: Story Structure: Main Character

 Working with partners to complete the Character-Analysis Chart in the Workbook.

Part B: Fluency Strategies: Cold Timing

• Working with partners to complete a cold timing using the Unit 6 fluency passage.

Unit 6 · Lesson I

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Reading Skills and Strategies

• Use the PQCS strategy: clarification, summarization.



Vocabulary and Comprehension Strategies

Activity PQCS Strategy: Prediction

1. Show Transparency 8: PQCS Strategy (T8) as needed



å T9	Predic	tion Ch	art			
		art I: Befor	you read the b	reok		
	ine the book.					
	e an initial predict think the book is a		I think this book i	is about		
	iblish your purpos	rfor mading	My purpose for n	rading the book	и	
19	0004					
	youth whit you	knowabout	I know			
Shr.	book's rapic.					
	Part & B	nfore and a	Our you read so	sch excerat		
Step 1: Per			ictionofwhat	Step In Mindy	your production	
	испре		ewowpt is about			
Except 1	Ithink	today's exces	pt is about		iction was	
	_			Connect	Iscouss	
Except 2	Ithink	today's examp	pt is about	Myped	iction was	
				Connect	Iscouss	
Excerpt 3	Ithink		pt is about		iction was	
				Connect	Iscouse	
Except 4	Ithink	today's excee	pt is about		iction was	
				Counter	Income	
Except 5	Ithink	today's excer	pt is about	Myped	iction was	
				Connect	Iscouse	
Except 6	Ithink	today's excer	pt is about	Myped	iction was	
				CORRECT	Income	
Except 2	Ithink	today's excer	et is about	Mesed	iction was	
				COMMET	Iscours	
Except 8	Ithini	today's except	or is about	Munad	iction was	
Zaniyi s	T. CHARLE	, resum	or commend out	Connect	Income	
	_		you read the b		_	
Store Li Wei		100		orediction was		
	fiction.				Connect Deconnect	

Transparency

Transparency 9/Workbook page 32

ROUTINE • Using the PQCS Strategy: Prediction

- a. **Assign** student partners.
- b. Direct students to Anthology pages 120 (paragraph 5)–123 (fifth excerpt) and Workbook page 32. Show Transparency 9: Prediction Chart (T9) from the previous lessons as needed.
- c. Ask students to discuss and complete Part 2:
 Steps 1 and 2 in the fifth-excerpt box. Monitor students. Guide as needed.
- d. Ask students what they discussed and wrote for Steps 1 and 2. Write on T9 as needed. Ideas: Step 1: Accept reasonable responses. Step 2: Ida deciding to quit her job as a teacher and work full time for the newspaper.
- e. **Distribute** two sticky notes to each student. **Tell** students to flag two difficult words while they read.
- f. Have students read the fifth excerpt silently. Allow up to ten minutes. After reading, discuss what students visualized as they read. Ask students

106 Unit 6 ★ Lesson 1

- what words they flagged with their sticky notes. **Remind** students they will learn about these words later.
- g. Ask students to discuss and circle the answer in the fifth-excerpt box for Part 2: Step 3. Monitor students. Guide as needed.
- h. **Ask** students what they circled. **Circle** "CORRECT" or "INCORRECT" on T9 as needed. **Idea**: *INCORRECT*. **Retain** T9 with its written notes for Unit 6, Lesson 2.

Activity

TEACHER SUPPORT STUDENT INDEPENDENCE

PQCS Strategy: Question Generation

1. Show T8. Remind students that question generation is part of the PQCS strategy.

Ŀ	Question-Gener	ation Chart
	Part I: Generale Eteral questions. Yele one of the following questions and the service	Fact 2: Generate inferential questi- tivite overal the following questions and its a
	Who I that I	Now do you think felt when ? Why would act the vary he/she/they a How would the stary have channed if
	Other literal questions	Other inferential questions
	Excerpt 1	
	Except 2	
	Except 3	
	Excerpt 4	
	Except S	
	Except 6	
	Except 7	
	Except 8	

Transparency 10/Workbook page 33

ROUTINE • Using the PQCS Strategy: Question Generation

- a. Assign student partners.
- b. Direct students to Anthology pages 120 (paragraph 5)–123 and Workbook page 33. Show Transparency 10: Question-Generation Chart (T10) from the previous lessons.
- c. **Ask** students to discuss and write one literal and one inferential question and their answers in the fifth-excerpt boxes for Parts 1 and 2. **Monitor** students. **Guide** as needed.
- d. **Ask** students what they wrote. **Write** on T10. Ideas: Literal: When did Ida lose her teaching position? Answer: After she wrote an article criticizing some of the African American teachers. Inferential: How do you think African Americans felt about the story Ida wrote? Answer: They were probably just as outraged about what happened as she was and were scared about what might happen next. **Retain** T10 with its written notes for Unit 6, Lesson 2.

Teacher's Edition: Unit 6, Lesson 1

Activity

TEACHER SUPPORT

STRONG MODERATE STUDENT INDEPENDENCE

PQCS Strategy: Clarification

NOTE: If you are unable to provide each student a computer, provide computer access to small groups of students, or use electronic spell-checkers.

1. Show T8.

Remind students that clarification is part of the PQCS strategy.

<u> </u>	Clarification Chart		
•	Part 2: Secode multigart words.	of adject reading rate. Part 2. Une work-fearable strategies. Step 1. Une content class. Step 2. Une a glossary: Step 3. Une a dictionary or an colline dictionary.	
	Excerpt 2		
	Except 4		
	Excerpt 5		
	Encurpt 7		
	Except 8		

Transparency 11/Workbook page 34

ROUTINE • Using the PQCS Strategy: Clarification

- a. **Assign** student partners.
- b. Direct students to Anthology pages 120 (paragraph 5)–123 and Workbook page 34.

 Show Transparency 11: Clarification Chart (T11) from the previous lessons. Provide dictionaries and access to an online dictionary.
- c. Read Part 1 to students.
- Part 1: Reread and adjust reading rate.
- d. **Have** students practice silently rereading a paragraph and then discuss what they did.
- e. \boldsymbol{Ask} students what they discussed.
- f. Read Part 2 to students.
- Part 2: Decode multipart words.
- g. **Ask** students to discuss the difficult words they flagged and then to write in the top and bottom parts of the fifth-excerpt box for Part 2.
- h. **Ask** students what they wrote. **Write** on T11. Ideas: Qual/if/i/ca/tions; eye/wit/ness; amm/un/i/tion.
- i. **Read** Part 3 to students.
- Part 3: Use word-learning strategies.
- Step 1: Use context clues.
- Step 2: Use a glossary.

- Step 3: Use a dictionary or an online dictionary.
- j. Ask students to discuss and write the definitions in the top and bottom parts of the fifth-excerpt box for Part 3.
- k. **Ask** students what they wrote and where they found their definitions. **Write** on T11. **Retain** T11 with its written notes for Unit 6, Lesson 2.

Activity

STRONG MODERATE STUDENT INDEPENDENCE

PQCS Strategy: Summarization

- 1. Show T8. You've learned that each letter of the PQCS strategy stands for something. Point to each part of the strategy as you read. The P stands for "Prediction." The Q stands for "Question Generation." The C stands for "Clarification." And the S stands for "Summarization." Now you'll learn more about summarization.
- 2. To summarize means to figure out only the most important information about what you read. Completing your Plot-Analysis Chart was good practice for learning about summarization. How did the Plot-Analysis Chart help you understand what you read? Accept reasonable responses.
- 3. You'll learn two important summarization skills: retell and gist. To retell means to describe the events that happened in the story from beginning to end. You describe the main character and the setting. You use the words you already know—first, next, and finally—to describe what happened. From now on, however, you'll also add then statements to fill in more events of the story. I'll tell you more about that later. The last thing that's important to know is that when you retell something you read, you'll use more words than you used on your Plot-Analysis Chart. You'll use more words because you'll retell the entire story—from beginning to end—like a storyteller would. You'll need to tell the story in sequence, putting the events of the story in the order they happened.
- **4.** When you're finished retelling the story, you'll write a gist. The gist of something is the main idea, or the most important part. When you write a gist, you'll write a short statement about the main idea of the excerpt you read. The main idea of the excerpt will have far fewer words than the retell. In fact, you're allowed only twenty words or fewer when you write a gist.

Unit 6 ♦ Lesson 1

107

Teacher's Edition: Unit 6, Lesson 1

Continued: Unit 6 · Lesson I

5. Direct students to Workbook pages 43 and 44. **Show** Transparency 12: Summarization Chart (T12). Today you'll use the Summarization Chart in your Workbook. This chart will help you keep track of what you summarize. You'll use this same Summarization Chart for the last four excerpts of Princess of the Press. From now on, you'll Transparency 12/Workbook page 43 use this chart instead

 Summarization Chart				
	Par	rt I: Retail what happened.		
	(8)	lest, next, then , finally)		
		Part 2: Sevelop a glat.		
Step I:	Step 2: The	Step 3: The main idea in twenty weeds or fewer.		
Whom or	most important	(Begin with This except is about)		
what the	thing about the			
excerpt	whom or what.			
was about.				
Excerpt 1				
Excerpt 2				
Excerpt 3				
_				
Excerpt 4				
	1			

of your Plot-Analysis Chart. You'll also write setting information in your Summarization Chart, so you won't use the Setting-Analysis Chart anymore either.

ROUTINE • Using the PQCS Strategy: Summarization

- a. Show T8. Read "Summarization" Parts 1 and 2 to students.
- Part 1: Retell what happened.
- Part 2: Develop a gist.
- Step 1: Whom or what the excerpt is about.
- Step 2: The most important thing about the whom or what.
- Step 3: The main idea in twenty words or fewer.
- b. Ask students to read aloud "Summarization" Parts 1 and 2.
- c. Direct students to Anthology pages 120 (paragraph 5)–123. **Show** T12. I'll use the Summarization Chart to retell what happened in the fifth excerpt of Princess of the Press and to develop the gist of the same excerpt. Don't forget to write your name, the date, and the book title at the top of the page. Have students write their name, date, and book title. Provide pencils, and have students copy everything you write as you model the think-aloud for T12: Part 1.

Think-Aloud Part 1: First, I need to retell what happened in the story. I don't need to write anything down. I'll use the words first, next, and finally. I'll also add then statements to fill in more details. I need to be sure to include information about the setting, too. To begin, I need to think about what I read. I'll skim the excerpt to remember the details so I can retell those details in sequence. **Skim** through **Anthology** pages 120 (paragraph 5)–123 and then stop to think about what you read. Let's see: First. Ida wrote for the *Memphis Free Speech and* Headlight, where she served as editor. Next, she continued to teach, and she wrote a story criticizing African American teachers. Then, Ida was fired, but she continued to write for the newspaper. Then, three African American men opened a grocery store in Memphis and became very successful. Then, the African American men's store was robbed, and African American men shot the three white men who broke in. Then, the African American men were jailed and were later killed. Finally, Ida returned from a trip and wrote an article about the lynchings. The stories appeared on the front page of the newspaper.

Part 2: Now I need to develop a gist. The gist is the main idea. The gist must be written in twenty words or fewer. First, I need to write whom or what the excerpt is about. The excerpt is about Ida B. Wells-Barnett. I'll shorten Ida B. Wells-Barnett to Ida because I'm summarizing. I'll write Ida in the fifthexcerpt box for Step 1. Second, I need to write the most important thing about the whom or what. This excerpt spent a great deal of time talking about what happened to the three African American men who were killed and also what Ida wrote about them. In the fifth-excerpt box for Step 2, I'll write Three African American men lynched; Ida wrote about it. I shortened what I wrote because I'm summarizing. Finally, I need to write the main idea in twenty words or fewer. The main idea begins with the words *This* excerpt is about I'll read over what I wrote for Steps 1 and 2 and try to get as close to twenty words as I can. The main idea is the most important part of what I read. I need to write one word in each blank in the fifth-excerpt box for Step 3, so I'll write *This* excerpt is about the lynching of three African American men in Memphis and how Ida wrote about it. Count the number of words written. I filled in nineteen of the twenty blanks, and I included information from Steps 1 and 2. If my main idea was more than twenty words, I would need to read over what I wrote and erase words so I could meet my twenty-word limit. Retain T12 with its written notes for Unit 6. Lesson 2. *

- 6. When could you use the Summarization Chart? Accept reasonable responses.
- 7. Why should you use the Summarization Chart? Accept reasonable responses.

108 Continued: Unit 6 ♦ Lesson 1

Teacher's Edition: Unit 6, Lesson 1





Story Structure: Main Character

1. Direct students to Workbook page 35. Remind students that they won't complete the Setting-Analysis or Plot-Analysis Charts anymore because the information has been incorporated into the Summarization Chart. Tell students they'll continue to complete the Character-Analysis Chart so they can keep track of important

<u>&</u>	Character-Analysis Chart				
Mail Chic	Character Betails (How does the main character look, act, think, or feel because of events or other characters?)	Personal Connections (How does the character relate to text, self, world?)			
	Excerpt I				
	Excerpt 2				
	Excerpt 3				
	Excerpt 4				
	Excerpt 5				
	Excerpt 6				
•	Excerpt 7				
	Excerpt S				

Transparency 1/Workbook page 35

details and make personal connections with the character is this story.

ROUTINE • Analyzing the Main Character

- a. Assign student partners.
- b. **Show** Transparency 1: Character-Analysis Chart (T1) from the previous lessons as needed.
- c. Ask students to discuss character details and personal connections and then to write in the fifth-excerpt boxes in the "Character Details" and "Personal Connections" columns. Monitor students. Guide as needed.
- d. **Ask** students what they wrote. **Write** on T1 as needed. Ideas: Character Details: *Wrote for* Memphis Free Speech and Headlight; *lost teaching job because of article; became co-owner of paper; made money; wrote article about lynchings; spoke out; brave to write article.* Personal Connections: **Accept** reasonable responses. **Retain** T1 with its written notes for Unit 6, Lesson 2.
- e. **DISCUSSION: Discuss** why Ida wrote the article that appeared on the front page of the *Memphis Free Speech and Headlight*.



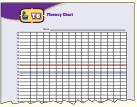
1. Direct students to Workbook page 2 as needed.

Show Transparency 5: Fluency Sample (T5) as needed.



Transparency 5/Workbook page 2





Assessment Masters page 15

Transparency 6/Workbook page 115

ROUTINE • Conducting Cold Timing

- a. Assign student partners. Reproduce Unit 6
 Fluency, Assessment Masters page 15. Provide blue pens.
- b. Have students complete both partner reads.
 Time student pairs for one minute each. Monitor students. Guide as needed.
- c. **Have** students calculate CWPM. **Monitor** students. **Guide** as needed. **Provide** calculators as needed.
- d. Tansparency 6: Fluency Chart (T6) as needed.

Lesson Wrap-Up

Conclude lesson with a brief review of reading skills and strategies taught (use the PQCS strategy: clarification, summarization).

Continued: Unit 6 ← Lesson 1

Teacher's Edition: Unit 6, Lesson 1

109

	Unit 6
Σ	Fluency

Name ______ Date _____

Word Count

2

15

30

37

50

67

83

96

109

122

136

145

158

170

182

195

208

222

236

249

262

274

276

291

302

314

329

341

Check box:

= Hot Timing

Frederick Douglass

Frederick Douglass is one of the great civil rights leaders in American history. Douglass was born a slave but used education as a tool to better himself and improve the status of many other slaves.

Cold Timing

When Douglass was young and a slave, the slaveholder's wife began to teach him to read at the same time she taught her own son to read. Her husband put a stop to the teaching. He reasoned that if slaves learned to read and write, the slaves would use these abilities to become free. Douglass never forgot this, and from that point on, he worked secretly to learn to read and write.

Reading exposed Douglass to new ideas and opinions. He read all the books and newspapers he could find. He also helped other slaves learn to read, risking punishment. Eventually, Douglass escaped and gained his freedom, devoting himself to writing and speaking out against slavery. He told everyone his story and urged people to abandon slavery and grant full rights to slaves.

Douglass believed education was the key to freedom. For this reason, he wanted schools to admit black children. He became a recognized leader for civil rights. During the Civil War, he served as an adviser to President Abraham Lincoln. Douglass told the president that blacks must be free to fight as soldiers in the war. At his urging, Lincoln freed all the slaves in certain states.

After the Civil War, Douglass devoted his efforts to helping blacks get the right to vote. He helped elect Ulysses Grant president. In return, Grant pushed for the Fifteenth Amendment, which guaranteed that black men could vote in every state.

Douglass continued to speak out for civil rights the rest of his life. During his travels, he often encountered examples of discrimination, and he would respond by writing letters to the newspaper, pointing out these examples and calling for change. His story inspired many people to take a stand for civil rights and illustrated the value of education for all people in the United States.

Total Words Read

Total Errors — Correct Words per Minute (CWPM) =

Unit 6 ◆ Fluency 15

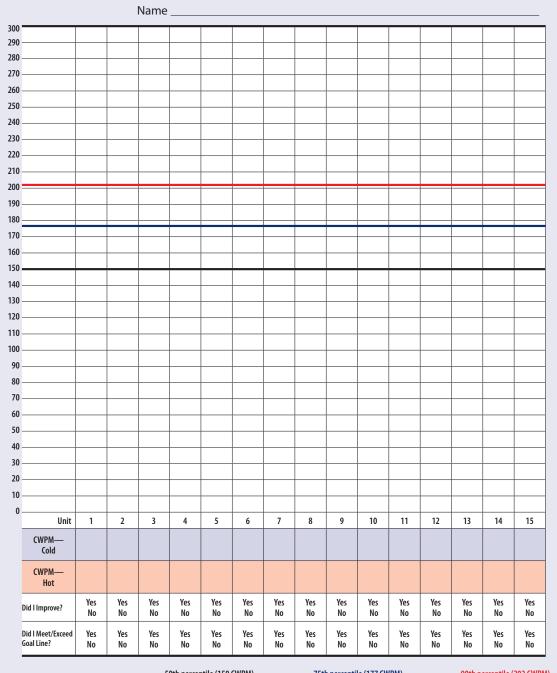
Assessment Masters: Unit 6 Fluency

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Check box:	= Cold Timing	= Hot Timing	Word
Overcomi	ng Challenges		Count 2
		omposer Ludwig van Beethoven,	12
		common? They triumphed over	22
		ple have had to overcome great	33
	heir dreams come true.	pre nave naa to overcome great	40
		playing tennis with his brother.	52
	· ·	coliosis. He had to wear a back	65
	•	ears. In 2004 when he was in his	82
		court and broke his neck. Although	95
he could still v	valk, his injury almost end	led his tennis career.	106
But Blake d	d not let this injury stop h	nim. He continued to work toward	120
becoming one	of the best tennis players i	in the world, and he has succeeded.	134
Ludwig van	Beethoven is recognized a	s one of the greatest classical-music	145
composers of	ll time. In 1796 when he v	was in his twenties, he noticed he	160
was having he	aring problems. By his mi	d-forties, Beethoven had become	170
completely de	f. Yet this disability did n	ot curb Beethoven's love for music.	182
•	-	ed music and conducted concerts,	191
	e could not hear the music		199
		he first woman to graduate from	210
		the road to becoming a doctor	223
		eople didn't think women should	236
	ckwell did not let that sto	-	245
-	•	llowed to work in most American	256
-		decided to move to France. While	269
•		terrible eye disease. Eventually she	280
	r eye removed.	alo atom han IIan aantinuad	286
-		cle stop her. Her continued	297
	ses and doctors.	nedicine. She trained many women	308 313
to become nur	ses and doctors.		313
		Total Words Read	
		Total Errors —	
		Correct Words per Minute (CWPM) ==	
		F	





= 50th percentile (150 CWPM) = 75th percentile (177 CWPM) = 90th percentile (202 CWPM)



PQCS Strategy

Prediction Part 1: Before you read the book: Step 1: Preview the book. Step 2: Make an initial prediction of what you think the book is about. Step 3: Establish your purpose for reading the book. Step 4: Ask yourself what you know about the book's topic. Part 2: Before and after you read each excerpt: Step 1: Preview the excerpt. Step 2: Make a prediction of what you think the excerpt is about. Step 3: Verify your prediction. Step 3: After you read the book: Step 1: Verify your initial prediction. **Q**uestion Generation Part 1: Generate literal questions. Who? What? Where? When? Why? How? Other literal questions: _ Part 2: Generate inferential questions. How do you think ______ felt when _____? Why would _____ act the way he/she/they acted? How would the story have changed if _____? Other inferential questions: **C**larification Part 1: Reread and adjust reading rate. Part 2: Decode multipart words. Part 3: Use word-learning strategies. Step 1: Use context clues. Step 2: Use a glossary. Step 3: Use a dictionary or an online dictionary. Summarization Part 1: Retell what happened. (First, next, then . . . , finally) Part 2: Develop a gist.

Step 1: Whom or what the excerpt was about.

Step 3: The main idea in twenty words or fewer. (Begin with *This excerpt was about*....)

Step 2: The most important thing about the whom or what.



	Pa	art I: Before	e you read the b	ook:	
Step 1: Preview the b	ook.				
Step 2: Make an initi you think the			I think this book is	s about	
Step 3: Establish you the book.	r purpose	for reading	My purpose for re	eading the book	is
Step 4: Ask yourself v		know about	I know		
P	art 2: Bo	efore and a	fter you read ea	ich excerpt:	
Step 1: Preview the excerpt.		Make a pred	iction of what e excerpt is about.		your prediction.
Excerpt 1	I think t	oday's excer _l	ot is about	My pred	iction was INCORRECT
Excerpt 2	I think t	odav's excer	ot is about		iction was
Excerpt 2	TUIIIK	oday 3 excerp	ot is about	Correct	Incorrect
Excerpt 3	I think t	oday's excer _l	ot is about	My pred	iction was
				Correct	INCORRECT
Excerpt 4	I think t	oday's excer _l	ot is about	My pred	iction was
				Correct	INCORRECT
Excerpt 5	I think t	oday's excer _l	ot is about	My pred	iction was
				Correct	Incorrect
Excerpt 6	I think t	oday's excer _l	ot is about	My pred Correct	iction was Incorrect
Excerpt 7	I think t	odav's exceri	ot is about	My pred	iction was
				Correct	Incorrect
Excerpt 8	I think t	oday's excer _l	ot is about	My pred	iction was
				Correct	Incorrect
	P	art 3: After	you read the bo	ook:	
Step 1: Verify your in prediction.	itial	Сов	My initial	prediction was In	NCORRECT



Question-Generation Chart

Part I: Generate literal questions.	Part 2: Generate inferential questions.
Write one of the following questions and its answer.	Write one of the following questions and its answer.
Who? What?	How do you think felt when?
Where? When?	Why would act the way he/she/they acted?
Why? How?	How would the story have changed if?
Other literal questions:	Other inferential questions:
	·
Excerpt 1	
Excerpt 2	
D	
Excerpt 3	
Excerpt 4	
Excerpt 5	
Excerpt 5	
Excerpt 6	
Excerpt 7	
•	
Evrount 0	
Excerpt 8	



Clarification Chart

Part 1: Reread a	and adjust reading rate.
Part 2: Decode multipart words.	Part 3: Use word-learning strategies.
	Step 1: Use context clues.
	Step 2: Use a glossary.
	Step 3: Use a dictionary or an online dictionary.
Excerpt 1	
Excerpt 2	
Excerpt 3	
Except 5	
Excerpt 4	
Excerpt 5	
Excerpt 6	
Excerpt 7	
Excerpt 8	



Summarization Chart

	Par	t I: Retell what happened.
	(Fr	irst, next, then , finally)
		Part 2: Develop a gist.
Step 1: Whom or what the excerpt was about.	Step 2: The most important thing about the whom or what.	Step 3: The main idea in twenty words or fewer. (Begin with <i>This excerpt is about</i>)
Excerpt 1		
Excerpt 2		
Excerpt 3		
Excerpt 4		
7-1-1		

African-Americans, it offered its readers thought-provoking news and opinions. When the editor of the Evening Star moved to Washington, D.C., Ida was chosen to take his place. "I tried to make my offering as acceptable as his had been," Ida wrote in her diary, "and before long I found that I liked the work." Ida enjoyed writing items for the paper and reading them aloud at the Friday afternoon meetings.

Other newspapers began reprinting Ida's articles, and she received an offer to write for a paper published by the Baptist church called The Living Way, Ida's first article for The Living Way was a detailed account of her court case against the railroad. African-American newspapers around the United States reprinted the article.

Ida believed that her articles should tell a reader the truth in a simple, no-nonsense way. She signed her work "fola," and African-American newspagers in other states regularly reprinted her pieces and asked her to write new articles for them. She was elected secretary of the Colored Press Association in 1889. The National Press Association acalled lad "the princess of the press."

Although she was still working as a teacher, writing became more and more appealing to Ida. "I had made a reputation in school for thoroughness and discipline in the primary grades," Ida noted in her diary, "Ibut] I was never promoted above the fourth grade in all my years as a teacher. The confinement and monotony of the primary work began to grow distasteful. The correspondence I had built up in newspaper work gave me an outlet through which to express the real 'me,' and I enjoyed my work to the utmost."

When Ida was twenty-seven years old, she was offered the opportunity to write for the Memphis Free Speech and Headlight, which was owned by J. L. Fleming and Reverend Taylor Nightingale, pastor of one of the largest African-American churches in town. "I refused to come in except as equal with themselves, and I bought a one-third interest," Ida wrote. "I was editor, Mr. Fleming was business manager, and Rev. Nightingale was sales manager."

Ida continued teaching during the day to pay for the newspape and to support herself. She spent her nights and weekends at the newspaper. She decided that something needed to be done to improve the poor condition of the school buildings for African-

120 Princess of the Press

Americans and the outdated books and materials black children had to use at school. She wrote an article about the schools that also criticized the qualifications of some of the African-American teachers

"Needless to say," Ida wrote later, "that article created a sensation and much comment." Because of what she had written, Ida lost her teaching position. "But I thought it was right to strike a blow against a glaring evil and I did not reares it."

Ida was determined to make a living as a writer. She began traveling around the country to introduce people to her newspaper and to urge them to subscribe. "In nine months," Ida wrote, "I had an income as nearly as large as I had received teaching and felt sure that I had found my vocation. I was very proud of my success because up to that time very few of our newspapers had made any money."

Ida purchased Reverend Nightingale's share of the paper and became co-owner with J. L. Fleming. Then she began printing the newspaper on pink paper so that it stood out from other newspapers.

In March 1892, Ida sadly noted in her diary that "while I was thus carrying on the work of my newspaper, happy in the thought that our influence was helpful and I was doing the work I loved and had proved I could make a living out of it, there came the lynching in Memphis which changed the whole course of my life."

A lynching occurs when an angry mob kills a person without due process of law. Since the beginning of the American slave trade in the eighteenth century, hundreds of African-American men, women and children had been lynched. Although Ida knew that lynchings happened fairly often in the South, she had felt that the person who was lynched had done something wrong to deserve such a horrible punishment. The incident that became known as "the lynching at the Curve" affected her deeply and changed her views about lynching forever.

Thomas Moss and his wife, Betty, were two of Ida's closest friends. She was godmother to their daughter, Maurine. Thomas was a mail carrier who visited Ida's newspaper offices every day with letters and the latest news around town. Moss, along with Calvin McDowell and Henry Stewart, owned a business they called the People's

Iola, Princess of the Press a 121



Ida with her friend Betty Moss, the widow of Thomas Moss, and Betty's children, Thomas Ji. Company.' and Maurine. Ida was Maurine's godmother. Thomas Moss was lynched by a mob in 1892.

Grocery Company in an area of Memphis known as "the Curve," because the streetcar tracks curved sharply at that point.

For a long time, a white grocery store had received most of the business in that area. When Thomas Moss and his partners opened their store, they began attracting many of the shoppers. Their business blossomed and their success made the other storekeeper jealous and angry. An argument at the Curve between a group of children, some white and some black, erupted into threats to "clean out the People's Grocery

Moss and his partners consulted a lawyer who told

them that they would not receive police protection because they were outside of the city limits. He advised them to arm themselves and protect their property. That night, March 5, 1892, around ten o'clock, three white men broke into the back of the People's Grocery Company and were shot and wounded.

The white-owned newspapers in Memphis ran several untrue stories claiming that the men who broke into the store were officers of the law, and that they were "hunting up criminals whom they had been told were harbored in the People's Grocery Company . . . a resort of thieves and thugs." $^{\rm nfg}$

The Memphis police used the incident as an excuse to raid the homes of more than one hundred African-American men and arrest and jail them on charges of "suspicion." Some white men were allowed inside the jail to point out the owners of the People's Grocery Company. Fearing trouble, several black men in Memphis armed themselves and stood outside the jail to prevent any lynchings. After

a couple of days, the men believed that the tension had eased an the crisis had passed, so they stopped standing guard at the jail.

That very night, the guards let a mob of white men into the jail. They yanked Thomas Moss, Calvin McDowell, and Henry Stewart out of their cells and took them outside the city limits to Cubbins Brick Yard. An eyewitness account said that Thomas Moss "begged for his life for the sake of his wife and child and his unborn baby." When asked if he had any last words, Moss said "tell my people to go West—there is no justice for them here."

It was an unwritten rule that to kill a black person in America was not a crime. White mob rule prevailed over the letter of the law.

The news of the lynching shocked African-Americans in Memphis. They gathered together at the grocery store to talk quietly and mourn the deaths of their friends.

By the time Ida returned to town from her trip to Mississippi, her dear friend Thomas Moss had already been buried. She wanted to honor his life and protest his death, so she wrote this article, which appeared on the front page of the Memphis Free Speech and Headlight:

The city of Memphis has demonstrated that neither character nor standing avails the Negro if he dares to protect himself against the white man or become his rival. There is nothing we can do about the lynching now, as we are out-numbered and without arms. The white mob could help itself to ammunition without pay, but the order is rigidly enforced against the selling of guns to Negroes. There is therefore only one thing left that we can do: save our money and leave a town which will neither protect our lives and property, nor give us a fair trial in the courts, but takes us out and murders us in cold blood when accused by white persons.¹³

During Ida's lifetime, African-Americans very seldom spoke out so forcefully. It was also unusual for a woman to say the things that Ida said. Ida's strongly worded article was a brave statement.

22 Princess of the Press

Iola, Princess of the Press 2

123

Above and Beyond: A Nonfiction Anthology ◆ Princess of the Press (pages 120–123)

APPENDIX A ———

Unit 6 ; Princes	s of the P	ress	Activity 1
Lesson	C	ummariza	Book Title
	Na	me	Date
			t I: Retell what happened.
			irst, next, then , finally)
	Step 1:	Step 2: The	Part 2: Develop a gist. Step 3: The main idea in twenty words or fewer.
	Whom or	most important thing about the	
		whom or what.	
	Excerpt 1		
	Excerpt 2		
	-		
	Excerpt 3		
	Except 3		
	E (4		
	Excerpt 4		
		He	nit 6 ♦ Lesson 1 ♦ Activity 1 Summarization Chart 43
		OI .	Workbook: Unit 6, Lesson 1

Unit 6 Princess of the Press Activity 1 **Summarization Chart, continued** Name _ Excerpt 5 Excerpt 6 Excerpt 7 Excerpt 8 What was the What was the What was the conflict/problem? climax/turning point? resolution/outcome? 44 Unit 5 → Lesson 1 → Activity 1 Summarization Chart Workbook: Unit 6, Lesson 1

Unit 13, Lesson 4

By Unit 13, Units 1–12 activities have already been taught and include the following skills and strategies:



- PQCS strategy (prediction, question generation, clarification, summarization)
- Other story components (conflict, climax, resolution)
- Strategy Bookmark
- Reciprocal teaching
- Oral and silent reading: fluency practice
- Think-pair-share strategy



 Other story components (author, illustrator, genre, theme, perspective, mood, author's purpose)

Unit 13, Lesson 4, includes the following skills and strategies:



- PQCS strategy (prediction, question generation, clarification, summarization)
- Other story components (author, illustrator, genre, theme, perspective, mood, author's purpose), plus conflict, climax, resolution
- Strategy Bookmark
- Reciprocal teaching
- Oral and silent reading: fluency practice (information learned)

Lesson 4 specifics across the **two instructional tracks** include the following:

Part A: Vocabulary and Comprehension Strategies: Strategy Bookmark, Reciprocal Teaching

 Working with small groups in assigned roles to complete Reciprocal-Teaching and End-of-Book Reciprocal-Teaching Charts.

Part B: Fluency Strategies: Oral Reading and Information Learned

 Working with partners to reread a fluency passage and write three things they learned using the Unit 18 fluency passage.

Unit 13 · Lesson 4



Reading Skills and Strategies

 Review story structure, PQCS strategy, reciprocal teaching, and Strategy Bookmark.



Vocabulary and Comprehension Strategies

Activity Strategy Bookmark, Reciprocal Teaching

NOTE: If you are unable to provide each student a computer, provide computer access to small groups of students, or use electronic spell-checkers.

1. Show Transparency 13: Strategy Bookmark: Story Structure (T13) and Transparency 14: Strategy Bookmark: PQCS Strategy (T14) as needed.





Have students
 continue to work in
 the same groups from
 the previous lessons.
 Distribute Role Cards.
 Have students move
 their marker to the right

on their card.

Transparency 13

_		
Greep		
Members	Dissession Leader Pensage Selector Fo	ndular/Danater Analysm
	Question Servestor Clarifier	Summarion
	Production of Engree	Character Analysis
		Character details
		Proposition
	Vertication	
	CORRECT DECEMENT	
	CORRECT DECORRECT	
	Question Generalism	Clarification
	Literal question:	Word 1
		Ordenter
	Austr	
	Informital question	Word 2
		Delation
	Asser	
	Semestration	Passage Televirol
	Whom or what	Page sounders
	Most important thing	Comments about passage:
	Monte	
	Main tiles	

Transparency 15/Workbook page 110

ROUTINE • Using Strategy Bookmark, Reciprocal Teaching

- a. Gracing Chart (T15) as needed. **Direct** students to **Workbook** page 110.
- b. Provide sticky notes to each group's
 Discussion Leader/Passage Selector. Direct
 students to Hatchet pages 171–181 (twentieth
 excerpt), retrieving their Strategy Bookmark.
- c. **Direct** group members to complete all required responsibilities. **Remind** each group's Predictor/ Character Analyzer to complete Strategy Bookmark "Prediction" Part 3, writing nothing down, but telling their group if **Hatchet** turned out to be about what they predicted it would be about at the beginning of the book. **Allow** up to twenty minutes for students to read the excerpt. **Monitor** students. **Guide** as needed. **Have** each group's Discussion Leader/Passage Selector retain their completed chart for the next activity.

Activity

TEACHER SUPPORT

STRONG MODERATE INDEPENDENCE

Other Story Components

- **1.** You've finished reading **Hatchet**. When you finished reading the other selections in this program, you completed a chart that listed other story components. You also wrote about the conflict, climax, and resolution. Today you'll complete a new chart that includes these important story components.
- 2. Direct students to Workbook page 111. Show
 Transparency 16: Endof-Book Reciprocal-Teaching Chart (T16).



Transparency 16/Workbook page 111

Unit 13 ♦ Lesson 4

215

Teacher's Edition: Unit 13, Lesson 4

Continued: Unit 13 · Lesson 4

ROUTINE • Analyzing Other Story Components

- a. **Have** students continue to work in the same groups from the previous activity.
- b. **Direct** only each group's Discussion Leader/ Passage Selector to write their name, date, book title, and group members' names on **Workbook** page 111.
- c. **Direct** each group's Discussion Leader/Passage Selector to discuss with their group the other story components. **Have** only each group's Discussion Leader/Passage Selector write in the boxes and then verify with the group. **Monitor** students. **Guide** as needed.
- d. **Ask** each Discussion Leader/Passage Selector what they wrote. **Write** on T16.

Ideas: Author: Gary Paulsen.

Illustrator: None.

Author's Purpose: To entertain.

Genre: Fiction.

Theme: Even when faced with difficulties, you should

never give up.
Perspective: Third person.

Mood: Scared when Brian was faced with landing the plane on his own; scared when he crash-landed; happy he survived; scared when he was hungry and got sick; sad he was stuck in the wilderness; scared about the animals he encountered; happy when he caught his first fish and ate food; excited when he heard a plane; scared when he went back to the sunken plane; happy when he was rescued.

Conflict: Brian was alone in the wilderness and needed to survive.

Climax: Brian broke into the tail of the plane with his hatchet and found treasures he could use to survive. Resolution: A pilot rescued Brian when Brian turned on the emergency transmitter and left it going.

- e. Discuss why the theme of Hatchet is so important.
- f. **DISCUSSION: Discuss** how the qualities Brian obtained through his ordeal will affect him for the rest of his life.
- g. Collect Role Cards and markers. Tell students to save their Strategy Bookmark for the next lesson.



1. Assign student partners. Direct students to Workbook page 112.



Workbook page 112

ROUTINE • Taking Turns and Information Learned

- a. Ask students to read orally and take turns.
 Monitor students. Guide as needed.
- b. Have students write three things they've learned and then discuss them with their partners.
 Monitor students. Guide as needed.
- c. Ask students to read their answers.

Lesson Wrap-Up

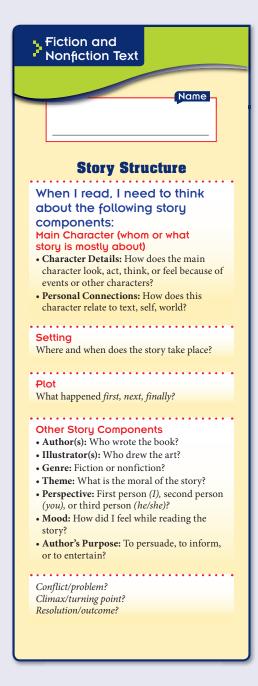
Conclude lesson with a brief review of reading skills and strategies taught (review story structure, PQCS strategy, reciprocal teaching, and Strategy Bookmark).

216 Continued: Unit 13 ♦ Lesson 4

Teacher's Edition: Unit 13, Lesson 4



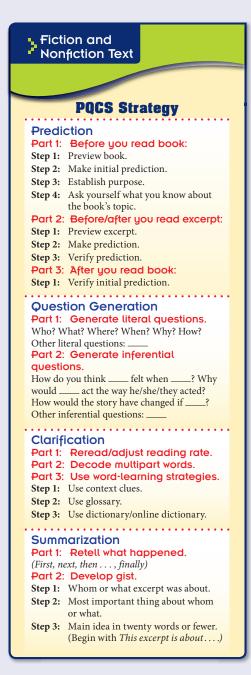
Strategy Bookmark: Story Structure



Transparency 13



Strategy Bookmark: PQCS Strategy



Transparency 14



Reciprocal-Teaching Chart

Group Members:	Discussion Leader/Passage Selector	Predictor/Character Analyzer
	Question Generator Clarifier	 Summarizer
	Prediction of Excerpt	Character Analysis
	Trediction of Excerpt	Character details:
		Personal connections:
	Verification	
	CORRECT INCORRECT	
	Question Generation	Clarification
	Literal question:	Word 1: Definition:
	Answer:	
		Word 2:
	Inferential question:	word 2: Definition:
	Answer:	
	Summarization Whom or what:	Passage Selected Page number:
	Most important thing:	Comments about passage:
	Main idea:	

Transparency 15



End-of-Book Reciprocal-Teaching Chart

Discussion Leader/Passage Selector	Predictor/Character Analyzer
Question Generator	Clarifier
Summarizer	
Author(s)	Genre
	Fiction Nonfiction Theme
Illustrator(s) (if any)	What is the moral of the story?
Author's Purpose: Why did the author(s) write the story?	Perspective What is the point of view of the story?
☐ To persuade ☐ To inform ☐ To entert	First person Second person Third person
Mood How did you feel while you read the story	Conflict:
	Climax:
	Resolution:

19

Treasure.

Unbelievable riches. He could not believe the contents of the survival pack.

The night before he was so numb with exhaustion he couldn't do anything but sleep. All day in the water had tired him so much that, in the end, he had fallen asleep sitting against the shelter wall, oblivious even to the mosquitos, to the night, to anything. But with false gray dawn he had awakened, instantly, and began to dig in the pack—to find amazing, wonderful things.

There was a sleeping bag—which he hung to dry over his shelter roof on the outside—and foam sleeping pad. An aluminum cookset with four little pots and two frying

171

pans; it actually even had a fork and knife and spoon. A waterproof container with matches and two small butane lighters. A sheath knife with a compass in the handle. As if a compass would help him, he thought, smiling. A first-aid kit with bandages and tubes of antiseptic paste and small scissors. A cap that said CESSNA across the front in large letters. Why a cap? he wondered. It was adjustable and he put it on immediately. A fishing kit with four coils of line, a dozen small lures, and hooks and sinkers.

Incredible wealth. It was like all the holidays in the world, all the birthdays there were. He sat in the sun by the doorway where he had dropped the night before and pulled the presents—as he thought of them—out one at a time to examine them, turn them in the light, touch them and feel them with his hands and eyes.

Something that at first puzzled him. He pulled out what seemed to be the broken-off, bulky stock of a rifle and he was going to put it aside, thinking it might be for something else in the pack, when he shook it and it rattled. After working at it a moment he found the butt of the stock came off and inside there was a barrel and magazine and action assembly, with a clip and a full box of fifty shells. It was a .22 survival rifle—he had seen one once in the sporting goods store where he went for bike parts—and the barrel screwed onto the stock. He had never owned a rifle, never fired one, but had seen them on television, of course, and

172

after a few moments figured out how to put it together by screwing the action onto the stock, how to load it and put the clip full of bullets into the action.

It was a strange feeling, holding the rifle. It somehow removed him from everything around him. Without the rifle he had to fit in, to be part of it all, to understand it and use it—the woods, all of it. With the rifle, suddenly, he didn't have to know; did not have to be afraid or understand. He didn't have to get close to a foolbird to kill it—didn't have to know how it would stand if he didn't look at it and moved off to the side.

The rifle changed him, the minute he picked it up, and he wasn't sure he liked the change very much. He set it aside, leaning it carefully against the wall. He could deal with that feeling later. The fire was out and he used a butane lighter and a piece of birchbark with small twigs to get another one started—marveling at how easy it was but feeling again that the lighter somehow removed him from where he was, what he had to know. With a ready flame he didn't have to know how to make a spark nest, or how to feed the new flames to make them grow. As with the rifle, he wasn't sure he liked the change.

Up and down, he thought. The pack was wonderful but it gave him up and down feelings.

With the fire going and sending up black smoke and a steady roar from a pitch-smelling chunk he put on, he

turned once more to the pack. Rummaging through the food packets—he hadn't brought them out yet because he wanted to save them until last, glory in them—he came up with a small electronic device completely encased in a plastic bag. At first he thought it was a radio or cassette player and he had a surge of hope because he missed music, missed sounds, missed hearing another voice. But when he opened the plastic and took the thing out and turned it over he could see that it wasn't a receiver at all. There was a coil of wire held together on the side by tape and it sprung into a three-foot-long antenna when he took the tape off. No speaker, no lights, just a small switch at the top and on the bottom he finally found, in small print:

Emergency Transmitter.

That was it. He turned the switch back and forth a few times but nothing happened—he couldn't even hear static—so, as with the rifle, he set it against the wall and went back to the bag. It was probably ruined in the crash, he thought.

Two bars of soap.

He had bathed regularly in the lake, but not with soap and he thought how wonderful it would be to wash his hair. Thick with grime and smoke dirt, frizzed by wind and sun, matted with fish and foolbird grease, his hair had grown and stuck and tangled and grown until it was a clumped mess on his head. He could use the scissors from the first-aid kit to cut it off, then wash it with soap.

173

174

Hatchet (pages 171–181)

And then, finally—the food.

It was all freeze-dried and in such quantity that he thought, with this I could live forever. Package after package he took out, beef dinner with potatoes, cheese and noodle dinners, chicken dinners, egg and potato breakfasts, fruit mixes, drink mixes, dessert mixes, more dinners and breakfasts than he could count easily, dozens and dozens of them all packed in waterproof bags, all in perfect shape and when he had them all out and laid against the wall in stacks he couldn't stand it and he went through them again.

If I'm careful, he thought, they'll last as long as . . . as long as I need them to last. If I'm careful . . . No. Not yet. I won't be careful just yet. First I am going to have a feast. Right here and now I am going to cook up a feast and eat until I drop and then I'll be careful.

He went into the food packs once more and selected what he wanted for his feast: a four-person beef and potato dinner, with orange drink for an appetizer and something called a peach whip for dessert. Just add water, it said on the packages, and cook for half an hour or so until everything was normal-size and done.

Brian went to the lake and got water in one of the aluminum pots and came back to the fire. Just that amazed him—to be able to carry water to the fire in a pot. Such a simple act and he hadn't been able to do it for almost two

months. He guessed at the amounts and put the beef dinner and peach dessert on to boil, then went back to the lake and brought water to mix with the orange drink.

It was sweet and tangy—almost too sweet—but so good that he didn't drink it fast, held it in his mouth and let the taste go over his tongue. Tickling on the sides, sloshing it back and forth and then down, swallow, then another.

That, he thought, that is just fine. Just fine. He got more lake water and mixed another one and drank it fast, then a third one, and he sat with that near the fire but looking out across the lake, thinking how rich the smell was from the cooking beef dinner. There was garlic in it and some other spices and the smells came up to him and made him think of home, his mother cooking, the rich smells of the kitchen, and at that precise instant, with his mind full of home and the smell from the food filling him, the plane appeared.

He had only a moment of warning. There was a tiny drone but as before it didn't register, then suddenly, roaring over his head low and in back of the ridge a bushplane with floats fairly exploded into his life.

It passed directly over him, very low, tipped a wing sharply over the tail of the crashed plane in the lake, cut power, glided down the long part of the L of the lake, then turned and glided back, touching the water gently once, twice, and settling with a spray to taxi and stop with its

176

175

floats gently bumping the beach in front of Brian's shelter.

He had not moved. It had all happened so fast that he hadn't moved. He sat with the pot of orange drink still in his hand, staring at the plane, not quite understanding it yet; not quite knowing yet that it was over.

The pilot cut the engine, opened the door, and got out, balanced, and stepped forward on the float to hop onto the sand without getting his feet wet. He was wearing sunglasses and he took them off to stare at Brian.

"I heard your emergency transmitter—then I saw the plane when I came over ..." He trailed off, cocked his head, studying Brian. "You're him, aren't you? You're that kid? They quit looking, a month, no, almost two months ago. You're him, aren't you? You're that kid ..."

Brian was standing now, but still silent, still holding the drink. His tongue seemed to be stuck to the roof of his mouth and his throat didn't work right. He looked at the pilot, and the plane, and down at himself—dirty and ragged, burned and lean and tough—and he coughed to clear his throat.

"My name is Brian Robeson," he said. Then he saw that his stew was done, the peach whip almost done, and he waved to it with his hand. "Would you like something to eat?" **EPILOGUE**

The pilot who landed so suddenly in the lake was a fur

buyer mapping Cree trapping camps for future buying runs—drawn by Brian when he unwittingly turned on the emergency transmitter and left it going. The Cree move into the camps for fall and winter to trap and the buyers fly from camp to camp on a regular route.

When the pilot rescued Brian he had been alone on the L-shaped lake for fifty-four days. During that time he had lost seventeen percent of his body weight. He later gained back six percent, but had virtually no body fat—his body had consumed all extra weight and he would remain lean and wiry for several years.

Many of the changes would prove to be permanent.

178

Hatchet (pages 171–181)

Brian had gained immensely in his ability to observe what was happening and react to it; that would last him all his life. He had become more thoughtful as well, and from that time on he would think slowly about something before speaking.

Food, all food, even food he did not like, never lost its wonder for him. For years after his rescue he would find himself stopping in grocery stores to just stare at the aisles of food, marveling at the quantity and the variety.

There were many questions in his mind about what he had seen and known, and he worked at research when he got back, identifying the game and berries. Gut cherries were termed choke cherries, and made good jelly. The nut bushes where the foolbirds hid were hazelnut bushes. The two kinds of rabbits were snowshoes and cottontails; the foolbirds were ruffed grouse (also called fool hens by trappers, for their stupidity); the small food fish were bluegills, sunfish, and perch; the turtle eggs were laid by a snapping turtle, as he had thought; the wolves were timber wolves, which are not known to attack or bother people; the moose was a moose.

There were also the dreams—he had many dreams about the lake after he was rescued. The Canadian government sent a team to recover the body of the pilot and they took reporters, who naturally took pictures and film of the whole campsite, the shelter—all of it. For a brief time the

press made much of Brian and he was interviewed for several networks but the furor died within a few months. A writer showed up who wanted to do a book on the "complete adventure" (as he called it) but he turned out to be a dreamer and it all came to nothing but talk. Still Brian was given copies of the pictures and tape, and looking at them seemed to trigger the dreams. They were not nightmares, none of them was frightening, but he would awaken at times with them; just awaken and sit up and think of the lake, the forest, the fire at night, the night birds singing, the fish jumping—sit in the dark alone and think of them and it was not bad and would never be bad for him.

Predictions are, for the most part, ineffective; but it might be interesting to note that had Brian not been rescued when he was, had he been forced to go into hard fall, perhaps winter, it would have been very rough on him. When the lake froze he would have lost the fish, and when the snow got deep he would have had trouble moving at all. Game becomes seemingly plentiful in the fall (it's easier to see with the leaves off the brush) but in winter it gets scarce and sometimes simply nonexistent as predators (fox, lynx, wolf, owls, weasels, fisher, martin, northern coyote) sweep through areas and wipe things out. It is amazing what a single owl can do to a local population of ruffed grouse and rabbits in just a few months.

After the initial surprise and happiness from his parents

180

179

at his being alive—for a week it looked as if they might actually get back together—things rapidly went back to normal. His father returned to the northern oil fields, where Brian eventually visited him, and his mother stayed in the city, worked at her career in real estate, and continued to see the man in the station wagon.

Brian tried several times to tell his father, came really close once to doing it, but in the end never said a word about the man or what he knew, the Secret.

181

Hat chet (pages 171–181)

latchet		Activity 1
esson	Decimage Mage	Book Title
41	Reciprocal-Teacl	ning Chart
	Name	Date
Group		
Members:	Discussion Leader/Passage Selector	Predictor/Character Analyzer
	Question Generator Clarifier	Summarizer
	Prediction of Excerpt	Character Analysis
		Character details:
		Personal connections:
	Verification	
	CORRECT INCORRECT	
	Question Generation	Clarification
	Literal question:	Word 1:
		Definition:
	Answer:	
		_
	Inferential question:	Word 2:
		Definition:
	Answer:	
	Summarization	Passage Selected
	Whom or what:	Page number:
	Most important thing:	Comments about passage:
	Main idea:	
		_
		_
		_
		,

Unit 13 > Hatchet

Activity 2



End-of-Book Reciprocal-Teaching Chart

Name ______ Date _____

Group Members:	
Discussion Leader/Passage Selector P	Predictor/Character Analyzer
Question Generator C	larifier
Summarizer	
Author(s)	Genre
	Fiction Nonfiction Theme What is the moral of the story?
Illustrator(s) (if any)	
Author's Purpose: Why did the author(s) write the story? To persuade To inform To enterta	Perspective What is the point of view of the story? First person Second person Third person
Mood How did you feel while you read the story?	Conflict:
	Climax:
	Resolution:

Unit 13 ◆ Lesson 4 ◆ Activity 2 End-of-Book Reciprocal-Teaching Chart

Workbook: Unit 13, Lesson 4

Unit 13 Hatchet

Activity 3



Fluency Practice: Information Learned

Name Date

Hatchet

And now he stood at the end of the long part of the lake and was not the same, would not be the same again.

There had been many First Days.

First Arrow Day—when he had used thread from his tattered old piece of windbreaker and some pitch from a stump to put slivers of feather on a dry willow shaft and make an arrow that would fly correctly. Not accurately—he never got really good with it—but fly correctly so that if a rabbit or a foolbird sat in one place long enough, close enough, and he had enough arrows, he could hit it.

That brought First Rabbit Day—when he killed one of the large rabbits with an arrow and skinned it as he had the first bird, cooked it the same to find the meat as good—not as rich as the bird, but still good—and there were strips of fat on the back of the rabbit that cooked into the meat to make it richer.

Now he went back and forth between rabbits and foolbirds when he could, filling in with fish in the middle.

Always hungry.

I am always hungry but I can do it now, I can get food and I know I can get food and it makes me more. I know what I can do.

He moved closer to the lake to a stand of nut brush. These were thick bushes with little stickler pods that held green nuts—nuts that he thought he might be able to eat but they weren't ripe yet. He was out for a foolbird and they liked to hide in the base of the thick part of the nut brush, back in where the stems were close together and provided cover.

In the second clump he saw a bird, moved close to it, paused when the head feathers came up and it made a sound like a cricket—a sign of alarm just before it flew—then moved closer when the feathers went down and the bird relaxed. He did this four times, never looking at the bird directly, moving toward it at an angle so that it seemed he was moving off to the side—he had perfected this method after many attempts and it worked so well that he had actually caught one with his bare hands—until he was standing less than three feet from the bird, which was frozen in a hiding attitude in the brush.

Directions: Write three things you learned after reading the fluency passage.

Workbook: Unit 13, Lesson 4

SRA Read to Achieve: Comprehending Narrative Text

Placement Test

Overview

We recommend this Placement Test for students who have experienced reading difficulties in the past (for example, students identified to receive special-education services or students at risk for school failure). For students reading at or above grade level in grades 6–12, the Placement Test is optional. When in doubt about a student's performance, administer the Placement Test. It is designed to give rate, accuracy, and comprehension information about students' reading performance. You can use this information to identify students who will benefit from the **Read to Achieve** program or who might be better placed in a program for lower performers, such as Corrective Reading Decoding. In addition, the Placement Test information will allow you to evaluate progress in students' reading performance on completion of the program.

Preparation

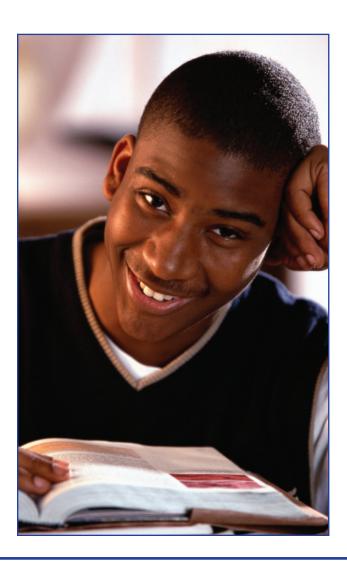
You will administer the Placement Test individually. Each test will require approximately 5 to 10 minutes. Reproduce one copy of Appendix B pages 84–87 for each student and one copy for each tester. Obtain a timer, pencils, and a stopwatch or a watch with a second hand.

Teacher-support bars are found at the beginning of each activity in the Teacher's Edition.

Administration

Select a quiet location to administer the placement test. Students who will be tested at a later time should not be allowed to see or hear other students being tested. When administering the test, sit across from the student. The student should not be able to see what you are writing on the form.

Fill out the top lines of the test form (student information). Keep this completed test form and give the student a clean copy of the test.



APPENDIX B-

Assessment Sequence

Step	Activity	
1	Distribute Part I Fiction Fluency Passage.	
2	Have the student read aloud Part I Fiction Fluency Passage while you time for one minute.	
3	Make a slash (/) after the last word read at the end of one minute.	
4	Record the number of words read and the number of errors.	
5	Have the student continue reading the passage silently.	
6	Collect Part I Fiction Fluency Passage.	
7	Distribute Part II Fiction Comprehension Questions.	
8	Allow the student three minutes to complete the questions.	
9	Collect Part II Fiction Comprehension Questions.	
10	Calculate correct words per minute (CWPM) and percent accuracy for Part I fluency passages. Fill in the calculations box on the fluency-passage form.	
11	Calculate percent correct for Part II Fiction Comprehension Questions. Fill in the calculations box on the comprehension questions form.	
	If the student reads at least 100 words per minute with 90 percent accuracy and answers at least 80 percent of the questions correctly for Parts I and II, go to Step 13 below. If the student does not meet the criterion in rate, accuracy, or comprehension, proceed to Step 12.	
12	Repeat Steps 1–11 for Part III Nonfiction Fluency Passage and Part IV Nonfiction Comprehension Questions.	
	If the student reads at least 100 words per minute with 90 percent accuracy and answers at least 80 percent of the questions correctly for Parts III and IV, go to Step 13 below. If the student does not meet the criterion in rate, accuracy, or comprehension, administer the Corrective Reading Decoding Placement Test.	
13	Place the student in SRA Read to Achieve: Comprehending Narrative Text.	

APPENDIX B

Parts I and III

Tell the student the following:

Read this passage aloud for one minute starting with the title. Follow along with your finger so you don't lose your place. After the timing, you'll finish reading the passage silently. You'll then answer some comprehension questions without looking back at the passage. Read carefully.

Begin timing as soon as the student begins reading the title of the passage.

Record each decoding error the student makes in oral reading as follows:

Error Type	Recording	Scoring
Omits word	Put X on omitted word.	Count as error.
Adds word	Put X between the two words to show where word was added.	Count as error.
Misidentifies word	Put X on misidentified word.	Count as error. However, do not count the same misidentified word as an error more than once. (For example, if the student misidentifies <i>rescue</i> three times, count only one error.)
Misidentifies proper noun or numeral	Do not mark if misidentified. However, put an X on omitted proper nouns or numerals.	Do not count misidentified words as errors. (For example, if the student misidentifies <i>Cisco</i> one or more times, do not count as an error; if the student identifies <i>300,000</i> incorrectly, do not count as an error.) Count omitted words as errors.
Does not identify word within three seconds	Tell student word, and mark X on word. If student can't identify a proper noun or a numeral within three seconds, tell student word, but do not mark X on word.	Count as error. Do not count as errors proper nouns and numerals that aren't identified in three seconds.
Sounds out word but not at normal speaking rate	Ask, What word? If student does not say word at normal speaking rate, mark X on word.	Count as error.
Self-corrects word	Do not mark.	Do not count as error.
Rereads word or phrase	Do not mark.	Do not count as error.
Skips line in passage	Immediately direct student to line.	Do not count as error.

Make a slash (/) after the last word read at the end of one minute. Record the total number of words read by the student and the total number of errors at the top of the filled-in test form. Have the student continue reading the entire passage silently. Calculate the correct words per minute and percent accuracy.

APPENDIX B

Parts II and IV

Collect the fluency passage, and tell the student the following:

Read each question carefully, and fill in the circle next to the correct answer. You have three minutes to complete the questions.

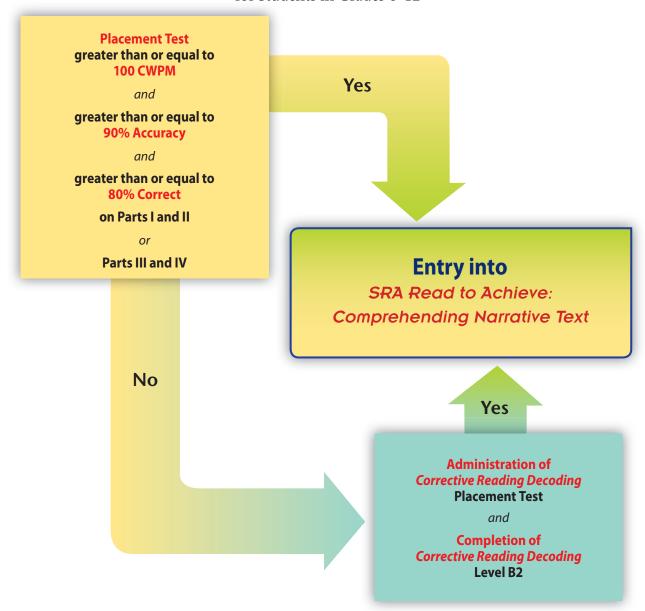
Do not help the student decode words or identify answers. Collect the comprehension questions when the student has finished or at the end of three minutes.

Part II Answer Key1. B 2. C 3. D 4. A 5. B

Part IV Answer Key 1. C 2. B 3. A 4. C 5. D

Placement Schedule

for Students in Grades 6–12



APPENDIX B

Part I

Fiction Fluency Passage

Class

TVallic	C1a33 Date	
School	Tester	
Calculations:		
Number of Words Read	CWPM	
– Number of Errors	÷ Number of Words Read	
CWPM =	% Accuracy =	%
		Word

Count

Data

Blazing Escape 2 The smell of smoke woke Rita. Through her window she saw a strange red 16 glow in the night sky. Hurrying downstairs, she found her father in the kitchen. 30 "What's going on?" Rita asked. 35 "A fire has broken out on White Mountain," he answered. "Mom has already 48 left to assist the firefighters." 53 "Will the fire reach us?" Rita asked. Just saying the words frightened her. She 67 thought of the years her parents had struggled to make Rocky Ridge Stables the 81 97 best in the area. Every summer, tourists came to rent horses for pack trips and trail 109 rides. If the fire reached Rocky Ridge, all that would be destroyed. As they talked, a gust of hot, smoky air blew across their faces. Rita's father 124 jumped up and stared out the open window. "The fire's headed our way! We've got 139 to load the horses into the trailer and take them to the Cherry Hills Stables until 155 we know it's safe." 159 175 "But, Dad, we can only transport six horses at a time in the trailer," Rita said. "I know. It will take three trips, so let's get started now!" 187 When the six horses were loaded, her father said, "I'll be back in an hour. Try to 204 211 keep the others calm while I'm gone." Rita felt the wind growing stronger, and each gust brought a new shower of 225 sparks. She realized there was no way her father could get back in time. She and 241 245 the horses were trapped. Rita would have to get the horses over Rocky Ridge to the lake on the other side. 262 She ran to the corral and grabbed Cisco's halter and pulled herself up onto his 277 back. The horses were used to following Cisco on the trail rides, and as Rita urged 293 him through the smoky haze and out the gate, they followed. 304 320 The ride up the steep trail to the ridge was dangerous, but soon they reached the

top and started down. Flames lit the night, and the lake reflected the glowing red

sky. Finally they reached the far side of the lake, and left the fire behind them.

335

351

Name

APPENDIX B-

Part IIFiction Comprehension Questions

Name	Class	Date				
School	Teste	er				
	Calculation:					
	Number Correct					
	÷ Number of Questions5					
	% Correct =	<u></u> %				
Fill in the circle n	next to the correct answer for each question	ı based on what you just read.				
_	nning of the story, what woke Rita?					
	leat from the fire					
0 1	mell of smoke					
c. A fire						
Od. Her fa	ather's scream					
	ts' business provided					
a. sleigh	rides in the winter.					
	drives in the spring.					
$\tilde{}$	c. trail rides in the summer.					
Od. raftin	g trips in the fall.					
3. What made	Rita take the horses herself?					
a. Her fa	ather told her he couldn't take the horses hi	imself.				
O b. She le	earned her barn was on fire and would soon	ı collapse.				
c. Her fa	ather could haul only two horses at a time i	n the trailer.				
O d. She re	ealized the fire would reach her before her f	ather would return.				
	e wind growing stronger, and each gust bro ence, the word <i>gust</i> means	ought a new shower of sparks."				
a. "a sho	ort rush of wind."					
O b. "a dec	crease in wind."					
C. "a noi	nstop flow of wind."					
O d. "a cha	ange in direction of wind."					
5. What word l	best describes Rita at the end of the story?					
a. Confu						
O b. Brave						
C. Carele						
O d Foolis						

-APPENDIX B-----

Part III

Nonfiction Fluency Passage

Name ______ Date _____

School Tester	
Calculations:	
Number of Words Read CWPM	
– Number of Errors	
CWPM =	%
	Word Count
Dangerous Rescues	2
Until about fifty years ago, there was no good way to help people who were lost or	19
injured in wilderness areas. Sometimes family or friends would come to find them.	32
Sometimes police would put out calls for help. Volunteer firefighters often answered	44
these calls. So did men and women trained in first aid. Around 1960, volunteers	58
began to form search-and-rescue teams. Now these search-and-rescue teams work all	69
over the country.	72
Some search-and-rescue teams train for two thousand hours a year. They learn a	85
lot about first aid. They learn how to deal with special problems they might face in	101
wilderness areas.	103
Search-and-rescue teams learn the best ways to move injured people. They practice	115
the "draped body carry" and the "piggyback carry."	123
Dogs are used in some rescue searches. A bloodhound's sense of smell is about	137
300,000 times sharper than a human's. A bloodhound can track a smell that is thirty	152
hours old. A dog can often find a missing person's trail.	163
Dogs are also taken to disaster areas. They find people trapped after an earthquake	177
or tornado. The dogs can smell right through mud slides or huge snow piles.	191
Helicopters are used in many rescues, too. If there is a spot to land a helicopter, a	208
safer, quicker rescue can be made.	214
Helicopter pilots are highly adept at doing their job. They can position just one	228
skid of the landing gear on a rocky ridge. Some search-and-rescue teams work with	242
army helicopter crews. The rescuers move injured persons to waiting helicopters.	253 259
They are then flown to hospitals. Forest rangers work with rescue teams, too. They can organize rescue workers and	239
Forest rangers work with rescue teams, too. They can organize rescue workers and show them how to search. In some mountain areas, ski-club members may also help	286
rangers search in snow.	290
Search-and-rescue teams are always learning things that help them with rescues.	301
They have learned that lost people often travel uphill. They have also learned that	315
lost people usually follow streams going either east or west. Strangely, most lost	328
people are found less than one and a half miles from where they were last seen.	344

APPENDIX B-

Part IVNonfiction Comprehension Questions

Name	Class	Date
School	Tester	
	Calculation: Number Correct • Number of Questions 5	
	% Correct =	<u> </u>
Fill in the circle next	t to the correct answer for each question	based on what you just read.
 a. twenty-fi b. ten years c. fifty year d. seventy-fi 2. Bloodhounds a a. hearing. b. smell. c. sight. d. strength. 3. "Helicopter pilot	rs. five years. re used in some rescue searches because of ots are highly adept at doing their job. The gear on a rocky ridge." In these sentences ont." s."	ney can position just one skid
wilderness?	ranger	omeone lost in the
a. stay put.b. travel inc. climb tre	circles. ees to see where they are.	ople are lost, they often

APPENDIX C

Training Materials

Read to Achieve Training: Sample Agenda

Time	Topics Covered
8–8:30 a.m.	Overview: Purpose, features, and materials
8:30-9:15 a.m.	Instructional sequence: Chart, program examples, fiction and nonfiction books
9:15–9:30 a.m.	Scope and sequence
9:30-10 a.m.	Research base
10–10:15 а.м.	Break
10:15 A.M.–Noon	Teaching techniques
Noon-12:45 p.m.	Lunch
12:45-1:30 р.м.	Placement Test
1:30-2:30 р.м.	Lesson samples and practice
2:30-2:45 p.m.	Break
2:45-4 P.M.	Lesson samples and practice (continued)

PowerPoint Training Outline

Program Overview

- Purpose
- Features
- Materials

Instructional Sequence

- Instructional-Sequence Chart
- Program Examples
- Narrative Units

Scope and Sequence

• Two Tracks

Research Base

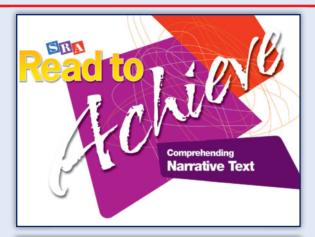
- Vocabulary and Comprehension Strategies
- Fluency Strategies
- Higher-Order Thinking Skills

Teaching Techniques

- Setup and Program Introduction
- Following Routines
- Group and Individual Response
- Corrections
- Mastery and Firming
- Pacing
- Student Motivation and Validation
- Behavior Management
- Differentiated Instruction
- Homework

Placement Test Sample Lessons

APPENDIX C • PowerPoint Training Presentation



Program Overview

- Purpose (see Professional Development Guide page 2)
 - Explicit reading-for-understanding (students in grades 6-12)
 - Focus on narrative text, including fiction and
 - Focus on access versus content
 - · Read fiction and nonfiction books more effectively
 - · Take notes from fiction and nonfiction text
 - · Assume key roles with responsibilities to collaborate more effectively in small groups

2

Program Overview

- Features (see page 2)
 Differentiated instruction

 - Three-tier reading model Fiction and nonfiction selections arranged in units centered on theme of overcoming challenges
 - 45-50-minute lessons
 - Cumulative skill development based on Lexile Framework® recommendations
 - 700L–900L for Units 1 and 2: 800L–1000L for Units 3 and 4: 900L–1100L for Units 5 and 6; 1000L—1100L for Units 7 and 8; 1020L for Units 9–13; read teacher-selected fiction or nonfiction book in Units 14 and 15
 - Explicit instruction
 - Text-based, collaborative learning
 - Focus on reading to learn
 - Real-world skills and strategies
 - Formative assessment

3

Program Overview

- Materials (see page 4)
 - Teacher Materials
 - Teacher's Edition
 - Transparencies
 - Professional Development Guide
 - Assessment Masters
 - · ePresentation CD-ROM
 - · Teaching Tutor CD-ROM
 - · Online ePlanner
 - Student Materials
 - · Above and Beyond: A Nonfiction Anthology

Instructional Sequence

- Instructional-Sequence Chart (see page 6)
 - Strong teacher support
 - Moderate teacher support
 - Student independence (two types)
 - Work with a partner.
 - · Work in small reciprocal-teaching groups.
 - Review
 - Evaluation
- Program Examples (see page 7)
- Narrative Units
 - Anthology book excerpt (Units 1 and 2)
 - Anthology books (Units 3–8)
 Hatchet (Units 9–13)
 - Teacher-selected fiction or nonfiction book (Units 14 and 15)

Scope and Sequence

- Two Tracks (see page 16)
 - Vocabulary and Comprehension
 - Text features
 - Story structure

 - Mental imagerySpecific-word instruction
 - PQCS strategy
 - Reciprocal teaching
 - Strategy BookmarkHigher-order thinking skills

 - Fluency
 Oral and silent reading with comprehension activities

Research Base (see page 20)

- Reading needs to be taught beyond elementary school (with a focus on adolescent readers).
- About 70% of older readers need remediation; very few need help in decoding; most need help in comprehension.
- Adolescent readers have difficulties accessing more complex fiction and nonfiction text.
- Narrative text can be tough if students do not have well-developed comprehension and fluency strategies.
- Explicit instruction is needed (teacher modeling, guided practice, independent practice).

Research Base

- Vocabulary and Comprehension Strategies: The ultimate goal of reading instruction
 - Story structure: main character, setting, plot
 - PQCS strategy: Prediction, Question Generation,
 - Clarification, and Summarization

 Reciprocal teaching: collaborative learning with assigned roles and responsibilities
 - Other instruction: text features, mental imagery, specific-word instruction

Research Base

- Fluency Strategies: Reading text quickly, accurately, and with expression (leads to better comprehension)
 - Repeated reading: Reading text multiple times with an emphasis on oral reading

9

Research Base

- Higher-Order Thinking Skills
 - Bloom's Taxonomy (Revised): Continuum of questions, including Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating
 - Graphic organizers: Visual aids that show how ideas are connected or organized
 - Metacognition: Thinking about your thinking

10

Teaching Techniques

- Setup and Program Introduction (see page 30)
 - Whole class, small groups, partners
 - Students sit at desks or tables
 - Additional materials needed: colored pens (blue and red), timing device, dictionary or online dictionary, notebook paper, sticky notes, teacher-selected fiction or nonfiction book
 - Teach expectations: ACES
 - Attend to the teacher
 - · Collaborate with your partner or group
 - Express yourself through thoughtful comments and questions
 - Show your best work

11

Teaching Techniques

- Following Routines (see page 31)
 - Contain suggested wording on what you should say and do
 - Contain suggested student responses
 - Make it easier for you to teach rather than plan and write lessons
 - Change over time, from focused, teacherdirected routines to more concise, studentdirected ones

12

Sample Routine



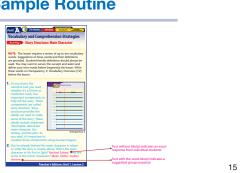
13

Teaching Techniques

- Group and Individual Response (see page 32)
 - Signal the group to respond together.
 - Use voice inflection.
 - Say "everybody" at the end of the question.
 (Who is the author of this book, everybody?)
 - Use audible signal, such as a snap.
 - Call on student for an individual response.
 - Put the student's name at the end of the question. (What personal connection did you make to the main character, Dominic?)

14

Sample Routine



Teaching Techniques

■ Corrections (see page 33)



Teaching Techniques

- Corrections ("Acquisition," "Accuracy")
 - If a mistake is made during group response: Use "I Do, You Do" with the entire group.
 - If a mistake is made during individual response: Use "I Do, You Do" with the entire group.
 - If you hear echoing during group response, or if a student isn't responding:

Tell students you need to hear everyone together, and then repeat the question.

17

Teaching Techniques

- Corrections ("Fluency," "Maintenance," "Generalization")
 - Ask students if the answer is complete or correct.
 - Ask other students to raise their hands/thumbs when they hear an incorrect response.

18

Teaching Techniques

- Mastery and Firming (see page 35)
 - Mastery involves performing a skill or strategy until it is learned.
 - Mastery is enhanced through firming.
 - Firming is repeating a part of a routine that was troublesome.
 - When in doubt, repeat until firm.
 - Read to Achieve includes ample review to ensure mastery learning.
- Pacing (see page 37)
 - Use a brisk pace when teaching.
 - Covers more material
 - · Increases student interest
 - · Increases student achievement
 - · Results in fewer behavior problems

19

Teaching Techniques

- Student Motivation and Validation (see page 37)
 - Success is motivating in and of itself.
 - Collaboration enhances student interest.
 - · Students work with partners or in small groups in most
 - Think-pair-share activity done every week.

 - Comment on students' success.
 Say Yes, and repeat what the students did or said (e.g., Yes. You would use the Character-Analysis Chart. . . .)

20

Teaching Techniques

- Behavior Management (see page 37)
 - Management issues can be seen as instructional opportunities.
 - Here's what you're doing.Here's what you need to do.
 - · Validate behavior when that behavior is shown. Post expectations (ACES): Catch students being good.
 - Point systems: Add (don't take away) points.
 - Behavior contracts: Student and teacher agree and sign.
 - Self-management strategies (e.g., checklists, recording/monitoring forms)

Teaching Techniques

- Differentiated Instruction (see page 38)
 - Program structure allows you to teach more or less of the
 - Differentiated-instruction recommendations are aligned with assessment performance for students approaching mastery, students at mastery, and ELL students.

22

21

Teaching Techniques

- Homework (see page 38)
 - Provide homework when students are independent in the use of a skill or strategy.
 - Do not assign homework if students are first learning a skill or strategy (strong or moderate teacher support).

 - · Mirror after "Beyond the Book" activities (appear in Anthology and Teacher's Edition after Units 2, 4, 6, 8, and 13).
 - Follow differentiated-instruction charts, and assign activities.
 - · Assign in-class activities that were not completed in class.
 - Allow students to practice newly learned skills and strategies in teacher-selected fiction or nonfiction books.

Placement Test (see page 81)

24

