

READING STRATEGIES

READING CENTER

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*Strategies adapted from various sources

INSTRUCTIONAL CLOZE PROCEDURE / MEANINGFUL SUBSTITUTIONS

Running Cloze (the in-process version of Cloze)

Who:

Struggling, Developing and Proficient Readers

It is not very useful for emerging and very struggling readers.

Why:

Helps construct meaning for those who do not read for meaning.

Helps students who:

- Over rely on sounding out or use graphophonics as their only way for determining an unknown word.
- Do not take risks.
- Do not ask, "What would make sense?" or "Does that make sense?"
- Skip unknown words but after reading on, do not reread to self-correct.
- Produce non-words or non-meaningful substitutions.
- Take long pauses or always look to the teacher for help.
- Do not read for meaning.

INSTRCTIONAL CLOZE PROCEDURE

How:

1. Start with a comfort level book.
2. Leave the first few pages or paragraphs intact to help the reader build background knowledge about the text.
3. Cover predictable words (such as nouns, verbs, and some adjectives) using dark sticky notes.
4. Do not use function words such as:
 - a. Pronouns (he, she, it, they, etc.)
 - b. Prepositions (in, out, over, (anything you can do to a chair), etc.)
 - c. Articles (a, and, the, etc.)
 - d. Demonstratives (this, that, these, those, (point something out), etc.)
 - e. Conjunctions (but, and, nor, so, etc.)
 - f. Helping verbs (have, had, do, could, would, etc.)
 - g. Other function words that do not hold meaning by themselves (who, what, where, when why, since, although, etc.)

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5. Cover no more than one word per sentence.
6. The student reads the text, and as she encounters a covered word, she makes a meaningful substitution based on:
 - a. Context clues.
 - b. Picture clues.
 - c. Her background knowledge.
 - d. Her knowledge of what has happened in the text so far.
 - e. Her knowledge of fiction and non-fiction schema.
 - f. And most importantly:
 - i. What would sound like language?
 - ii. What would make sense?
 - iii. What would fit with the story?
7. Do not use the use the word 'GUESS'. A reader is predicting or inferring a meaningful substitution, not guessing.
8. You are not looking for the exact word; you are looking for a substitution that makes sense.
9. If the student asks, "Is that right?" respond with:
 - a. Did it sound like language?
 - b. Did it make sense?
 - c. Did it go with the story?

If so, then it fits.
10. Never uncover a word because it makes the student over rely on the teacher. It also undermines her confidence because if she doesn't get the exact word, she thinks she's wrong.
11. Occasionally ask metacognitive questions:
 - a. What would make sense?
 - b. How do you know?
 - c. Can you find anything in the text that supports your decision?
 - d. Are there any alternative suggestions?
 - e. If we read on will your suggestion make sense?
 - f. Will it help to reread?
 - g. How does this help?

Adaptations:

1. Photocopy a piece of text and black out words.
2. Retype the text and use the same size blank for each omitted word.
3. This can be used as an oral cloze procedure. An example would be, "Once upon a _____." Oral cloze can be done as a whole group or a

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small group activity, possibly during shared reading (shared reading is when an adult reads aloud and students follow along in their own copy of the text or a copy they can all see, like a big book or from an overhead). The oral cloze works especially well in the primary grades.

RUNNING CLOZE (the in-process version of cloze)

How:

1. Running cloze is done while the student is actually reading.
2. You do not pre-cover words.
3. As the reader encounters an unknown word, after a beat or two, cover the word with your finger or a small piece of dark paper.
4. Ask the reader to make a meaningful substitution based on:
 - a. Context clues.
 - b. Picture clues.
 - c. Her background knowledge.
 - d. Her knowledge of what has happened in the story so far.
 - e. Her knowledge of fiction and nonfiction schema.
 - f. And most importantly:
 - i. What would sound like language?
 - ii. What would make sense?
 - iii. What would fit with the story?
5. The teacher will need to model and practice running cloze with the student(s) multiple times before the student(s) can be expected to do this independently.
6. The goal is to help students make meaningful substitutions for unknown words while reading independently.

Note:

Both of these strategies encourage the reader to:

1. Think about what would make sense.
2. Skip the unknown word, read on for more information, reread.

WRITTEN CONVERSATION

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

1. It forces the reader to take risks with her writing.
2. It gives the teacher an opportunity to demonstrate to the reader, as well as assess the reader's knowledge of:
 - a. Sound-symbol relationships.
 - b. Capitalization, punctuation, standard spelling, etc.
 - c. Reading and writing from top to bottom and from left to right.
 - d. Formation of letters either manuscript or cursive.
 - e. Other elements of text including sentence structure, subject-verb agreement, word usage, etc.
3. It allows the teacher to determine if the reader can read and understand what was written and then write a reasonable response.
4. It allows the teacher to find out more personal information about the student, which may be one way to help find appropriate reading material for that student. Written conversation can reveal information about the reader's interests, linguistic knowledge, and background knowledge.

How:

1. The teacher starts by writing an open-ended question or by writing a statement and then an open-ended question.

Example: "... Tell me about..."

2. The student responds to the question in writing and asks a question of her own.
3. This continues as long as needed, through several questions or several minutes.
4. Typically there is no talking. However, this might be modified for an emerging or very struggling reader, especially if she has little knowledge of sound-symbol relationships or if she or the teacher cannot read what was written.

Note:

Don't forget to print for primary children.

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Adaptations:

1. Instant messaging on the computer.
2. For developing and proficient readers, written conversation could be the retell of a story or the discussion of a chapter in a fiction or non-fiction text.

READER SELECTED MISCUES

Who: Struggling, Developing, Proficient Readers
(Note: This is NOT for Very Struggling or Emerging readers)

Why: It helps students who:

- ◆ Do not read for meaning
- ◆ Need support during independent reading
- ◆ Need a "keep going" strategy
- ◆ Are unwilling to take risks
- ◆ Over rely on sounding out and still do not construct meaning
- ◆ Need help determining if they need to know an unknown word, phrase, concept, text element, etc. to make sense of the text (this is especially important for struggling readers)

This strategy...

- ❖ Is a great way to teach and reinforce the in-process reading strategies
- ❖ Provides a meaningful vocabulary study in the context of real reading
- ❖ Enables the teacher to bring vocabulary to a conscious level

How:

- ◆ For use during independent reading time
- ◆ When the student encounters an unknown word, phrase, text element (such as italics, bold or ellipses), concept (such as integrity), phrase, idiom, foreign word, etc., the student places a sticky note at the point of the miscue and keeps on reading.
- ◆ If the student figures out the miscue as she reads on, she can put a check mark on the sticky note.
- ◆ At the end of reading time, the teacher will ask students to share their reader selected miscues (RSMs) with the group.
- ◆ If a student has put a check mark on her miscue, she can tell the group how she figured out her miscue.
- ◆ If the student made a meaningful substitution, she can share the rationale behind how she decided to use the substitution.

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- ◆ If students have miscues they could not figure out, they can share them with the class. The teacher can use these miscues to teach a focus lesson about what to do.
- ◆ As the teacher writes the miscue on the overhead, the student can read the sentence that contains the miscue and, if necessary, the surrounding text. The class can discuss what would make sense.
- ◆ If students are unable to determine what would make sense, the teacher uses this opportunity to teach a strategy about how to figure out the miscue.
 - ❖ The first question should be, "Do we need to know this to make meaning of the text?"
 - ❖ If the answer is yes, and the students couldn't determine meaning from context, they could
 - skip the miscue, read on for more information and then reread
 - see if the miscue starts with a capital letter - use the name strategy (Mr. B for Mr. Bachmon)
 - chunk the miscue
 - look at picture cues
 - etc.
 - ❖ If the miscue can't be figured out with these strategies, you can have your 'dictionary experts' look up the miscue (dictionary use is also a strategy!) The 'dictionary experts' are usually two students, one who is proficient with the dictionary and one who has not yet mastered dictionary skills (a teaching strategy within a strategy!) who look up the miscue and inform the class what they found.

LANGUAGE EXPERIENCE

Who:

Very Emerging and Very Struggling Readers and Some ESL Students

Why:

This strategy:

1. Creates a much richer text than a very struggling reader could typically read independently (as in a commercial text) because it comes from the reader's own:
 - a. Background knowledge.
 - b. Linguistic knowledge.
 - c. Interests.
5. Helps with sight words.
6. Builds confidence.
7. Introduces and reinforces:
 - a. Sentence structure.
 - b. Punctuation.
 - c. Standard spelling.
 - d. Sequencing.
 - e. Other elements of text within the context of a real story.
8. Impacts oral composing and sequencing.
9. Help with fluency.
10. Most importantly, it gives the reader the opportunity to read successfully a text that is meaningful, not just meaningless decodable text.

How:

1. Together the teacher and student determine the topic for the language experience story. It must be based on a concrete experience, not a make-believe story.
2. Sometimes the teacher has to help elicit the topic.
3. Teacher and student talk through the story thoroughly, with the teacher prompting for more information (What happened first?, What happened after that?, tell me more about, etc..)
4. With the teacher at the computer, the student orally dictates his story one sentence at a time. The student is not writing the story himself because this is a reading strategy, not a writing strategy.

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5. The teacher types the first sentence as the student dictates it.
6. Then the sentence is either read to the student, by the student, or with the student, with the student or teacher always pointing to reinforce voice/print match.
7. The teacher asks if that's the way the student wants to leave the sentence, making revisions as needed.
8. The student, while pointing, reads the sentence again.
9. He then dictates the second sentence, and you follow the same procedure, except after any revisions he goes back and rereads from the beginning.
10. With younger or very emerging readers, the story is typically 5 to 7 sentences long. Older struggling readers may dictate up to 10 to 12 sentences.
11. Typically the teacher only changes non-standard English. A tactful way of doing this is by saying, "Let's write it the way we might read it in a book." We do not want to negate or dishonor home dialect. So, if the reader reads it in his home dialect or as he originally dictated it, do not intervene.
12. The only other change you make is to show the student how to put the story into meaningful sentences, rather than one long sentence put together by a string of ands.
13. Be sure to edit and spell check along the way.
14. Put the story in paragraph form, using at least 14-pt standard font and double spaced. This makes it easier for the student to read. Don't forget to title the piece.
15. Print at least 3 copies, one to read from, one to send home, and one to use for various strategies such as identifying certain beginning sounds or specific endings, building phonemic awareness, stop light punctuation, etc.
16. Read the story at least 3 to 4 times with someone always pointing to reinforce voice/print match.
17. Encourage the student to use his reading strategies as he would with a regular piece of text.
18. At the next meeting, reread this story at least 2 times before starting a new language experience story.

Adaptations:

1. Using wordless picture books.

Example: Good Dog Carl books by Alexandra Day

Frog books by Mercer Mayer

Deep in the Forest by Brinton Trukle

- a. First do a picture walk through the book 2-3 times.
 - b. As in Individual Language Experience, have the student orally compose the text that goes with each of the pictures.
 - c. Either use hand printed sticky notes and place them on the appropriate pages or have the student orally compose while the teacher types. Cut the text into the strips and paperclip them to the bottom of the appropriate pages.
2. Read a familiar story aloud several times. Then have the student do a retell of the story as a language experience text.
 3. Language experience as a group:
 - a. Typically the teacher provides a common experience for all of the children. It can be as involved as a field trip to the fire station or as simple as a nature walk, making popcorn etc.
 - b. Together the class orally composes a story while the teacher acts as the scribe by writing it on an overhead. Using an overhead makes it easier to edit and revise.
 - c. After reading the language experience story together several times with the teacher pointing to reinforce voice/print match, it can be transferred to chart paper, laminated, hung on the wall and be read over and over. After laminating, the students now have a text that can be used to teach phonemic awareness, endings, blends, etc.
 - d. The language experience story can also be transferred to individual sheets, one for each student. They can then read the text as a partner read, choral read, duet read, etc.

ECHO AND DUET

Who:

Very Struggling, Very Emerging and ESL Students

Why:

These strategies:

1. Help students who cannot handle text independently.
2. Provide an excellent demonstration of correct pronunciation, appropriate pacing, acknowledging punctuation, fluency, intonation/inflection, etc.
3. Provide support and build confidence.
4. Reinforce voice/print match.

Echo Reading

How:

1. The teacher reads the text one sentence at a time, pointing to reinforce voice/print match.
2. Then the student reads the same sentence pointing to reinforce voice/print match.
3. Continue reading the text in this same manner.

Duet Reading

How:

The teacher reads the text at the same time as the student, with one of them pointing to reinforce voice/print match

PARTNER READING

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

1. It is a good demonstration of:
 - a. Voice intonation and inflection.
 - b. Pacing.
 - c. Acknowledging punctuation.
 - d. Correct pronunciation.
 - e. Fluency.
 - f. Use of other reading strategies.
2. Provides support and builds confidence.
3. Familiarizes the reader with language she may not be able to read independently, including unknown names and vocabulary.
4. Reinforces voice/print match.
5. Relieves the anxiety of having to read long pieces of text independently.

How:

1. The teacher always reads first.
2. She reads a chunk of text: the amount of the 'chunk' of text is dependent upon the proficiency of the student as well as the difficulty and length of the text.
3. The student reads the next chunk.
4. This pattern continues throughout the text.
5. Voice/print match is reinforced by either the teacher or the student pointing to the text or using a place keeper.
6. Retell can be done as partners, in chunks or whatever fits the situation.

RETELLING IN CHUNKS

Predict, Read, Retell

Who:

Emerging, Struggling and Developing Readers--Also Proficient Readers, but only if they lack background knowledge for the text.

Why:

This helps students:

1. Enhance comprehension.
2. Establish the sequence of events in the text.
3. Remember major points and important details from throughout the text.
4. Stay engaged and construct meaning throughout the text.
5. Develop the overall 'big picture' of the text.

How:

PREDICT

Picture Walk for picture books:

1. Student(s) and teacher do a 'picture walk' in order to frame the text and set up background knowledge for a piece.
2. As they look at the pictures in sequence, they predict what the text might say or what the book is about.

Text Walk for other types of text (especially longer and non-fiction texts):

1. Student(s) and teacher do a 'text walk' looking at such things as bold print, headings, charts, pictures, maps and their captions, sidebars, boxed information, summaries, table of contents, etc. From this 'text walk' students should be able to predict what the text is about.
2. These walks should either activate previous background knowledge or provide new background knowledge that will help frame the expectation of the text.
3. After the 'walk', close the book and ask the reader to predict what he thinks the text is going to be about.

READ

Then have the student read a chunk of the text. The size of the chunk should be based on the proficiency of the reader and the difficulty and the length of the text.

RETELL

1. Close the book and have the reader retell the chunk.
2. Use aided and cued questions as needed.
3. Discuss the predictions and confirm or disconfirm.
4. If the retell is adequate, then predict what will happen next, read the next chunk, close the book and retell.
5. Continue this pattern throughout the text.
6. If the retell is not adequate, reread the chunk and retell again.
7. If the retell is still not adequate, change texts.

Adaptations: For small or large groups:

1. You must demonstrate and use this strategy numerous times before you can expect students to do it independently.
2. Give students sticky notes with lines and ask them to follow the retell in chunks pattern.
 - a. Do a 'text walk' or 'picture walk'.
 - b. Write down 2 - 5 predictions.
 - c. Read a chunk of text.
 - d. Close the book and write several important points from that chunk of text.
 - e. Self-check:
 - i. If points are accurate, continue the pattern.
 - ii. If points are not accurate, read and retell the chunk again.
 - iii. Leave the sticky notes in the book to help the student with discussion of the text.

STOPLIGHT PUNCTUATION ALL *CAPS* PUNCTUATION

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

This strategy:

1. Brings punctuation to a conscious level, which then helps students appropriately acknowledge the punctuation as they read.
2. Helps students construct meaning because they phrase the text as it should be read. This decreases their frustration that comes from the meaning loss that happens when punctuation is ignored.
3. Helps moderate pace, especially for those who read too fast.
4. Helps with fluency.

STOPLIGHT PUNCTUATION

How:

1. Photocopy a piece of text with several paragraphs. Be sure the text is not too dense.
2. Premark at least 4 paragraphs before meeting with the student.
 - a. Mark the first letter of each sentence green for go.
 - b. Mark commas, dashes, colons, semi-colons, and other punctuation within the sentence yellow for slow down.
 - c. Mark periods, question marks and explanation marks red for stop.
3. The teacher and the student discuss the meaning of the colors of the stop light.
4. The teacher reads the first 2 premarked paragraphs, over-emphasizing the punctuation.
5. Then the teacher and the student read the next 2 paragraphs together over-emphasizing the punctuation.
6. Then the student marks 2 or more paragraphs and reads them independently, over-emphasizing the punctuation.
7. Someone is always pointing or using a place keeper to reinforce voice/print match.

Note:

1. This can be done as a whole group on an overhead.
2. Do not go through a whole piece because it would be tedious.
3. Do this occasionally in order to bring acknowledging punctuation to a conscious level.

ALL CAP PUNCTUATION**How:**

1. Type a paragraph in all capital letters with no punctuation except spacing.
2. Put the paragraph on the overhead.
3. Ask students to read this aloud correctly in unison (as a choral reading).
4. As confusion and frustration occur, ask students what would make this paragraph easier to read and understand.
5. The point is to emphasize that punctuation has a purpose and therefore should be acknowledged.
6. Have the students try to figure out what the appropriate punctuation should be, and then put the corrected paragraph on the overhead for them to compare.

Note:

Again, use this strategy occasionally to bring the need for acknowledging punctuation to a conscious level.

VOICE/PRINT MATCH

Pointing and Place Keeping

POINTING

Who:

Emerging and Struggling Readers regardless of age (use of this strategy is dependent on the student's proficiency and comfort level).

Typically used with kindergarten and first grade to second grade.

Why:

1. It helps readers focus on the text, which increases comprehension.
2. It forces readers to read from the text, not just from memory.
3. It helps readers focus on the connection between speech and written language.
4. It helps readers move through the text at a more appropriate pace.

How:

1. As the student reads, either he or the teacher points to the words as they being to read.
2. The teacher can start out pointing until the student is able to do it on his own.
3. Continue pointing until the student becomes a more independent reader or can use a place keeper.

Note:

Run your finger under the text; do not poke at the words.

PLACE KEEPING

Who:

Developing and proficient readers (use of this strategy is dependent on the student's proficiency and comfort level).

Typically used with second to third grade and up.

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How:

1. The student uses some kind of place keeper (note card, bookmark, pencil, etc.) to run under the lines of the text as he reads.
2. Move the place keeper in a continuous flow down the page.

Note:

Pointing and place keeping (voice/print match) are very important in shared reading. Shared reading is when a proficient adult reads aloud while students follow along in their own copy of the text or one they can all see like on an overhead or a chart.

NAME STRATEGY

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

This strategy helps readers:

1. Avoid loss of meaning.
2. Eliminate the frustration of making multiple unsuccessful attempts to sound out an unknown name.
3. Read fluently.
4. Construct meaning, which helps students become more independent readers.
5. Make the reading task more manageable.
6. Lessens character confusion, if used correctly.

How:

1. When a reader encounters an unknown name, she can make a substitution by using the first letter or part of the name (S or Sam for Samantha).
2. The substitution must be the same gender as the original character.
3. The substitution must be used consistently throughout the text, so the reader does not confuse characters.
4. Substitutions like these do not change the meaning of a fiction story.

Note:

The name strategy should not be used for real people. Teachers need to give their students the name and background information about the real person so they will become familiar with that person when they encounter the name again. (Example: we would not call Thomas Jefferson "TJ")

PICTURE CLUES, CONTEXT CLUES, REREADING TO SELF-CORRECT

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

These strategies help students who:

1. Don't ask, "What would make sense?" and/or "Does that make sense?"
2. Over rely on sounding out as their only strategy.
3. Feel compelled to read word perfectly to the exclusion of fluency and meaning.
4. Make multiple unsuccessful attempts to sound out unknown words.
5. Do not self-correct.
6. Do not make meaningful substitutions.
7. Are either unaware or do not care that they are making meaning-disruptive miscues.

PICTURE CLUES

How:

1. When a reader encounters an unknown word, he can use the picture clues to gain more information.
2. This can help him determine the unknown word or help him make a meaningful substitution.

CONTEXT CLUES

How:

1. When a reader encounters an unknown word, he can use the context clues (information in the surrounding text) to gain more information.
2. This can help him determine the unknown word or help him make a meaningful substitution.

REREADING TO SELF-CORRECT

How:

When a reader determines that something does not make sense, he can reread the text to help him determine the unknown word or make a meaningful substitution.

SOUND/SYMBOL RELATIONSHIP
Onset/Rime, Word Families/Outliers
Diphthong and Diagraph

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

It provides the reader with one source of information to be able to say an unfamiliar word.

How:

1. When a reader encounters an unfamiliar word, he can use the sounds of the letters to help him say that word.

Note: Sounding out is a useful strategy, but when it takes more than a beat or two, it often results in a non-word or a meaning disruptive miscue therefore, sounding out should never be used in isolation. It should always be used simultaneously with picture clues, context clues, and especially with the other cuing systems of language.

- a. Syntax (What sounds like language?)
- b. Semantics (What would make sense?)
- c. Pragmatics (What fits the situation?)

Onset/Rime - Word Families/Outliers

1. It is useful for students to know about the concept of onset/rime patterns (not necessarily the terms, but the idea).
2. Word families are made using onset/rime patterns.
3. **Onset** is the consonants before the vowel in a syllable.
 - a. Example #1 -- str would be the onset for street
 - b. Example #2 -- b would be the onset for bake
4. **Rime** is the vowel and any consonants that come after that vowel(s) in the syllable.
 - a. Example #1 -- eet would be the rime for street
 - b. Example #2 -- ake would be the rime for bake

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5. Examples of word families that are made from onset/rime patterns are:

bake	fail	late
take	mail	mate
cake	trail	rate
rake	pail	plate
brake	sail	date
stake	fail	hate

6. **Outliers** are words that rhyme but do not fit the onset/rime pattern.

ache	male	eight
steak	sale	wait
break	pale	weight
		gait
		bait
		great
		straight/strait

7. **Diphthong** - two letters that together represent a closely blended vowel sound.

Example:

- a. oi in boil
- b. ou in sound
- c.

8. **Digraph** - two letters together that represent a single sound.

Example:

- a. Consonant digraph
 - i. ch in chip
 - ii. sh in ship
- b. Vowel digraph
 - i. oa in boat
 - ii. ea in seat

ASKING: "Did that make sense?"

"What would make sense?"

Skip, Read On for More Information, Reread to Self-Correct

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

These strategies help readers who:

1. Over rely on sounding out or use non-words.
2. Have several meaning-disruptive miscues but are unaware that they disrupt meaning.
3. Do not self-correct.
4. Do not read for meaning. Therefore, they are not monitoring their own comprehension.
5. Become frustrated when they make multiple unsuccessful attempts to sound out an unknown word.

Asking: "Did that make sense?"

How:

1. When a reader makes a meaning-disruptive miscue, he needs to ask himself, "Did that make sense?"
2. This can help him determine the unknown word or help him make a meaningful substitution.

Note:

The teacher should prompt this question until the reader asks it automatically.

Asking: "What would make sense?"

How:

1. When the reader comes to something he doesn't know, he needs to ask himself, "What would make sense?"
2. This can help him determine the unknown word or help him make a meaningful substitution.

Note:

The teacher should prompt this question until the reader asks it automatically.

Skip, Read On for More Information, Reread to Self-Correct**How:**

1. When a reader comes to an unfamiliar word, he can skip that word and read on (up to several sentences, depending on the text and the proficiency of the reader) to gain more information from context clues.
2. Then he should go back and reread the sentence to help determine the unknown word or to make a meaningful substitution.

Note:

The teacher should prompt this strategy until the reader does it automatically.

Overall Note: When readers use these strategies automatically, you know they are monitoring their own comprehension.

ACTIVATING, PROVIDING AND USING BACKGROUND KNOWLEDGE

Who:

Emerging, Struggling, Developing and Proficient Readers

Why:

1. This is one way to help readers make sense of the text.
2. It helps readers consciously acknowledge the background information they already have.
3. It helps readers make connections between new information and information that is already known.
4. It helps readers make connections from text to self, text to text and text to world.

Brainstorming

1. It is the unrestrained offering of ideas by all members of the group.
2. It stimulates thinking about the topic.
3. It brings to a conscious level multiple possibilities and demonstrates that multiple thinkers are better than one.
4. It helps students realize what they actually do know about a topic.
5. Students are more likely to take the risk of sharing less conventional ideas in a small group setting.

Note:

Students need to practice brainstorming before they become comfortable with it.

Teacher Read Aloud

1. Teacher reads aloud multiple types of text about the topic being studied. These can include fiction, non-fiction, novels, poetry, biographies, newspapers, magazines, pamphlets, etc.
2. The teacher needs to help students make connections from what they already know or have recently learned to what they are learning in their discussion of the read-aloud text.

K.W.L.H.

1. K = Finding out what the students already know about the topic (Brainstorming, etc.)
2. W = Finding out what the students want to know or wonder about the topic. Do not ask these questions until you have immersed students in multiple materials about the topic. (Teacher read alouds, text sets, etc.)
3. L = Finding out what the students have learned about the topic.
4. H = Finding out how the students learned what they did about the topic.

Text Sets

1. These are collections of materials focused around a topic or a content area, (i.e. Civil War, ocean, mammals, etc.), a theme (i.e. family, honor, bravery, survival, feelings, etc.) or around an author (Mem Fox, Gary Paulsen, Eric Carle etc.)
2. This collection can include: picture books, web sites, videos, posters, authentic documents, newspapers, real artifacts (shells, letters, bullets, etc.) reference materials, etc.
3. These things help elicit and provide background knowledge.
4. They also help students make connections.

Webbing, Mapping and Graphic Organizers

1. They are visual ways to explore a topic.
2. They help organize and categorize information.
3. They help make connections between multiple pieces of information.

Predictions

1. Encourages students to think about what they expect from a text.
2. 'Picture Walks" for Picture Books
 - a. Student(s) and teacher do a picture walk in order to frame the text and set up background knowledge for a piece.
 - b. As they look at the pictures in sequence, they predict what the text might say or what the book is about.

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3. 'Text Walks' for other types of text (especially longer and non-fiction texts):
 - a. Student(s) and teacher do a text walk looking at elements like bold print, headings, charts, pictures, maps and their captions, sidebars, boxed information, summaries, table of contents, etc. From this text walk students should be able to predict what the text is about.
 - b. These walks should either activate previous background knowledge or provide new background knowledge that will frame the expectation of the text.

Genre/Format Discussions

1. These discussions allow the teacher to talk about what to expect from a particular genre or format.
2. **Genre discussion** - discuss what readers need to know when they come to a particular genre such as:
 - a. Mysteries (Use of Red Herrings-sends the reader in the wrong direction - foreshadowing, etc.)
 - b. Recipes, manuals, glossaries, directories, directions, schedules, etc.
 - c. Drama, plays, readers' theater, etc.
 - d. Poetry, ballads, song lyrics, etc.
 - e. Reference materials, dictionaries, encyclopedias, table of contents, indexes, etc.
 - f. CD-ROMs, Web sites, etc.
 - g. Etc.
4. **Format discussions** - discuss what readers need to do when they come to particular formats:
 - a. Bubble dialogue.
 - b. Two- or three-column format.
 - c. Side bars.
 - d. Newspaper and magazine articles - especially those continued on a separate page or that have scattered text on the same page or around a picture.
 - e. Citations.

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- f. Footnotes and endnotes.
- g. Time-lapses (space.)
- h. Web site.
- i. Dramas including plays, readers' theater, etc.
- j. Etc.

Fluency

Reading the words smoothly, using appropriate pace, inflection and phrasing with few hesitations. Using materials like poetry, jokes, riddles, and other types of predictable texts that include elements of rhyme, rhythm, a beat and a need for timing will enhance the flow (fluency) of reading. Reading these types of materials multiple times helps readers gain confidence.

Who: Emergent, struggling, developing, and proficient readers

Why:

This strategy:

1. Helps build confidence.
2. Helps develop appropriate pacing.
3. Assists readers who have multiple hesitations or read word by word.
4. Helps develop a sense of timing and smoothness in areas of reading such as dialogue, rhyming text, poetry, plays, readers' theater, etc.

Repeated Readings

1. Increases fluency by using materials that incorporate elements like rhyme, rhythm, cadence, and timing.
2. Such materials include: poetry, jokes, riddles, and highly predictable texts.
3. It helps the reader hear himself read fluently.

Example:

1st reading: teacher reads slowly while pointing.

2nd reading: together, teacher and student read slowly together while pointing.

3rd reading: student reads slowly while pointing.

4th reading: student reads with increasing fluency, still pointing.

5th reading: student reads with increasing fluency.

6th reading: student reads fluently.

Authentic Purpose for Repeated Readings

Record a Book for a Younger Child

1. The student asks a younger grade teacher what book she would like to have read on tape for her class.
2. Have the child read the text multiple times, so he can become fluent.
3. Have the child record his reading of the book, reminding him he is being a model reader for a younger child.

Reading to a Younger Child

1. An older student prepares to read to a younger student by practicing the reading of a text multiple times to help the reader become fluent.
2. Remind the student he is modeling good reading strategies as well as what fluent reading should sound like.

Note: Older students reading to younger students is a very powerful strategy for both.

Reading in Front of a Group/Class

1. A student practices reading a text multiple times, at first with the teacher's help.
2. These multiple readings help with self-esteem and fluency.
3. When a student has practiced ahead of time, he can look the best he can look in front of the class, instead of the worst the can look

Note: Practicing in front of a mirror can always help with presentations.

Group/Choral Reading

1. Small groups of students reading the same text in unison.
2. Choral reading involves more children because it takes place in a risk-taking environment where everyone is supported by multiple voices.
3. There are multiple ways to differentiate your groups: by shirt color, birth month, etc. Regardless of how you make your groups, they need to be sitting or standing together, otherwise they lose the support of multiple voices.

Listening to Books on Tape with Place Keeper

1. Reading while listening to a tape of the text is a type of shared reading. Shared reading is when an adult reads aloud, and students follow along in their own copy or a copy they can all see, like a big book, an overhead, a chart, etc.
2. It is mandatory that the student follow along in the text, preferably with a place keeper. Otherwise this is not a fluency strategy; it is just a listening strategy.

Note: Reading books on tape is an ideal project for volunteers. Use a tape recorder with an external microphone, not one that is built in to the recorder. As the volunteer reader, she needs to indicate frequently where she is in the book (top of page 10, top of page 12, etc.). Ask the reader to use a clear voice and appropriately pace the reading, not too fast or not too slow.

Reading for Two Voices

1. This is a type of partner reading.
2. Find texts that have parts of dialogue and have students take turns reading.
3. Ask students to practice multiple times and then read the piece to the class

Examples of Books: Hey Little Ant by Hannah and Philip Hoose
I am the Dog, I am the Cat by Donald Hall
Knots on a Counting Rope by Bill Martin, Jr.
You Read to Me, I'll Read to You by Mary Anne Hoberman

Readers' Theatre

1. Is a play without action.
2. It enables the student to take risks because he is not himself; he is a character.

Examples of places you can find Readers' Theatre scripts:

Storyworks from Scholastic, Inc. (4th - 5th grade)
Scope Magazine by Scholastic, Inc. (6th, 7th, 8th grade)
Read by Weekly Reader (7th, 8th, & 9th grade)

Poetry-Nursery Rhymes- Lyrics from Songs

1. Builds confidence and fluency because of the multiple readings
2. Needs to be read together with the teacher first so everyone will know the meanings of the words and pronunciations.
3. Need to discuss lyrics so everyone will understand.
4. These build cultural background knowledge for a student's other readings.

Chunking

Who: Emerging, struggling, developing, and proficient readers

Why:

This strategy:

Helps readers **say** unknown words.

Helps readers who over rely on sounding out letter by letter.

Beginning Sounds/Blends

The teacher uses her finger or an index card to cover all of the word except for the beginning sound in order to focus the student on that beginning sound.

e.g. (c)ake (cl)ick (s)ip (st)ir

Focus on Endings (ing, ed, er, etc.)

1. When a reader comes to a word with an ending (-ing, -ed, -es, etc.), the teacher uses her finger or an index card to cover up that ending.
e.g. climb(ing) turn(ed) catch(es)
2. Then ask the reader to identify the base word while that ending is covered.
3. After he has determined the base word, uncover the ending and have the reader add it on.
4. Help the reader see that words with endings are base words he knows plus an ending by showing them as equations.
e.g. help+ing = helping pitch+er = pitcher
5. Contractions can also be shown in the same way.
e.g. should+n/o/t = shouldn't have+n/o/t = haven't
6. An activity to work on ending:
 - a. Write a paragraph using multiple words with the same ending.
 - b. Work on only one ending at a time.
 - c. Type the paragraph using a larger font and double spacing and print at least two copies.

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- d. Have the student go through the paragraph and find the words with the endings you are working one. Ask the student to circle just the ending of those words.
- e. Then have the student read the paragraph, overemphasizing the endings that are circled.
- f. Then ask the student to read the clean copy. The intended outcome is that he will be able to read the words with the endings fluently.

Root Words/Word Components

The teacher uses her finger or an index card to cover everything but the root word in order to focus the reader's attention on that word. This will help the student realize that he knows parts of larger words. Therefore, it will increase his confidence.

e.g. sur(round)ing un(attain)able

Compound Words

The teacher uses her finger or an index card to cover the second half of a compound word. The student identifies the first half of the word and then the teacher uncovers the second half of the word and he identifies that word. And then puts the words together.

e.g. basket/ball rail/road

Words within Words

The teacher uses her finger or an index card to expose one part of the word at a time until the student reads the complete word.

e.g. (Man)(hat)(tan), (in)(car)(nation), (bed)(rid)(den)

***Note:** Words like "together" and "father" are not to be used this way because when these kinds of words within words are read in isolation it leads the reader to the wrong pronunciation.