READING REVEALED

in Action

A Collection of Classroom Vignettes

Diane Stephens, Jerome C. Harste, and Jean Anne Clyde, Editors

SCHOLASTIC

Contents

Introduction

Diane Stephens

Teachers rarely get the opportunity to walk into another teacher's classroom, see what is going on, and find out why that teacher is doing what she or he is doing. On these web pages, we provide that opportunity. There is a vignette for each engagement in *Reading Revealed*. In the vignettes, teachers explain why they chose the engagement and give a brief overview of how they carried it out. In most of them, they tell us the impact the engagement had on the students and, sometimes, the impact it had on them as teachers. In addition to vignettes, there are short video clips for most engagements. As such, you'll get to hear from the teacher and see the engagement in action. We deeply hope you enjoy and benefit from these classroom visits.

Knowing Readers

1. Shoebox Autobiographies

Jean Anne Clyde

Shoebox Autobiographies, originally developed by Carolyn Burke, invite children to assemble a collection of artifacts that showcase who they are and what matters to them.

For teaching guidelines on Shoebox Autobiographies, see pages 33–36 in *Reading Revealed*.

Connie, a second-grade teacher, was struggling to engage Cortney, a seven-year-old with a dazzling smile and a penchant for getting in trouble. She had met with him one-on-one about his near-daily disruptions and even called him at home, which got him grounded. She had relocated Cortney in the classroom multiple times. His latest spot was a desk situated alongside hers, some distance from his peers. But things still weren't working, and Connie was frustrated by her failed attempts to reach him. When a teammate suggested Shoebox Autobiographies, Connie gathered together a collection of artifacts from her own life—things she thought her kids would find intriguing—and decided to give it a whirl.

Connie wrapped an old shoebox in a grocery bag decorated with her favorite colors. Inside the box, she tucked a family portrait, a sketch of her dog Nikki, a small bag of birdseed, a trail map, her favorite writer's notebook, and a wrench. She invited her kids to study the items and to predict what each one revealed about her. The kids loved it.

Next, Connie told the kids that they would be making their own Shoebox Autobiographies with any size and kind of box they wanted, and every day, three kids would share. She posted a schedule and sent it and a parent letter home with the kids. (See the Supplemental Materials section of this website for the parent letter.) She made sure Cortney was among the first to share.

Cortney was uncharacteristically shy as he shared. He started by holding up the box, which he had adorned with hand-drawn footballs. As he shared the contents, Connie's impressions of him as a troublemaker began to shift. He was a big brother to a toddler. (The photo of him beaming as he held Anthony was precious!) He cherished his first pair of baby

shoes. (They were ever so carefully wrapped.) He loved the Disney version of *The Three Little Pigs* (2004). (He held the tattered book tenderly.) And he loved to paint models. (His tiny set of temperas and a small, meticulously painted boat proved his skill!) Kids ooohed and ahhhed as Cortney revealed each item, their understanding and appreciation of him transforming. Shoebox Autobiographies were key not only in helping Cortney manage his behavior, but also in helping to build classroom community.

2. Cultural X-Rays

Kathy G. Short

This engagement encourages children to explore the concept of culture and recognize that every person has multiple cultural identities that include external characteristics and internal values.

For teaching guidelines on Cultural X-Rays, see pages 37-41 in *Reading Revealed*.

When our teacher study group met to plan an inquiry unit for fourth and fifth graders around the big idea of culture, we weren't sure where to start. We suspected many of the children saw culture only as external and as tied to ethnicity. We wanted them to understand that the external aspects of culture—often referred to as the "Five Fs" (food, festivals, famous people, fashion, and folklore)—reflect internal values, beliefs, and perspectives. Culture is not just about where one's parents/ancestors were born or where one lives or what one does but also is about what is in people's hearts and minds.

We had already decided to do an inquiry on Korean culture to immerse children in a culture quite different from the Mexican-American and American-Indian cultures that surrounded them in the Southwest. Our plan was to start the inquiry unit, not with Korea itself, but with children thinking about themselves as cultural beings who have multiple identities that develop out of their experiences within families, communities, and classrooms. By doing that, they would be less likely to collect facts about Korea without connecting those facts to deeper cultural values We also believed that moving from their own cultures to a new one would challenge the belief that their culture is the norm and that other cultures are somehow exotic or peculiar.

As we brainstormed ideas, Kathy made a connection to x-rays, pointing out an x-ray is a window into the inside of a person, while still providing an external view. The metaphor of an x-ray was a concrete way to engage children in the abstract concept of culture as multiple identities.

Lisa, the curriculum coordinator, introduced Cultural X-Rays to fourth- and fifth-grade students, saying, “We want to explore who you are as a cultural being, both on the inside and the outside.” On a large sheet of chart paper, she drew an outline of a body with a large heart inside. “First, let’s brainstorm a list of what other people might be able to figure out about you by observing you or finding out about your history.” That list included age, gender, language, religion, family heritage, places lived, schools attended, family members, and social class (whether or not their family had enough money for their needs). Once they made the list, Lisa filled out her x-ray in front of them, thinking aloud about what she would write about herself. Next, children began to work on their own x-rays, adding words and pictures around the outside of their x-rays, using the brainstormed list for ideas. At several points, they turned and shared with partners to gain more ideas.

Lisa then handed the children mirrors and asked them to draw their external characteristics, such as the color of their skin, eyes, and hair or their favorite clothing, telling the children to “draw what you see in the mirror that is important to who you are.”

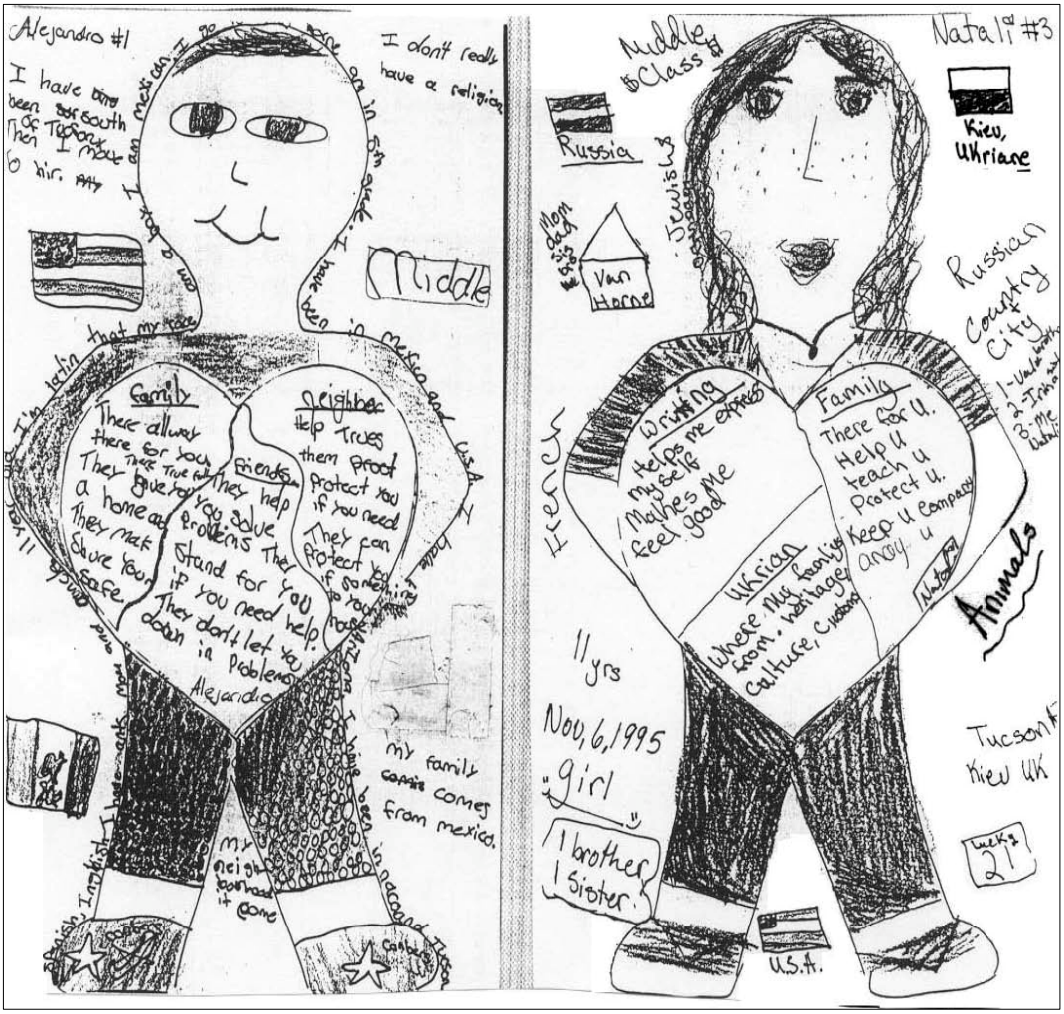
The next day, the children worked on adding what was in their core, in their hearts. Lisa asked, “What do you value in your heart that makes a difference in your life?” She asked the children to brainstorm a list of possibilities, which she wrote on a chart, including family, friends, football, soccer, writing, Mexico, pets, Grandma, the outdoors, and God. Once they had a list, she filled in her own heart as an example, dividing her heart into different-sized sections with labels, including some that were not on the chart. Children worked on their own hearts, turning and sharing with each other as well as using ideas from the chart.

Lisa realized that the harder task was indicating why each of these mattered to students. She wanted them to dig more deeply to think about why football or friends were significant to their lives and values. To support them in this process, the next day, Lisa read aloud *A Day’s Work* (Bunting, 1996), asking them to listen to decide what was in the characters’ hearts. In the book, a Mexican-American boy tells a lie to get temporary work for his Mexican grandfather, leading to a situation that reveals differences in the values they each hold.

After the read-aloud, Lisa drew two hearts, asking, “What values should we put in the hearts of Francisco and his grandfather? How much space should each value have in their

hearts?" One big difference children noted was that Francisco valued watching his favorite basketball team and getting chores done as quickly as possible and the grandfather valued doing good work. Lisa then said, "Now we need to add why these values matter to them. What difference does it make in their lives?" She read the book a second time after their initial brainstorming and asked the children to listen to see why these values mattered to the characters. Children commented that Francisco valued having fun and time for himself, while the grandfather valued "making sure you made good on your promises before you have fun and not telling lies."

As they returned to work on their hearts, children continuously turned to share with each other about why the values in their hearts mattered to who they were and what they believed. On the outside, Alejandro indicated that his family was from Mexico, he lived south of Tucson, and was a boy who spoke Spanish. On the inside, in his heart, he put his family, friends and neighbors, indicating the difference that these people make in his life—that family members "make sure you feel safe," while friends "help you solve problems." (See sample below.) Mike indicated he was from Alberta and spoke a little French. He listed the people in his family and the places he had lived and noted that he was Catholic and close to poor. He put hockey and family in his heart, writing that family guided him and helped him meet his needs, while hockey challenged him to work at improving his skills. Natali put writing in her heart because writing "helps me express myself and makes me feel good." (See sample below.)



Cultural X-Rays of personal cultural identity by fifth graders

As children shared, we talked about how each of these values were tied to their multiple cultural identities in relation to family, peers, team members, and so forth. The significance of families in influencing identities was particularly apparent in children's comments, as was the dynamic nature of culture as children shifted in their memberships within groups, particularly at school and in afterschool clubs or teams. Jose noted that he was in different groups: peers who rode BMX bikes on weekends, classmates who played basketball at recess, and neighbors who went to a local store for ice cream after school.

One change that we made in later experiences was to integrate characters from familiar picture books throughout the process to demonstrate each part of the x-ray. For example, we read *I Hate English* (Levine, 1989) and created an x-ray to show external characteristics of the

character (e.g., Chinese immigrant, girl, nine years old, smart, likes checkers, speaks Chinese) before asking children to do the same on their x-rays. Then we added the values in the heart of the character (e.g., language as part of cultural identity) to introduce the notion of values and significance for their x-rays.

Once the x-rays were completed and displayed in the room, teachers noticed that the children often referred to the identities and values on their Cultural X-Rays in other discussions and experiences, such as comparing themselves to a character from a book. Connor, for example, connected to Albert from *Lily's Crossing* (Giff, 1999), noting that they both loved and protected a younger sister. Because they were more aware of their values and the reasons why those values mattered to them, the focus on their cultural values and identities took them deeper into understanding themselves than the typical beginning-of-the-year experiences of listing favorite things and interests. (See *Reading Revealed,* page 39, for examples of completed Cultural X-Rays.)

When we subsequently talked about Korean culture, we began by revisiting the children's x-rays, asking them, "Think about what was important for us to know about you, to understand who you are and what matters to you. How does that help you think about the values, ideas, and actions we might explore to understand Korean people and culture?" The list created by the children included the need to understand family values, hopes and dreams, attitudes, and relationships, as well as entertainment, language, school, food, traditions, and sports. Since few of the children had traveled outside of our city, these insights surprised teachers and indicated that children had come to see themselves and others as members of cultural communities.

3. Getting to Know Your Students

Barbara Gilbert

Getting to Know Your Students, adapted from Donald Graves's work, helps you reflect on what you know (and don't know) about your students' lives, in and outside of school.

For teaching guidelines on Getting to Know Your Students, see pages 42–44 in *Reading Revealed*.

After serving as a literacy coach for several years, I moved to another part of the state and returned to the classroom where I tried to put into practice everything I had learned as a coach. My fifth-grade class had 13 boys and 11 girls whose reading abilities ranged from second-grade level to eighth-grade. On the first day of school, I planned a number of engagements to help kids get to know one another and me. We created family crests, drawing pictures to represent our families, a favorite book, song, place, hobby, and sport. I also had children make Shoebox Autobiographies. I soon discovered that the interests and cultural experiences of these students were quite different from the children I previously had taught. Those kids lived close to the beach and were interested in anything related to the ocean and the marsh; my new students lived in a rural area and loved dirt bikes, hunting, and freshwater fishing.

These engagements helped me know some things about the students, but I wanted to be sure that I knew each and every child well. I used a variation of Donald Graves' (1994) Getting to Know Your Student Form and recorded what I knew about them.

The first step in Graves' process is to list, from memory, the names of all your students. That was more challenging than I had imagined. I was three names short. Picturing the desks around the room helped me remember two more kids, yet I was still one child short. I drew a line under my memory list, and then checked my roster. Oh, of course, Anise! I felt so badly that I had not remembered her.

Next, I added what I knew about kids' home life and cultures, interests and experiences, and reading, writing, and learning. The process was sobering. There were some students who I

knew very well; but there were several others who had in some ways been invisible to me. I had so many questions. How effective had I been with those children? What strengths and needs had I not noticed? More importantly, what could I do to fill in the gaps in my knowing? I had a lot of work to do! Over the next two weeks, I spent one-on-one time with all the kids, and added information to the chart**.**

Examples From Getting to Know Your Students Form for Barbara's Fifth-Grade Class					
Date: September 14 **# of Students:** 24					
Student's Name	**Home and Culture**	**Experiences and Interests**	**Student as Reader**	**Student as Writer**	**Student as Learner**
Roberto	Latino, moved from Mexico with family when he was an infant.	Likes rocks.	Can easily comprehend 3rd grade texts; receives reading intervention.	Does not yet choose to write.	Chooses experiences where he feels he will succeed; avoids others; loves being a class helper.
Chiquan	Has new baby sister; African-American born in Alabama.	Plays soccer.	Avid reader, often reading several books at once.	Enjoys writing and making up stories.	A confident risk taker no matter how unfamiliar the task.
Patricia	In foster care; has three siblings who don't live with her; European-American born in nearby town.	Loves animals	Likes to read but often does not finish books; likes books with strong female characters.	Enjoys keeping a diary	Engages with high-interest tasks; does not sustain attention with lower interest tasks.

Billy	European-American. Lives with dad (mom is in jail).	A big football fan, loves dirt bikes.	Does not yet choose to read.	Does not yet choose to write in a journal, but devoted to writing to his mom.	Avoids tasks whenever possible (sharpens pencils, bathroom requests); often wads up papers.

I used what I was learning to modify my classroom library so that materials piqued kids' interests and were relevant to them. Whenever possible, I used this information to teach content. For example, before teaching about the exploitation of buffalo in the west, I tapped into the knowledge of my students who liked to go fishing. I asked, "What would happen if there were no limits on the numbers and sizes of fish you could catch?" The kids knew that the fish population would be decimated and that overfishing could also upset the lake's ecosystem, so were able to appreciate what happened to buffalo. I also used this information to personalize conversations with students by asking things like, "How was your baseball game?" "Who won the dirt bike race?" My genuine interest in their lives in and outside of school helped to build a positive close-knit classroom community. For example, one morning Brent shared, "I just wanted everyone to know that there is a dirt bike race this weekend. Dylan R., you might want to go."

4. The Show Me Books

Diane DeFord

The Show Me Books were developed for K–8 teachers to explore children's understandings of books—their purpose, organization, and text features. This series of informal assessments consist of three tools:

1. *The Show Me Book (DeFord, 2004) for kindergarten and beginning of first grade.*
2. *The Show Me Book for Young Readers (DeFord, 2004) for the middle of first grade through third grade.*
3. *The Advanced Show Me Book (DeFord, 2002) for fourth grade through eighth grade.*

For teaching guidelines on The Show Me Books, see pages 45–49 in *Reading Revealed*. For additional information, see the Supplemental Materials section of this website.

In February of Dylan's fourth-grade year, his content area teachers noticed that while he was making good progress in his classes, he seemed to find textbooks challenging. They asked the Mrs. Parks, the school's literacy coach, to talk with Dylan and see if she could offer suggestions to better support him in their classes.

Mrs. Parks asked Dylan to read and write with her and to talk about what was easy and more difficult in his classes. Dylan told her that there was a lot of reading and he found some of his schoolbooks difficult to read and understand on his own. There were lots of new words he wasn't sure about. When Mrs. Parks asked him to read a historical text about Ruby Bridges, she noticed that even though the text provided clues about the meaning of some of the words like *sharecropper,* Dylan didn't seem to understand them or their importance within the story. At the same time, his answers to questions Mrs. Parks asked him at the end of his reading suggested he had strengths in gathering information, in making inferences, and in using his background of experience to form analogies—all strengths that could help him become a more powerful reader.

Mrs. Parks used *The Advanced Show Me Book* to explore his understandings of using informational books. The following chart details some of the strengths and needs she identified.

Page/Feature	Item Description	Student Response right (√) wrong (—)	Comments
Title Page and Book Parts	4. Locate the glossary	—/√	Dylan came back to correct after locating the next item.
Table of Contents	9. Locate two main topic headings	√	Slow, but correct
	10. Locate information about how skateboards are made	—	Dylan shook his head "no."
	Locate the Foreword & turn to that page	√	Slow, but correct.
Pages 2 and 3	19. Interpreting information in the graph	—	"I don't know."
	22. Finding information in the text that supports the graph	—	"I don't know."
	23. Finding information in the text	√	Slow, but correct.
Pages 4 and 5	24-26 Locating pictures by text descriptors	√	Slow, but correct.
Pages 6 and 7	27. Rationale for name of subheading "Gaining Speed"	—	"I don't know."
	28. Purpose of headings & subheadings	—	"I don't know."
	30. Using context to define a word	—	How high you jump?
	31. Clarifying meaning of a word using the glossary	—	"I don't know."
Pages 10 and 12	34. Information in a glossary	—	
	35. Using an index	—	"I don't know."
Total and Stanine		25/35 8th stanine	

Dylan's responses to *The Advanced Show Me Book*

As Mrs. Parks looked over the results, she noted that:

- Dylan was able to locate and use many features of informational books (25 correct out of 35) to independently support his learning. This score placed him in the above average achievement band.

- There were aspects of texts that his content teachers could focus on. She recommended:

    Dylan needs to understand the purpose of certain features in informational books and how to use them to gather information (locate specific information or use different sections like the forward or index, how bolded words and the glossary expand understanding, and how to locate pictures or charts referred to in the text, etc.). He had trouble reading a graph and using the text to improve his understanding. He was confused about subheadings and how they might help him as a reader. He had trouble using contextual information and the glossary to determine new word meanings, and he did not understand how to use an index. He needs more experience and instructional support in using these features within informational books.

Dylan's English, math, and science teachers decided to implement a plan of action to strengthen Dylan's reading of informational materials. They focused on strengthening his ability to make inferences and to create analogies. This helped him begin to use context to predict the meanings of unfamiliar words and to use contextual clues to confirm word meanings.

Those three teachers also enacted plans for guided reading and other classroom experiences that would expand Dylan's ability to use informational books. Their specific plans included these directions to Dylan:

- Quickly scan the text.
- Discuss with Dylan what he thinks the text is about.
- Find out what he already knows about this topic.
- Talk about any pictures, graphics or side bar information.
- Brainstorm possible words the author might use.
- Confirm or disconfirm information.

Dylan's teachers also decided to:

- Construct text using examples from trade books (fiction and nonfiction).
- Keep a notebook of wondrous words (meanings, synonyms, and antonyms).

- Write poems that parallel the text to create a deeper meaning of Dylan's reading experience.

Over the remaining months of the school year, Dylan became better at 1) using context and other resources to determine meanings of new words, and 2) using the different text features of informational books. He became a confident and avid reader of informational books, and improved his grades in all the content areas.

5. The Burke Reading Interview

Barbara Gilbert

Carolyn Burke's Reading Interview helps you gain insight into students' beliefs about reading and how they see themselves as readers. You can use these insights, in combination with kidwatching to inform instruction.

For teaching guidelines on the Burke Reading Interview, see pages 50–53 in *Reading Revealed.*

Kara was struggling to understand her fifth graders as readers. She had asked me, her literacy coach, to observe her confer with them. Kara was particularly concerned about Felicia. Kara thought that Felicia was reading on grade level so she selected for her a text she thought most fifth graders could read. As Felicia read, I paid attention to her miscues, the places where she said something that did not match the text. I recorded each of those words and her substitutions. For example, when she substituted "hope" for *hoop,* I wrote "hope/hoop." Sometimes, Felicia stopped reading and looked at her teacher, as she did before the word *garage.*

Kara: I think you know that word. [After a pause] What sound does *g* make?

Felicia [still gazing at the word]: "guh" [looking at Kara].

Kara: Look at the picture and think about what would make sense.

Felicia: Is it *garage*?

Kara: It is, Felicia! I really like the way you used the picture. You also thought about what made sense in the story. Those two things really worked for you!

Afterwards, I did a few simple calculations to determine Felicia's accuracy. First, I did a rough word count (10 words per line x 35 lines = 350 words). Then I divided Felicia's total miscues (35) by the total word count (350), for a miscue percentage of 10 percent and a corresponding accuracy of 90 percent.

Readers (like Felicia) who know 90 percent or fewer of the words in a text struggle to make sense of the text. A reader with 94–95 percent accuracy can usually make sense of it. If they know 98–99 percent of the words, they can easily make sense of the text.

I shared my observations with Kara and talked about the reading process. I suggested that we try giving the Modified Burke Reading Interview (Burke, 1980) to all her students to see what they thought about themselves as readers and about reading.

When Kara asked Felicia the questions from the Burke Interview, Felicia said she did not like to read; she named classmate David as someone who did. She said he "knows all the words." Felicia's answers also suggested she thought when someone did not know a word, it should be sounded out.

Kara and I discussed her initial response when Felicia came to the word *garage.* Kara had focused Felicia's attention on letter sounds, reinforcing Felicia's belief that to figure out a word, readers should first use letters and sounds. Kara also sent a second message: she suggested that Felicia look at the picture and think about what would make sense. That comment communicated that meaning, not letter sounds, mattered most.

Kara and I hypothesized that Felicia was not yet using pictures or asking herself what would make sense within the story. She did not yet seem to understand that reading involved thinking. We talked about ways to help Felicia when she came to something she did not understand. If the meaning was predictable, Kara would use prompts like, "What would make sense here?" "Look at the picture. What clues does the picture give you about this part?" or "How do you think the character felt?"

If the meaning was not predictable, Kara would simply supply the needed word. This would help Felicia focus more on meaning than on sounding out words. We also decided that Kara would no longer prompt Felicia to look at letters and sounds. We wanted Felicia to get one consistent message: reading is about meaning.

We also talked about the fact that Felicia did not see herself as someone who liked to read and who, during independent reading, often selected books for which she knew less than 95 percent of the words. This not only undermined her confidence, but made it hard for her to make sense of the text.

Felicia needed texts where she knew 98–99 percent of the words, books that were interesting and easy. If she knew that many words, she could make predictions about unknown words based on what made sense and sounded right. This would build self-confidence and build her vocabulary.

Kara interviewed all of her students, gaining insights into their beliefs about themselves as readers and how they thought about reading. Combining this information with kidwatching, Kara became intentional when grouping and prompting her students. Each day, during Independent Reading, she met with small groups of students who shared the same reading process strengths or needs, choosing books she thought they would enjoy and find easy. These groups were not fixed, but flexible; once their specific needs were addressed, the groups were discontinued.

By mid-year, Felicia was not only focusing on meaning when she read but predicting what would make sense. Felicia became a more independent reader, no longer depending on her teacher to tell her words. She made a year and a half's growth in a year as measured by an oral reading inventory. Other students in Kara's class also made considerable process. The Burke Interview combined with kidwatching had helped Kara change her practice, enabling her to customize instruction based on students' strengths and needs.

6. Running Records With Young Children

Diane DeFord

Running Records, developed by Marie Clay for use with five-year-olds, are an easy way to record information about young children's oral reading. You are then able to use what you learn from Running Records to inform instructional decisions.

For teaching guidelines on Running Records With Young Children, see pages 54–58 in *Reading Revealed*.

The children sat in a semi-circle in front of a large book entitled *Mrs. Wishy Washy* (Cowley, 1997). Mrs. Mills pointed to the text as they all chorused, "Away went the cow. Away went the pig. Away went the duck." Laughter and clapping filled the room as they jumped up to go back to their seats. Mrs. Mills could hear some of her first graders repeating the refrains, "Oh lovely mud, said the cow!" and "Just look at you!" as they picked up their books for independent reading time.

Back at her kidney-shaped reading table, Mrs. Mills laid out two books for each of the five children in her first group of the day. She set the book she was using to take Running Records of yesterday's new book, *Butch, the Outdoor Cat* (DeFord, 1994) next to her with two blank running record sheets. She looked at her plans and wrote Sophia and Andres's names at the top of the two record sheets. Looking up, she called, "Sophia, Andres, Rachael, Savanna, and Shimon, could you come and sit with me, please?" Once they were settled at their seats, Mrs. Mills asked Sophia to come over to sit next to her. She told the rest of the children to "go ahead and read your books independently while Sophia reads to me."

Sophia walked around the table to sit in the chair next to Mrs. Mills and opened up the copy of *Butch, the Outdoor Cat*. Mrs. Mills asked, "Did you like this book Sophia?" Sophia nodded vigorously. "I LOVE cats! I don't have a cat, but if I did, I'd like him to be just like Butch!" She pointed to the title as she read it and turned quickly to the first page. Mrs. Mills was poised with pencil in hand over the Running Record sheet. Sophia took a deep breath and began to

read. Mrs. Mills wrote quickly to mark Sophia's quick response to the text. She put a check mark for when what Sophia said matched the text and noted when it did not. When Sophia self-corrected, Mrs. Mills wrote *sc.*

Text	Running Record Marking
3. Butch is an outdoor cat.	√ √ √ √ √
4. When the spring sun shines,	√ √ √ summer |sc √ √
	spring
he stretches in the sun	
5. and swats at big black flies.	√ sw- swats| sc √ the √ √
	swats big
6. When the summer grass	√ √ √ √
is high, he hides	√ √ √ √
7. and surprises his enemies.	√ √ √ √
8. When autumn leaves	√ √ √
start to fall,	√ √ √
9. he chases them	√ √ the |sc
	them
across the lawn	around √ √
	across
10. But when the winter rain	√ √ √ √
and snow fall,	√ s-sn-snow| sc √
	snow
11. Butch stops and looks	
inside…	√
12. and begs to be	√ √ √ √
an indoor cat.	√ √ √

Mrs. Mills turned to Sophia, telling her, "My, my, my, Miss Sophia, I can tell you really loved that story!" Sophia smiled and nodded. "I loved the part best when Butch looked inside the window, and the dog that was his enemy was inside looking out at him. The dog really didn't look like an enemy though. I think that Butch just liked to play! I'm glad the lady opened the door and let him come inside!

Mrs. Mills then took a Running Record with Andres before talking to the whole group. Afterwards, Mrs. Mills slipped the Running Records into both Sophia's and Andres' folders with a few notes she wrote down on each record. She noted that Sophia read in a phrased and fluent manner, and her substitutions of "the" for *big* and "around" for *across* were syntactically and semantically acceptable. She also noted that Sophia was beginning to problem-solve more unusual words like *stretches* and *swats* quickly and efficiently. Mrs. Mills smiled as she thought about the progress Sophia and the other children had been making. "What a great day," she thought.

7. Skinny Miscue Analysis

Diane Stephens

Skinny Miscue Analysis is a simplified version of the Reading Miscue Inventory, the diagnostic tool developed by Yetta Goodman, Dorothy Watson, and Carolyn Burke. It takes only a few minutes to administer and provides you with a preliminary understanding of a student's reading process, which can be used to guide initial instructional decisions.

For teaching guidelines on Skinny Miscue Analysis, see pages 59–66 in *Reading Revealed.* For additional examples of Skinny Miscue Analysis, see the Supplemental Materials section of this website.

Brittney Blanton, a first-grade teacher, wanted to understand what each of her students thought about reading and themselves as readers. She interviewed each child using the Burke Reading Interview. She also had each student read to her, choosing books that were of interest to them and that she felt the child could read with 94- to 95-percent accuracy. As each student read, Brittany noted on a copy of the text the times when what the child said did not match the print. Ken Goodman (1967) refers to these deviations as miscues.

Brittney then used Skinny Miscue to analyze miscues, looking for patterns in how students used semantic and graphophonic cues in texts. She numbered the students' miscues and then decided the degree to which each miscue was semantically acceptable (made sense) and graphophonically acceptable (looked like the word). For example, Augie read the book, *Don't Jump* (DeFord, 2004, grade level equivalent 1.3), and made five miscues, one of which was a repeated miscue. Brittney marked his miscues on the typescript that came with the book.

Oral Reading Assessment Form

BENCHMARK 3 *Don't Jump!*

Student _____ Teacher/Tester _____ Grade _____ School _____ Date _____

Pg #	*Don't Jump!*	Student Reading	Errors	Corrections
2	the (1) Jumper is my pet frog.			
	He sits and looks at me.			
3	No, Jumper, don't jump!			
4	wet (2) Jumper went under the chair.			
5	No, Jumper, don't jump!			
6	wet (3) He went on the piano.			
7	No, Jumper, don't jump!			
8	on (4) Jumper went over the baby.			
9	No, Jumper, don't jump!			
10	He went under the bed.			
11	No, Jumper, don't jump!			
12	Jumper went into the kitchen.			
13	No, Jumper, don't jump!			
14	go (5) I got you, Jumper!			
15	Now, you sit and look at me!			
		Totals		

Typescript showing Augie's reading of *Don't Jump* (DeFord, 2004)

Brittney put a blank Skinny Miscue Strip next to the typescript of the text and analyzed each miscue, reading the sentence as Augie read it.

First, she looked at Augie's use of semantics. For each miscue, she considered if the miscue made sense in the sentence. If it did, she put an X for Yes. She put an X for No if it did not. For example, when Augie substituted "boan" for *piano* in the sixth line reading, "He want on the boan," this second miscue was a non-word and did not make sense. So Brittney put an X under No for the first miscue

Brittney also marked N for the miscue in the last sentence. For *Now, you sit and look at me,"* Augie read "Now you sit and look at my." Substituting "me" for *my* does not make sense.

So Brittney marked an X under No for this third miscue

If the miscue made sense in part of the sentence, she put an X for Partial. For instance, for the second sentence, *He sits and looks at me,"* Augie read, "He sits and likes at me." The miscue "likes" for *looks* makes sense in the first part of the sentence. Someone can sit and like something. But it does not make sense with the rest of the sentence as written (*and likes at me*). So Brittney checked P for partial for meaning for this second miscue (see filled-in strip below).

Student: Augie

Teacher: Ms. Blanton

Text: *Don't Jump*

Date: 11/14

#	Semantics			Graphophonics		
	Y	P	N	Y	P	N
1			X	X		
2		X		X		
3			X	X		
Total	0	1	2	3		
Percent	0	33	66	100	0	0

Analysis of Angie's miscues on *Don't Jump* (DeFord, 2004).

Brittney followed similar rules for determining if a miscue *looked like* the word in the text; that is, how Augie made use of graphophonics. "Likes" and *looks* (miscue #1) look alike (3/5 or 60 percent of the letters are the same) as do "boan" and *piano* (miscue #2) (they share 60 percent of the letters). "Me" for *my* are also similar, sharing one letter. Brittany put an X for Yes for graphophonics for all three miscues.

When Brittney totaled each column and divided that number by the total number of miscues, she got a percentage that provided insights into Augie's cue use—that is, how well he made use of semantics and graphophonics. Only 33 percent of the time did a miscue make

sense in part of a sentence—66 percent of the time, it made no sense at all. Brittney also realized that 100 percent of the time the miscue looked like the word in the text. Augie did not yet seem to understand that reading involved thinking; instead of focusing on meaning, he relied on what words looked like. Brittney also noticed that when something did not make sense, Augie did not stop.

Brittney compiled information from her students' Burke Reading Interviews and Skinny Miscues in a table and used it to form small groups. (See Brittney's notes on her class in the Supplemental Material section of this website.) Every day, during Independent Reading, Brittney met with one group, providing support based on students' strengths and needs.

Within three months, Britney saw a change in Augie. He understood that reading was about making sense of text. He no longer substituted words that did not make sense. He was choosing to read and stopped to problem solve when something did not make sense.

Children in other groups were also progressing as readers. Brittney had been listening to them read, making informal notes about their use of cues. Using those notes, she re-formed her small groups, building on their current strengths and needs.

8. Formal Miscue Analysis

Yang Wang

Formal Miscue Analysis involves listening to students read orally, and marking and analyzing miscues to determine the degree to which students are using semantic, syntactic, and graphophonic cues when reading. It provides a "window" into their reading process.

For teaching guidelines on Formal Miscue Analysis, see pages 67–72 in *Reading Revealed*.

Katy was a teacher in a language and literacy master's program. As part of a reading assessment practicum course I teach, she spent an hour a week for 10 weeks with seven-year old Juanita. Juanita spoke English at school and Spanish with her parents and siblings at home. When Katy informally interviewed Juanita about reading, she learned that Juanita liked reading, but did not see herself as a strong reader; she thought she didn't know enough words.

Based on what Katy learned from the interview, Katy selected the book, *Amelia Bedelia and the Baby* (Parish, 2004) and asked Juanita to read it to her so she could get to know more as a reader. She recorded Juanita's reading and her retelling.

The minute Juanita left the tutoring session that day, Katy approached me for help. She told me that Juanita read the story fluently, but she did not understand the book at all. Katy wasn't sure how to help Juanita. I suggested she conduct a Miscue Analysis using the system developed for classroom use (Goodman, Watson, & Burke, 2005).

Katy found Juanita made six miscues per hundred words. Half of her miscues did not make sense although they were the right part of speech and often looked at least somewhat like the word in the text. Katy also noticed that Juanita did not stop or self-correct when something did not make sense. Katy decided to help Juanita focus on meaning when she was reading—a decision she could not have made without analyzing miscues.

9. Retrospective Miscue Analysis

Yang Wang

Retrospective Miscue Analysis (RMA) is a conversation between you and a reader, a small group of readers, or a whole class. It was developed by Yetta Goodman and Ann Marek. The social conversation helps students learn about their reading processes and strategies and become confident and lifelong learners.

For teaching guidelines on Retrospective Miscue Analysis, see pages 73–76 in *Reading Revealed*.

Katy, a teacher candidate, tutored seven-year-old Juanita in an after-school book club to help her with reading and writing. She learned about Juanita as a reader from the Burke Reading Interview and data from one Miscue Analysis that she conducted with her.

Katy found that Juanita did not focus on meaning making when she read and she was not yet stopping when something did not make sense. Katy and I, her supervisor, then talked about conducting a Retrospective Miscue Analysis with Juanita to get to know her better as a reader and help her with her comprehension.

Katy selected some miscues from Juanita's reading of *Amelia Bedelia and the Baby* (Parrish, 2004). She chose a few high-quality miscues that did not change the meaning of the text and a few low-quality miscues that did. She then talked to Juanita about those miscues.

Katy had noticed that when Juanita had read aloud the story, she had trouble pronouncing the main character's name, *Bedelia*. She read it as "Bobelia," "Aubelia," "Belia," or "Bobelio" when she saw it in different sentences throughout the story. In her conversation with Juanita, Katy pointed out Juanita's varied substitutions for *Bedelia* and asked her if she knew the meaning of the word. Juanita said she knew that was the girl's name, but she did not know how to say it. Katy told her that it was okay to do this as long as she understood the meaning and explained a placeholder strategy: Juanita could use the first letter of the word instead of

the entire word. In that way, she could make sense of what she read using meaningful substitutions.

Next, she talked to Juanita about another miscue. Juanita read a "Babies shouldn't have bottles" as "Babies should have bowls." When Katy asked "What were you thinking when you made this miscue?" Juanita responded that she predicted the meaning of *bottle* from the picture, which illustrated a baby holding a bottle. However, she could not read the word *bottle* so she made an attempt of reading it aloud as *bowls*. They talked about how *bottle* and *bowls* both have *b, o.* Katy commented that readers look at pictures to predict meaning and that was a helpful thing to do. In the future, Juanita could substitute words she predicted, like *bottles*, when they made sense.

Katy has also noticed that Juanita substituted *should* for *shouldn't* and *could* for *couldn't*. Those miscues completely changed the meaning of the text. Katy initially thought that maybe Juanita read the text fast or did not look at the text carefully. However, when she talked to Juanita about these miscues, Katy was surprised to learn that Juanita did not know the abbreviation *shouldn't* meant *should not* and that *couldn't* meant *could not.* Katy explained these contractions to her and they revisited the sentences in the text which contained these contractions.

Learning how Juanita made those miscues helped Katy understand Juanita's reading and suggest strategies for her.

10. Hypothesis-Test Process

Diane Stephens

The Hypothesis-Test Process is a framework for in-depth reflection. It is a way of thinking to learn how to support the readers you worry about most.

For teaching guidelines on Hypothesis-Test Process, see pages 77–80 in *Reading Revealed*.

Amy, an experienced teacher, was enrolled in a fall semester practicum for her M.Ed. and was paired with Ryan, a third grader. One of the goals of the practicum was to find out "under what conditions" a child could be and feel successful as a reader. Another goal was to understand what skills and strategies the student utilized under those conditions. This helps the teacher understand what does and does not need to be taught.

Each time Amy met with Ryan she filled out a Hypothesis-Test sheet to organize her thoughts and help her plan what she would do next to better understand Ryan. In the first column, teachers write down exactly what they see and hear, rather than what they think about what they saw or heard.

Across the semester, several of the observations that Amy made provided a glimpse into what Ryan thought about reading and about himself as a reader. For example, the first day that Amy met with him, she recorded:

> The book *Hi Fly Guy* (Arnold, 2006), roughly a middle of first grade book, was sitting on the floor in a stack of books. I asked Ryan and his friend Shawn, if they liked the Fly Guy series. Both boys looked at each other. Ryan first said, "Yes," but then said he didn't when Shawn said he didn't. Ryan added, "There are so many pages. So we don't like them." He opened the book and said, "See, how many pages? That is like Dr. Seuss books. They are so long."

In the second column of the HT sheet, teachers are asked to think about five possible interpretations for each observation. These interpretations are often referred to as "Could It Be's" (CIB's). About her first observation, Amy wondered if it "Could Be" that

- Ryan was overwhelmed by books that had what he considered too many pages?
- Ryan lacked confidence as a reader so he wanted short books?
- Ryan didn't want to fail as a reader so he chose short books?
- Ryan had trouble before with long books, so he wasn't willing to read them because he wants to look like a strong reader?
- Ryan preferred books with which he thinks he will be successful (and those are short books)?
- Ryan wants to get along with Shawn so agrees with that he says?

Amy made four other observations of Ryan that day and then looked across all 25+ interpretations (at least five interpretations for each observation) to see if there was a pattern. She wrote down her patterns in the third column, Hypotheses. Her statements there reflected her "best guesses" about Ryan as a reader after just an hour with him.

- Ryan may not yet have confidence in himself as a reader and as a person.
- Ryan needs extra time to process questions that he is being asked.
- Ryan has more confidence when he is reading books he is familiar with.
- Ryan prefers short books with which he believes he can be successful.
- Ryan wants to be accepted and so doesn't take a position that differs from others.

With these as Hypotheses, Amy made decisions about how to spend time with Ryan the following week. On her HT sheet, she recorded her plans under Curricular Decisions. She decided to bring books she thought he would consider short and to talk with him about the books and find out what he was thinking as he was reading. These curricular decisions would help her test out her hypotheses. While implementing these Curricular Decisions, she would then make further observations, interpretations, and hypotheses. For the next several weeks, Amy continued to use the HT sheet as a way to better understand Ryan. (See Amy's HT Sheets for her second and fifth sessions at the end of this vignette.)

By the end of 10 weeks, Amy was pretty sure she understood some things about Ryan. For each of her Pretty Sures, she had several observations. She was pretty sure, for example, that Ryan understood that reading was about thinking. She was also pretty sure that he lacked confidence and "resisted reading unless he considers the text short, easy, and of high interest."

Amy was also pretty sure that Ryan did not consider reading pleasurable, that he often stopped when he came to words he did not know or something he did not understand, and that when he tried to problem-solve, he most often relied on graphophonic information.

With these understandings, Amy could imagine what she would do to help him if he were a student in her classroom and how she would spend time with him next semester in a small group setting. Her instructional focus in both settings would be to build his confidence by providing him with ample opportunities to be successful. She would provide him with books that he considered "easy" and "short" and help him more consistently predict using semantics and syntax, rather than privileging graphophonic information when problem-solving. Amy felt both of these teacher actions would help Ryan develop a greater sense of agency and self-confidence. In turn, he might be willing to try books which were not so short.

The following semester, Amy again spent an hour a week for 10 weeks with Ryan and three other students who had similar strengths and needs. Over that time, Ryan began using semantics and syntax more often to predict and to problem-solve, and was willing to read books which were longer than the ones he was used to reading. On the last oral reading passage, given at the end of third grade, she assessed Ryan as reading "on grade level" and using "a balance of cues."

Amy's HT sheet for her second session with Ryan

Teacher: Amy
Student: Ryan
Session: 2

Observations	Interpretations	Hypotheses	Curricular Decisions
1. I walked up to Ryan when he was sitting with Jennifer and Shawn. He said, "Can we do something in a group?" I said, "Yes, next week we will. I brought some good books that I think you are going to like. Do you want to take a look with me?" Ryan said, "Sure!" and immediately got up, carried my bag for me, and sat down about ten feet away from Jennifer and Shawn. I told Ryan I brought the *Fly Guy Sharks* to read. He saw the *Hip Hop Speaks to Children, A Celebration of Poetry* in my bag and said, "You brought it! I don't want to read *Fly Guy*, I want to read the love poem. *Fly Guy* is too many pages. I don't want to miss my time reading the poem." I said, "How about	1a. CIB that Ryan is overwhelmed with books with many pages? 1b. CIB he lacks confidence as a reader, so he wants shorter books? 1c. CIB Ryan prefers books with which he thinks he will be successful? Those might be short books? 1d. CIB Ryan feels much more confident with books he is familiar with, which is why he kept going back to *Hip Hop Speaks to Children, A Celebration of Poetry*? 1e. CIB Ryan feels more confident reading the book of poems because the poems are short and less intimidating? 1f. CIB Ryan is more	After looking through my data, observations, and interpretations, I have come up with a few hypotheses that may explain some of Ryan's behaviors as a reader. H #1: Ryan prefers books with a small number of words and a traditional layout. H #2: Ryan feels more confident with books he has read and is familiar with, such as *Hip Hop Speaks to Children, A Celebration of Poetry.* H #3: Ryan may not yet feel confident as a reader. H #4: Ryan is able to make connections between what he is reading and his life. H #5: Ryan focuses on meaning when	I am going to bring in short books with regular text layout on the page (Tests H #1) I will give Ryan a choice in what we read this week to see what happens with his confidence. (Tests H #2, #3 #5 and #6) I will try "you read, I read" with Ryan while reading together and see how that impacts confidence. (Tests out H #3) I will bring in another book that Ryan can relate to, to see if he is still confidently making connections between himself and the text. (Tests out H #4) I am going to bring in some books that are about love and aquariums because that seems to be

we read *Fly Guy*, then we can leave enough time at the end to read the poems to Dr. Stephens." Ryan said, "No, I don't want to miss my time reading the poems. Is *Fly Guy* long?" Ryan took the poetry book out and started opening the pages to find the love poem he liked.	confident reading in a group setting? 1g. CIB Ryan really enjoys the poetry book? 1h. CIB Ryan likes being with his friend? 1i. CIB Ryan lacks confidence and feels more comfortable with his friend around?	he reads something he is interested in. H #6: Ryan enjoys reading books he chooses. H #7 Ryan sounds words out phonetically when he doesn't know them. H #8: Ryan also uses schema from past experiences to figure out words that he couldn't phonetically sound out. H #9: Ryan responds in greater detail when he can make a connection to the text.	what interests him. (Tests out H #5) I am also going to bring some more poetry. (Tests out H #5) Note: I will observe him in all reading situations to test out H #7, #8 and #9.
2. Ryan and I were reading *Hip Hop Speaks to Children, A Celebration of Poetry.* I said, "Why is *Love Is* your favorite poem in this book?" Ryan responded, "Because I told you, I love reading about love. I love it. It is like having surgery. When the doctor goes inside you and you get fixed." I said, "What do you mean by that?" Ryan says, "It	2a. CIB Ryan is able to make connections between what he is reading and his life? 2b. CIB Ryan has low self-confidence when reading, so he tells long stories so he doesn't have to read? 2c. CIB Ryan is more confident with shorter texts with fewer words? 2d. CIB Ryan has		

reminds me of loving my brother, my baby brother, and my mom." Ryan goes on to read another poem called *It's Love*. I asked him why he thinks the author compares love to food. Ryan responds with "Shawn lives in my apartment complex. We are all friends there. I was really sad when my grandfather died. My mom was, too. We loved him. Lots of my friends live near me, like Shawn. And you don't even want to know what my Dad did." Ryan went on about this apartment complex for a few minutes. Then Ryan said, "And this is what love is. Loving all of those people. I like poetry because it is short like this." Ryan points to the poem he is reading.	greater self-confidence as a reader when he can make a connection from the text to himself, such as loving his family and his apartment complex being filled with people he loves? 2e. CIB Ryan focuses on meaning when he reads? 2f. CIB Love is very important to Ryan?		
3. Ryan asked me if he could read his *Love Is* poem to Dr. Stephens. We talked about rehearsing text, which makes us more confident as a	3a. CIB Ryan likes reading familiar, shorter texts to other people? 3b. CIB Ryan feels good about himself when he reads to		

reader when we come to read something out loud to an audience. Ryan read over his *Love Is* poem a few times before reading it to Dr. Stephens. He read the entire poem. When he was done reading it, he asked if he could go read it to Jennifer and Shawn, who were in the middle of an activity. I told Ryan he had to say excuse me and ask if he could share it with them. Ryan read the poem to them and asked if they enjoyed it. He walked back to where we were sitting with a smile on his face.	other people texts he is comfortable with? 3c. CIB Ryan really likes this poem and wants to share it with his friend and others? 3d. CIB Ryan is comfortable reading the Love poem out loud because he could do so easily? 3e. CIB Ryan is familiar and interested with this text so he is confident in reading it and willing to talk about it with it?		
4. Ryan and I started reading *Fly Guy Presents Sharks*. Ryan came to the word *aquarium.* Ryan accurately pronounced the word *aquarium*. Next to the word was "(ah-KWEAR-ee-um)." Ryan paused, looked at the word for a minute, then said, "a-k-a-wear-ee-u-m.	4a. CIB Ryan can use background knowledge, semantics (meaning) and syntax (grammar) to figure out a word (*aquarium)* that he might not have seen in print before? 4b. CIB Ryan reads whatever he sees without stopping to think about whether it makes		

a keep-um." He kept reading. Ryan then said, "Buzz is like me. He loves sharks too!."	sense? 4c. CIB Ryan is not yet familiar with the concept of a pronunciation guide? 4d. CIB Ryan does not yet know how to use a pronunciation guide? 4e. CIB Ryan can make connections between himself and the text? 4f. CIB that when Ryan makes connections to the text he feels better about himself as a reader?		
5. Ryan turned the page of the *Fly Guy* book and said, "Ok you read." The first word on the page was *scientists.* I said, "You try!" Ryan said, "s-i-e-tist." He whispers it, then says, "s-ist, oh scientist! Now you read." I read the paragraph on the page to him. Ryan looks at the labeled sharks on the page. He says "Gray reef shark. I know that one! Blue shark. I	5a. CIB There was not enough context for him to use meaning to predict *scientists* so he tried sounding it out? 5b. CIB Ryan used his schema and past knowledge to figure out the word *scientists* after he attempted it phonetically? 5d. CIB Ryan does use multiple strategies to figure out unknown		

saw a leopard shark in Charleston at the aquarium." Class ended so we didn't get to read anymore of the book.	words? 5e. CIB Ryan is intimidated by the text layout in this book because it was not straight across the page and he is unfamiliar with that? 5f. CIB Ryan was intimidated by the words he did not know on the page? 5g. CIB Ryan talked about the sharks on the page because he could make a connection to himself? He had been to the aquarium and seen a couple of the types of sharks.		

Amy's HT sheet for her fifth session with Ryan

Teacher: Amy
Student: Ryan
Session: 5
Notes:

- Came in at 4:10. The kids were just arriving.
- SC – self corrects
- ( ) – the correct word
- Dr. Stephens was supervising this practicum

Observations	Interpretations	Hypotheses	Curricular Decisions
1. I came in at 4:10. Ryan was also just walking in. He said, "Miss Amy! You are here early today." After I greeted him and gave him a hug, he went to get his popcorn and a drink. I chose a reading spot along the back wall, where we usually sit. Ryan started to walk towards Shawn and I said, "Say hello, but we are going to get started right on time tonight." Ryan waved to Shawn and sat down. I said, "I brought you some poems today. You told me you loved reading poetry. And I thought they are really funny. Let's see what you think." Ryan smiled.	1a. CIB Ryan read the poem without hesitation because the passage was short? 1b. CIB Ryan read the poem without hesitation because it was about love? 1c. CIB Ryan self-corrected numerous times because he notices when things don't make sense? 1d. CIB that Ryan does not yet consistently do this (substituting "carriage" for *courage).* 1e. CIB that Ryan sometimes uses a word, which is visually similar but doesn't make sense when he loses track of meaning?	After looking through my data, observations, and interpretations, I have come up with a few hypotheses that may explain some of Ryan's behaviors as a reader: H #1: Ryan finds reading pleasurable if what he is reading is interesting to him, such as poetry and love. H #2: Ryan finds reading pleasurable if what he is reading is short, such as a poem. H #3: Ryan often self-corrects when something does not sound right, indicating he is reading for meaning.	I will bring more poetry or short stories about love. (This will help me test out H#1 and #3) I will bring more poetry to read with Ryan. (This will help me test out H#2 and #3) I will have Ryan read a text or poem once with me, then we will read it for Dr. Stephens (This will help me test out H#4). All of these will help test out H#5.

He said, "What are they called?" I said, "They are about love, your favorite! This first one is called *I Love Me* (second grade level). I read it today and laughed. You read it to me and I will follow along. I brought my own copy so we each have one." Ryan said okay and started to read. "I took himself – *SC myself* – out on a date, and said I'm looking grand, and I went – I went and *SC when I* got a (my) carriage (courage) up, I asked, I asked to hold my hand."		H #4: Ryan takes pride in being able to read to others and doing so builds his confidence. H#5. Ryan can predict using semantics (meaning) and syntax (grammar) but he tends to rely heavily on graphophonic information ("see-clud-ded" for *secluded;* "bless" for *bliss;* "slipped" for *slapped;* "carriage" for *courage.*	
2. Ryan continued to read… "I took me to a restaurant and then a movie show. I (put) my arm around me, in the most see-clud-ded (secluded) row." Ryan looked around but kept reading. "It, it *SC* I whispered to (in) my ear, of happiness and bless (bliss), and I almost, and then I almost slipped, slipped *SC* slapped*)* me, when I tried to steal a kiss." Ryan smiled when	2a. CIB Ryan did not self-correct *secluded* because he understood what it meant? 2b. CIB Ryan did not self-correct because he could maintain meaning without knowing what *secluded* meant? 2c. CIB Ryan kept reading after high quality miscues because he is focusing on meaning?		

he read that.	2d. CIB that Ryan recognizes when something does not make sense? 2e. CIB Ryan finds this poem pleasurable because he smiled after he read one of the parts? 2f. CIB Ryan can predict using semantic (meaning) cues? 2g. CIB Ryan can use grammar (syntax) to predict? 2h. CIB Ryan often uses graphophonic cues first when problem-solving?		
3. Ryan read … "the (then) afterwards, afterwards I walked me home." Ryan looked at me and said, "Me home, what?" and since, and since I'm so poe-lite, *SC* polite! I thanked me for a perfect date and wished myself goodnight." After Ryan finished the next and last stanza of the poem, I asked him, "Who	3a. CIB Ryan feels greater confidence when he figures a word out on his own, such as *polite* ? He says it with excitement when he figures it out. 3b. CIB Ryan could talk about this poem because he was interested in it? 3c. CIB this poem was a little too hard because he repeated himself	After looking through my data, observations, and interpretations, I have come up with a few hypotheses that may explain some of Ryan's behaviors as a reader: H #1: Ryan finds reading pleasurable if what he is reading is interesting to him, such as poetry and love.	

was the boy in love with?" Ryan said, "Himself!" I said, "Did you think that was funny?" Ryan said, "Yes, it was!" I asked Ryan if he knew what *secluded* meant. He said, "Alone." I said, "Did the boy sit with lots of people at the movies?" Ryan said, "No, in his own row."	multiple times throughout reading it? 3d. CIB that Ryan is able to use meaning (semantics), grammar (syntax) and graphophonics to figure out words? 3e. CIB Ryan often uses graphophonics cues first when problem-solving? 3f. CIB that Ryan was able to figure out the meaning of *secluded* without knowing how to pronounce it?	H #2: Ryan finds reading pleasurable if what he is reading is short, such as a poem. H #3: Ryan often self-corrects when something does not sound right, indicating he is reading for meaning.	
4. The second poem we read was called *Xbox, Xbox* (second grade level) and Ryan said, "I know what an Xbox is!" when I told him the title. Ryan said, "Another love poem!" We read this poem the first time with me reading one paragraph, and then Ryan reading the next. The first time we read it, Ryan read, "Gamecub (gamecube), Gameboy, appley (Apple) iPod touch, I never thought	4a. CIB Ryan read this poem without hesitation because he was interested in the topic and that it was a poem? 4b. CIB Ryan read this poem without hesitation because it was short, which was less intimidating for him? 4c. CIB Ryan didn't know what a gamecube or Apple iPod touch was, so he didn't say the words correctly?		

about (that) I would ever pa, *SC* I would ever be in love this much." I asked him if he as ever heard of a gamecube. Ryan said, "Yes!" I said, "How about this word?" and pointed to *Apple*. I said, "What is on the front of an iPod?" Ryan shrugged his shoulders. I said, *Apple.* It is the brand of the iPod."	4d. CIB Ryan knew the word *apple*, but in the context it was used, he did not visually recognize it was the word *apple*? 4e. CIB that Ryan tried to sound out apple using phonics rules he knew and ended up with the "correct" pronunciation of "app-le."		
5. When we were taking turns reading, Dr. Stephens came around and said, "I want to listen to the whole poem later." Later, Dr. Stephens came back around and said, "Will you read me the whole thing now?" Ryan read the poem with complete excitement and put emphasis on the words as he read them. He read the poem in a rap voice. When he came to *gamecube* and *Apple* he said the words correctly.	5a. CIB Ryan read this poem enthusiastically because he was reading for a purpose? 5b. CIB Ryan read this poem with enthusiasm and at ease because he had read it once, so he felt confident? 5c. CIB Ryan enjoys reading for an audience? 5d. CIB Ryan enjoyed this poem because it made his listeners laugh? 5e. CIB Ryan feels confident reading high interest, short poems?		

Engaging Readers

Section One: Helping Kids Fall in Love With Books

11. Interactive Read-Alouds

Deborah MacPhee and Robin Cox

In this engagement, learners of all ages learn to listen, think, and engage in robust conversations about concepts, ideas, and perspectives from a wide variety of texts.

For teaching guidelines on Interactive Read-Alouds, see pages 87–95 in *Reading Revealed*.

Shannon is a kindergarten teacher who uses Interactive Read-Aloud with her kids to support language development, meaning making, and an appreciation of diverse perspectives. Recently, Shannon's kindergarteners explored the concept of honesty, beginning with a read-aloud of *I Want My Hat Back* (Klassen, 2011).

I Want My Hat Back is the story of a polite bear that has lost his hat and desperately wants it back, so he approaches animals in his community to ask, "Have you seen my hat?" When the animals respond that they have not seen a hat, Bear thanks them and moves on, until he comes upon Deer. Deer asks Bear, "What does your hat look like?" which triggers Bear's memory of a fast-talking rabbit who happened to be wearing a hat that looked just like his. When the story ends, Bear gets his hat back, but Rabbit is nowhere to be found. While there are clues throughout the story as to what might have happened to Bear's hat and to Rabbit, the ending is open to interpretation, making the book an excellent choice for promoting lively discussion.

With carefully planned questions and well-timed pauses, Shannon skillfully helped kids make personal connections, examine character's actions, infer character's intent, and negotiate the ethical dilemma of lying. To begin, she read the first page of the book, "My hat is gone. I want it back," then asked a question that helped the children connect with the character. "Have you ever lost anything that you cared a lot about?" she asked, "What did you do?" Shannon's questions were met with passionate responses about lost toys, clothes, pets, and even lost siblings.

As the story continued, Shannon commented about Bear's polite demeanor, "I'm not sure I would be as polite as Bear, if I couldn't find my favorite scarf." One child added, "Yeah, I was so mad when I lost my glove and I yelled at my brother because maybe he took it, and then I got in trouble." As several other kids began to share related stories, Shannon invited them to turn and talk about their own personal situations and how they reacted.

When Bear approaches the fast-talking rabbit, captured vividly in Shannon's fast-paced reading, he adamantly denies seeing the hat and demands no more questions about it. "I wonder what's going on with that rabbit," Shannon wondered aloud. The class erupted into a chorus of, "He's lying!" While some kids noticed that the rabbit was wearing a hat, others commented on the way the rabbit responded to Bear's question.

The children went on to explore topics such as stealing, lying, guilt, and revenge, as well as how characters can respond differently depending on the situation, with Shannon facilitating their discussion. In the end, this discussion stayed with kids well beyond the actual experience and was drawn upon to solve real-life dilemmas in the classroom community. For example, during writing workshop when Adam and Dwayne were bickering over a blue marker, Shannon approached and wondered aloud, "How would Bear talk to his friend about this problem?" Adam, who wanted the marker, looked to Dwayne, who was holding it and asked, "Can I use that when you're done?" Dwayne nodded and quickly got to work. Shannon moved on to meet with another writer.

12. Independent Reading

Tasha Tropp Laman and Janelle Henderson

In this engagement, children have the opportunity to develop into lifelong readers as they choose what to read each day, both with and without adult support.

For teaching guidelines on Independent Reading, see pages 96–98 in *Reading Revealed*.

Janelle Henderson, a second-grade teacher, and her students are gathered on the rug for the reading mini-lesson that begins each day's reading workshop. She tells the children, "Pay attention to the characters in *Bippity Bop Barbershop* (Tarpley, 2002) and notice if they change at all throughout the story." As Janelle reads, she invites her students to comment on the hairstyles in the book and then talk about how the main character, Miles, was fearful of having his hair cut, until his dad boosted his confidence. Janelle tells the children, "Today, when you are reading your books during Independent Reading, think about the characters. What is their personality like? Are they generous? Bossy? Shy? Those questions won't make sense for all of your books. Some of you are reading nonfiction books."

Shauna chimes in, "Yeah, like me!" She reaches into the pouch on the back of her chair that is teeming with books and says, "I got this book about Pit bulls, and I have two pit bulls at home." Janelle nods her head in agreement and adds, "In your case, you could think about what kind of personality pit bulls have." Across from her, John has a chapter book about Muhammad Ali. "I'm reading about Ali's fight with Sonny Liston, but I can think about his personality when I read."

Janelle responds, "Right, you can think about Ali's personality and his characteristics." She then ends the lesson, "Remember that as readers we can pay attention to something in particular in a story, such as the characters. If it makes sense for you, try that today and see what you notice. When we come back to the rug, we'll

talk about what some of you noticed about characters." Janelle dismisses children from the rug and they spread out around the room at their desks, on the class carpet, and in beanbag chairs in the classroom library. Janelle grabs her clipboard to record anecdotal records and settles in to talk to her first reader for the day.

13. Book Talks

Kamania Wynter-Hoyte

In this interactive engagement, children talk to one another—formally or informally—about the books they're reading to decide whether they might want to read those books. In these short presentations, which are similar to commercials, they tell just enough to interest their audience without divulging too much.

For teaching guidelines on Book Talks, see pages 99–102 in *Reading Revealed*.

By the time I finished fourth grade, I had internalized the labels placed on me due to low reading test scores, e.g., "below grade level reader," "early intervention student with possibility of retention." Each red mark indicating an incorrect test response diminished my self-esteem and made me feel incapable. Reading seemed like a daunting task; therefore, I adopted a practical approach, thinking of reading as something I had to do to complete tests and homework assignments. Then I met my fifth-grade teacher, Ms. Griffith.

I can still visualize her disorganized desk, overflowing with student work, lesson plans, and photocopies. Yet, on the corner of her desk, there was always a stack of books she read for leisure. One day she introduced the class to a John Grisham book, describing the issues of race and inequity within the book. She gave us a short synopsis, told us about the characters, and connected the themes to current events. That very weekend, I went to the local library and checked out that book. Reading John Grisham's novel sparked my love for reading and my exploration into other books. As I reflected on these experiences, I realized that Ms. Griffith used Book Talks to ignite all readers, especially young girls like me who were positioned as at-risk readers at an early age.

It was moments like these that inspired me to become a teacher. After working with kindergarten and first graders for several years, I was assigned to fourth grade. Unlike my younger students, the fourth graders were not very enthusiastic about

reading. I attributed their lack of motivation to the culture of high stakes testing. My students exhibited anxiety from national exams, state assessments, and district benchmarks. I knew it was critical to find a way to authentically engage my students in reading. I decided to incorporate Book Talks into my teaching.

"Have you ever watched a movie or a television show and really connected with the main character?" I asked. I gave the kids a few minutes to share, and then said, "Now, I would like you to think about books. Have you ever read a book with a main character you really connected with?" Again kids shared, then, transitioning into a book talk, I said, "I recently finished reading this book, *Brown Girl Dreaming* (2016) by Jacqueline Woodson, and I literally saw myself as I read. Sometimes I would laugh and other times I would cry because it touched me so much. When I read this book, I thought about my own childhood experiences—like feeling super smart with my friends and family, but not so smart in school. This book made me think about being raised in church and listening to Bible stories all the time. Her stories reminded me of our lessons about the civil rights movement. She portrayed her grandmother's activism during the bus boycott. Her description of moving from the north to the south reminded me of the book, *Gold Cadillac* (Taylor, 1987). The main characters in that book took a road trip from Ohio to Mississippi and had to adjust to the segregated South."

Incorporating Book Talks like this in my class engaged the students in reading that went beyond testing. They were able to enjoy reading and bring their enthusiasm into the classroom during presentations. The students motivated each other to read and naturally introduced different types of books to one another based on their interests. For example, Josh, an avid reader, introduced *Diary of a Wimpy Kid* (Kinney, 2012) to Michael, a less engaged reader. At first Michael was searching for the book level on the book. However, Josh reminded Michael that it did not matter because "you can read any book you want for Book Talks." Michael's face lit up and he asked to borrow Josh's book.

14. Kids' Choice Books

Sally Somerall

In this engagement, readers sift and sort through piles of books, and end up with a custom collection that is helpful to them when reading independently.

For teaching guidelines on Kids' Choice Books, see pages 103–106 in *Reading Revealed*.

As a literacy coach, I frequently go to classrooms during Independent Reading. When we debrief afterwards, teachers often share their frustrations about children reading a few pages from each book in a stack, or "pretend reading"—holding a book and looking around the room—or "not sticking with one book." I often ask if children like the books they select. Do they want to read the books? Are the books too difficult for them to read on their own? I explain that outside of school, we choose tasks we like and stay engaged when we feel successful. To create those conditions for children, we need to be sure they choose texts they want to read and can read. I usually give a mini-lesson to help children learn how to do that—and that's just what I did in my colleague Laurie's third-grade classroom.

I started by asking Laurie's students to bring their bag of self-selected books to the carpet. I explained that their teacher and I had been paying close attention to how they as readers looked and sounded when they were reading these books, and we wondered if everyone was enjoying their books. I told them I wondered if they understood the kinds of books that were best for them when they were reading all by themselves. I explained that I wanted them to separate their books into three piles: (a) interesting but not easy, (b) easy but not interesting, and (c) both interesting and easy. As children sifted and sorted their books into the three piles, I saw them trying out a few pages in each book and then shaking their heads. Some children said, "I love this book,

but it just feels too hard." Other students made piles of books that were both interesting and easy, and smiled and said, "I love these, and they feel good, too."

I pulled the group back together, and shared some of the language I noticed readers using to decide which books went in each pile. Then, I asked readers to pull the books that were both interesting and easy closer to them, and gently nudge away from themselves the books that were either easy but not interesting or interesting but not easy. There were a few moans from the readers as they pushed books away. I reassured children they could add these to the teacher's read-aloud basket, or visit with these books with friends in the morning before school. We would find times in the day to share these books together. Children were satisfied with this plan for the books they pushed away. I then explained that the last pile, the interesting and easy pile, was the best fit for reading independently. The teacher and I then sent readers to their Independent Reading spots to enjoy those books.

After Laurie and I finished conferring with readers, we gathered the kids together. I asked, "What did you notice about yourself while reading the books you decided were interesting and easy?" Caleb spoke up, "I noticed that I was really into my book because I understood what I was reading." Jamie said, "I loved these books you found for me because I could read them and they were interesting." I reminded readers that, when reading by themselves, to select interesting and easy books.

15. Look, Think, Pass

Pat Heine

This playful engagement introduces kids to a collection of books or other reading materials in a way that gives them a quick feel for those materials, and generates interest in them.

For teaching guidelines on Look, Think, Pass, see pages 107–110 in *Reading Revealed*.

Maria, a fourth-grade teacher, prided herself in creating an inviting reading environment for her students. In past years, the classroom library was a favorite place for her students to hang out and explore the wide variety of books, magazines, and other reading materials she had collected. However, this year, the library just did not seem to entice her kids.

Maria's repeated reminders to explore the library, browse the books, or curl up on the reading carpet failed to ignite kids' interests. When several of her students complained that they had nothing to read for Independent Reading, Maria realized that her students needed greater guidance in discovering what the classroom library had to offer. So, she gathered together a sampling of materials from her library—fiction and information books and magazines, enough so that she and each child would have an item. Maria was ready to introduce Look, Think, Pass.

Maria believed that Look, Think Pass would not only generate a general interest in the classroom library, but that it would also help each student find books of personal interest. She felt that if they had the opportunity to examine some of the books and magazines, and hear and see the other students' reactions to them, they themselves might be more aware of what was included and become more interested in the books and other materials.

The following morning, Maria and her students formed a circle on the floor. She explained the Look, Think, Pass procedure. "I'm going to give each of you something

from our library, and you will have 30 seconds to look at it. When I say “pass,” you will pass the book to your neighbor on your left. When the students heard “30 seconds,” their eyes widened in disbelief. “30 seconds?!” Maria then did a quick demonstration of how to look at a book quickly and then pass it. When the students saw how easy it was, they were eager to try it themselves.

Maria handed out the materials and then said, “Ready? Remember, you have 30 seconds.” She glanced around the room; the kids sat frozen as they waited for the cue. She announced, “Begin!” The students remembered what Maria demonstrated and took their books and quickly looked at them. Thirty seconds later, Maria announced, “Pass!” and everyone passed their reading material to their left.

Maria noticed the students looking carefully at the materials. As she expected, some of the students were very enthusiastic about the books; all of them though were engaged. Having each book or magazine for just a short time helped keep them interested. Some seemed reluctant to let go of the book they were currently looking at. For example, Maria noticed that Adrianna, a very reluctant reader, was holding a book in her left hand, looking at it. When Maria said, “Pass,” Adrianna passed the new book with her right hand and kept looking at the one in her left hand. Maria had never seen Adrianna this engaged with a book before.

After the class was finished with Look, Think, Pass, Maria encouraged the students to talk about some of the books they had examined. Robbie commented that he thought the joke book was really funny and asked if he could share one of the jokes. Jose said that he was grossed out by the insides of the frog in one of the books, but wanted to see it again. Maria was surprised and pleased when Adrianna remarked, “We should do Look, Think, Pass again another day.” Maria complimented her students on their interest and insights, and then assured her students that they would be doing Look, Think, Pass again next week, when they began their study of the solar system.

16. Browse Bags

Michele Myers

In this engagement, children put together a collection of reading materials that they would like to read during Independent Reading.

For teaching guidelines on Browse Bags, see pages 111–116 in *Reading Revealed*.

My daughters and I walked into our local bookstore and grabbed a cup of chocolate mocha with whipped cream to share. As we casually strolled through the store, we each selected books that captured our attention and added them to our crate. At the table, we emptied our crate; Summer, my oldest, selected books by her favorite author and a few poetry anthologies. Zoya, meanwhile, selected books from a series that she is currently reading and a few books on favorite topics. I selected a self-help, motivational book because I needed it. We each nestled into comfortable seats and began devouring the books we selected. This book browsing is one of our traditions.

As a teacher educator, I often allow my personal life to inform my professional life. As I reflected on why and how these outings to the local book store had become treasured times for my daughters and me, I realized that these moments were special because:

- We are in a warm, inviting place we love.
- There are many great selections to choose from.
- The atmosphere is nonthreatening.
- We can choose books based on our personal interests.
- We have opportunities to explore and discover new things.
- We get to share and discuss what matters to us.

I could hardly wait to replicate those conditions in classrooms. My first attempt was with Mrs. Dyar's second-grade students. Mrs. Dyar and I work together through a partnership that my university has established with her school district. We began by

determining what topics and genres her children were interested in reading, asking them to respond to the following questions in their reading journals:

- What kinds of things do you like to read?
- What's the best book you've ever read, or that someone read *to* you?
- What books do you have at home?
- Are there any books you wish you had?
- Do you ever read magazines?
- Are there some books you do not like reading?

We compiled their responses and looked for patterns across the class. Next, we inventoried Mrs. Dyar's classroom library. To fill in any gaps between children's interests and the current classroom library, we got books from the school's media center and the public library. We arranged Mrs. Dyar's classroom library to make it more inviting and appealing, very much like the bookstore that my girls and I visit. We purchased sturdy bags for the children to store and transport their books to and from school. The children initially ended up with five or six books for their Browse Bags. We suggested that the children choose two or three. Each night, they took home one book, leaving the others in their desks to ensure that they would always have reading materials at home and school. They had opportunities to switch out books in their Browse Bags whenever they wanted. The children loved reading and rereading familiar books and often added books to their bags that we read aloud to them.

During Independent Reading, children found comfy spots around to room to read alone or with a friend.

Children reading books selected from Browse Bags during Independent Reading.

Students enjoying books from their Browse Bags, with their reading buddies.

It was gratifying to see the kids as thoroughly engaged with books as my children and I were. It was particularly exciting because the more kids read, the more they grow as readers and with Browse Bags, Ms. Dyar's kids were reading a lot!

17. Book Clubs

Eliza Braden

In this engagement, children create clubs around fiction books that interest them, and collaborate with others to reflect on, analyze, and critique literature.

For teaching guidelines on Book Clubs, see pages 117–121 in *Reading Revealed*.

I spent several years engaging my young third-grade readers with books through book talks, interactive read-alouds, and teacher-led small group discussions. But one instructional practice left me fearful: Book Clubs. Book Clubs with third graders seemed so scary to try. I thought to myself, "Could children engage in conversations alone, without me?" Still, I knew I wanted to give my students another venue to share their thinking around books and the opportunity to develop autonomy in discussions.

I decided to step out on a limb and tell my students about the possibilities of participating in Book Clubs: "Hey friends, have you ever heard of Oprah? Well, on Oprah's show, she shares one book with her audience to get them excited about it. This is often a book she wants them to read or one that she connected to as a reader. It might make her cry, smile, or think about times with family and friends. So the audience and viewers take Oprah's suggestions and get together with their friends to read and talk about the book. They form Book Clubs. This is what I want you to do. I want you to have the opportunity to form Book Clubs with your friends around books that you want to read. We are going to have our own book clubs." The kids instantaneously asked, "Who will be in the club? What will you do?" The kids assumed that I would take the teacher role and they would take the student role. However, I assured them that this club was specifically designed for them to talk about books.

I began our first day by showing a video of kids talking about books so my students could see and hear what it looked like and sounded like to engage in book clubs. I passed out two sticky notes to each child and told them, "As we view the video

today, I want to you notice what it sounds like for kids to talk about books with each other. That is what you will write on your first sticky note. On your second sticky note, I would like for you to write what you notice about the kids' interactions."

Jeremiah: What do you mean, what it sounds like?

Me: I want you to notice what they talk about. What type of questions do they ask? What kinds of connections do they make? How do they talk about the author's craft?

Jeremiah: Oh, okay I think I have it.

Me: Alright, let's just give it a try. I will stop midway through the video and we will discuss it. How about that, Jeremiah?

Jeremiah and the students nodded their heads.

Five minutes into the video, I stopped it and asked, "What do you notice?" Several kids raised hands around the classroom:

Sarah: I noticed that they had sticky notes in their books.

Me: Great, let's put this on a chart that says "What Book Clubs Look and Sound Like."

Bailey: I noticed that students made connections to their lives on their sticky notes.

Me: Let's add this as well. Bailey, tell me more about what connections the student made in the video.

Bailey: The student was focused on how the book related to a character in *An Angel for Solomon Singer* (Rylant, 1992).

Shanelle: Ms. Allen, I like how they disagreed with the characters.

Me: Yes, they also shared their own opinions about their text.

After the kids talked about what was on the video, we made a chart of Things We Might Say in Book Clubs. I explained that the next day they would be starting their own book clubs. I did a short book talk on the books they could choose from and posted a sign-up sheet. The following day, I distributed the books and explained that their first job was to decide how many pages they were

going to read before talking to each other. I circulated as the groups worked out their plans and began reading. We debriefed afterwards about how their conversations went. We talked about what was on our chart and added to it.

From that point on, book clubs were off and running. I met one more time with each group to make sure things were running smoothly. After that, I was able to step back and watch. I'd been so worried about book clubs but things turned out more than fine. The kids were enthusiastic about being able to talk about books together. I loved watching their animated conversations.

Engaging Readers

Section Two: Helping Kids Talk About Books and Reading

18. Thinking, Wondering, Feeling

Beth Sawyer

Thinking, wondering, and feeling happen naturally every day. This engagement helps students realize that reading is one of the settings in which that occurs.

For teaching guidelines on Thinking, Wondering, Feeling, see pages 122–127 in *Reading Revealed*.

Many of the kids I worked with as a reading interventionist did not understand that reading is about making sense of text. Instead, they thought reading was about saying the words right. I decided to create a real-life situation that would cause them to think, wonder, and feel, and then help them understand that readers do these very same things.

When my kids entered the classroom the next day, I had made changes to the physical space. I removed one of the tables and some chairs. I also did not talk to the students when they came in. This led to comments that reflected their thinking, wondering, and feeling about the state of the room and about me. “Where is our furniture?” “Is Mrs. Sawyer upset? She’s not talking to us.” “I am feeling nervous…” “I feel the same way. I thought I was in the wrong classroom at first.”

After a minute or two, I said to the kids, “What you were doing just then is what people do all the time—you were *reading the world*, trying to understand it. Thinking, wondering, and feeling are what we do to try to understand all that is going on around us. Let’s see what happens when we try this this same thing outside of school. For example, today I noticed that the hummingbirds were back at the feeder and I thought they had left for the winter. So I Googled that and found that one kind of hummingbird stays around all winter. I was glad to know that because I like watching them.

"Today, when you go home, I want you to notice *your* thinking, wondering, and feeling. What makes you think, wonder, and feel? Bring your examples to class tomorrow and let's see what we find out."

The next day, my students enjoyed sharing and talking about their observations. Afterwards, we again talked about how we are always thinking about what is going on around us, trying to make sense of it, and that sometimes what we notice makes us feel a certain way. I put a chart paper with headings Think, Wonder, and Feel and together we decided where to put each comment.

Then it was time to make connections to reading. I reintroduced *Butterflies in My Stomach* (McGovern, 2013), a book we had previously used as a read-aloud—a book that students could easily connect with and relate to. Before our reading, I reminded the students, "Just as we think, wonder, and feel about the world around us, we need to do the exact same thing when we read. I will show you what I mean during our reading today."

I pointed to the chart with the headings Think, Wonder, and Feel. I then asked students, "If you find yourselves thinking, wondering, or feeling today as I read, jot it down on a piece of paper and we will talk about it in a bit. I have already written mine down and will share that with you after I read a few pages. Then, I will read the rest of the book and I want you to write down what you think, wonder, and feel." After I read the first few pages which described how nervous the main character was, I shared with my students my thinking, wondering, feeling, each time asking the students to help decide which heading the thought should go under and why.

"Now I am going to finish reading the book and as I do, I would like for you to write down on your sticky notes what you are thinking, wondering, and feeling."

When I finished reading the book, we discussed as a whole group what the students had written down and whether what they wrote was thinking, wondering or feeling. I put the sticky notes in the appropriate columns on our chart.

Next, I asked students to use their journals to capture their thinking, wondering, and feeling during Independent Reading in their classroom or when they read at home.

These pages served as a record of their reactions to their reading as they began the process of noticing their thinking, wondering, and feeling. It also allowed them to see how their reactions changed over of time.

The students began to understand that words on a page held meaning for them. They also began to understand that the meaning they made may be a bit different from their classmates'. Through conversations, they were able to hear how different other readers' points of view can be, and by asking questions of those readers, they came to understand why those differences might exist.

Over time, Thinking, Wondering, Feeling helped my students connect more with text and with each other as a community of readers. The students were better able to verbalize their thinking, wondering, and feelings about what they read. Our conversations grew from recalling details, summarizing, and discussing text features, to discussions about how a story made us feel and why, or whether we thought a character was right or wrong in their course of action and why.

This transformation certainly did not happen in the first week or two. Kids needed time to develop their ability to recognize when they were thinking, wondering, or feeling about the text. They also needed time to develop the confidence and ability to express their thoughts, formulate their questions, and put their feelings into words. This is where as teachers we come in. We support our readers in their attempts, and ensure that each attempt is a success. Soon students consistently make an effort to think, wonder and feel about what they are reading.

19. Say Something

Jenny Goforth and Ashley Matheny

Say Something, developed by Dorothy Watson, Jerome C. Harste, and Carolyn Burke, helps students move beyond concerns for right answers about texts, to sharing what is on their minds by reacting, responding, and thinking deeply and personally about passages.

For teaching guidelines on Say Something, see pages 128–130 in *Reading Revealed*.

Third-grade teacher Sally Mitchell circulated around during book club time in her classroom. This was one of her favorite times of the day because students had the opportunity to read a shared text together and talk to each other about what they were reading. Students in one group were discussing *Because of Winn-Dixie* (DiCamillo, 2001).

> Jack: I don't get why [Opal] seems to want to get her mom back if her mom left her.
>
> Sarah: Maybe it is just because it's her mom and you love your mom no matter what. She seems to be lonely and maybe knowing more about her mama would make her feel better.
>
> Ashlynn: My dad left when I was little and I never knew him. I think about him a lot.
>
> Sarah: I wonder what Opal will do now that she knows something about her mom. It sounds like she would be really happy if her mom comes back.
>
> Ashlynn: I am thinking she will come back. That's how a lot of books end.

Sally commented, "I am impressed with how deeply you are thinking about this. I can tell that you are working to understand Opal's feelings. Ashlynn, you seem to be able to relate to what Opal is going through. Your thoughtful comments about this have helped us all understand a little better. Isn't *Because of Winn-Dixie* a great book? It sounds like you are ready to read on." Sally smiled as she left them and moved to

another group. She was very pleased with the students' rich self-initiated conversation about their book.

It was only a few months before that Sally had felt frustrated because too many of the children in her room were not focusing on meaning when reading. They seemed overly concerned with accuracy as they read, often asking, "Am I right?" No matter how Sally reworded her prompts, rephrased questions, and shared her own thoughts, the students continued to ask, "Am I right?" rather than talk about the book. They had not yet discovered that pausing to think and react and hearing other readers do the same would generate new and deeper understanding of a text.

What happened next changed that pattern: Sally attended an after-school professional development session at which one of her colleagues shared Say Something, an engagement during which kids are invited to pause periodically and talk with one another about a segment of text. Sally was so impressed with what she heard that she tried Say Something the very next day with her kids.

To introduce the strategy, Sally chose the picture book, *Pete and Pickles* (Breathed, 2008) because she knew there would be many parts in the book to which the students would react. Pete, a pig, is boring and predictable until Pickles, a circus elephant, comes into his life and shows him how to live life to its fullest. Pickles leads him on several wild adventures and they end up changed because of their shared experiences.

To prepare, Sally placed small sticky notes at some pivotal moments in the story. After she introduced the book, she told the students how they would be responding to the text using Say Something, and shared with them her goal of helping them read for deeper meaning instead of focusing on getting the words right.

Sally then read the book to the whole group, stopping at the places she had marked and asking them to Say Something about the book to their partners. For example, early in the book, during a storm, Pete discovers an elephant trying to hide in his living room. A clown comes to the door looking for an escaped elephant, Pickles, and Pete tells the clown where to find him. After the clown and elephant leave, Pete looks

down the hill to the circus tent. One student remarked, “I feel bad for Pete. He looks lonely. I wonder if he wishes he hadn’t told the clown how to catch Pickles?” When Pete went to check on Pickles and found him chained up in the corner of a circus tent, another student was eager to lend advice to the characters, saying, “Pete has got to help her! He could reach for the key. I think he loves her really.” Once Pete rescues Pickles from the circus, the students got caught up in the excitement of their daily adventures and had even more things to say to each other.

Sally’s book selection and instructional planning worked wonderfully. For the next several days, she continued to ask the students to talk to each other during various points during the read-aloud.

The next week, Sally asked them to work with a partner, pick a book they wanted to read together, and to stop and say something to each other as they were reading. She suggested they stop after every two pages, or sooner if they wanted. Sally observed the pairs, listening in so she could assess whether students were having authentic conversations. For the next two weeks, Sally continued to provide her students with the opportunity to talk to each other about what they were reading. Once her students seemed comfortable using Say Something in whole class and pairs, Sally scaffolded the students into having the same kinds of rich conversations in small groups.

20. Chart a Conversation

Jerome C. Harste

This engagement, developed by Pat Smith, is designed to help children experience for themselves how having a conversation with peers can enhance their reading experience.

For teaching guidelines on Chart a Conversation, see pages 131–136 in *Reading Revealed*.

Pat Smith's fifth graders saw reading as important, but did not yet know how to have authentic conversations about books. When she asked them to "turn to your neighbor and say something about the chapter I read," the children made perfunctory comments but little that constituted or led to an in-depth conversation. Pat even tried asking traditional questions about "main characters," "story setting," and "the problem." But the more she questioned, the further away kids got from a thoughtful conversation about the book.

Pat realized that students had rich conversations outside of school on multiple topics, so she decided to scaffold them into having those same kinds of conversations in school. She started by reading a classic picture book, *Where the Wild Things Are* (Sendak, 1963). She suspected that many students had been read this book when they were younger. Although the book looks easy to read because it has very few words, it deals with some complex issues such as being sent to bed without dinner, imagination, and pretend monsters.

After reading the book, Pat asked the students in groups of three to record on a three-column chart what they liked about the book, what they disliked, and anything they had questions about or that puzzled them. She assigned one student in each group to be the scribe. When Tommy asked, "How will we know if we're done?" Pat responded, "Once you have at least one thing in each column."

During the next 15 minutes, Pat circulated to see how kids were doing. One group needed reminding that it was time to talk about the story, not what happened on the playground. Another needed assuring that if one person liked the pictures and another disliked them, it was okay to record both ideas. That group ended up putting "The monsters were cute" in the Liked column, and "The monsters would scare my brother" in the Disliked column. With eight minutes remaining, Pat reminded all the groups that they needed at least one thing in each column.

When groups were finished, Pat told them," A new person in each group should become the scribe. Then I want each group to share one thing they liked about the book. If someone from another group says something your group has not thought of, your new scribe will add it to your group's Liked column. New scribes: use a different color pen so we can tell what was added." Pat also had the students do this for things they disliked and for things that confused them. The students reported they had a hard time talking about things they disliked; they were not used to criticizing what they had read in school. They ended up making comments about how the pictures "were all faded"; the "time ('in and out of a year and through a day') was confusing"; and that "Max should have been a girl. Why do they always pick on us boys?" Others didn't like that "food was used as a punishment."

Then, Pat and the students talked about questions they had about the book or things that puzzled them. Pat next asked the students to take five minutes to look through all the new things recorded on their sheets and to pick one to talk about and for each group to share what they had talked about.

Afterwards, Pat asked students to reflect on the experience. "What did you learn about discussing the books with your friends and hearing what they had to say?" One student responded, "That we could talk about so many things after reading a 'little kid's book.'" Others agreed, noting that some of the topics were quite serious.

"I thought I understood the story perfectly," Jimmy said, "but lots of people had other ideas. It made me rethink the story. There was a lot more to think about than I thought at first."

Pat thanked kids for their contributions. “It can be a little uncomfortable sharing your thoughts out loud if you’re new at this. Most of us are not used to explaining what we disliked about a book, especially when we’re in school. And if we’re confused about something we’re reading, sometimes we don’t want to admit that.”

She continued. “But I think you’ve just discovered that talking about stories really pays off. You not only get new ideas but you understand the story a lot better. This will get easier over time. Keep in mind that the things that puzzle us are invitations to do more thinking. I don’t think you are ever really done reading a book until you have had a conversation with someone about what you read.”

Pat reviewed the steps in Chart a Conversation, and informed kids they would follow the process one more time. "After that, we won’t use the chart. We’ll simply do what grown-ups do: Talk about the things we find interesting in the book in any order that we want.”

21. Disconnections

Tasha Tropp Laman and Janelle Henderson

Disconnections occur when readers experience surprise or confusion about some aspect of a text (e.g., a character, event, place, storyline, point of view). Exploring disconnections engages readers in reflecting on their own experiences, privileges, biases, and cultural understandings. This can lead readers to develop new understandings about their own perceptions and perspectives, along with a deeper appreciation for others'.

For teaching guidelines on Disconnections, see pages 137–140 in *Reading Revealed*.

Janelle Henderson's second graders are in the midst of an inquiry into their local neighborhood. Janelle and her students are reading Matt de la Peña's *Last Stop on Market Street* (2016), a story about a young boy, CJ, and his grandmother. As they traverse the city by bus, CJ asks questions along their journey. "How come we don't got a car?" he wonders. He points out other things he doesn't have such as a smartphone, and complains about going to the dirty part of the city. CJ's grandmother responds to his questions with questions that point to all that is beautiful in the ordinary. When CJ asks why they have to stand in the rain for the bus, Nana replies, "Trees get thirsty, too … don't you see that big one drinking out of a straw?"

As Janelle reads, children comment about their own experiences on the city bus. One child responds: "I saw graffiti, too!" After Janelle reads, she asks, "What did CJ and Nana see as they were on the bus? How is this similar to or different from what you see in your neighborhood?" Children turn and talk to their neighbors on the rug and Janelle listens in. Joe and Elijah are partners. Joe says, "I seen homeless people when I was on the bus. This guy he was laying on the ground wrapped in plastic." Elijah adds, "I used to wait in the rain for the bus when we didn't have a car." Kiara shares with Sarah, "I saw old people on the bus, and kids, too." Sarah adds, "I saw birds in the trees like CJ did." As children begin thinking beyond connections, Jerome says, "I've never been on the

bus.” Sheila adds, “My mom says it takes too long to get anywhere on the bus. We take Uber.”

Janelle brings the children together to share what they talked about and then tells them: “Some of you had connections to this text because you’ve been on the city bus before and you saw things just like CJ and Grandma. And, I heard some of you say that you’ve never been on the bus before. When you read a book and you don’t have a connection to an experience that the character has, we call that a disconnection. What are some other disconnections you had?" Dominick offers, “I haven’t been to a soup kitchen.” Others chime in, “Me neither.” Karla says, “I got a disconnection, Ms. Henderson. I never met my grandmother. She died before I was born.” The children then begin talking about grandmothers and other family members they never met.

Janelle adds, “In almost everything we read—stories, nonfiction books, magazines—we will have some connections and some disconnections. Today, when you go back to your groups, you will see some guiding questions. You are going to write or draw your connections to the book, telling or showing how your experiences on the bus were similar to CJ’s and Nana’s experiences. And you’re going to write or draw your disconnections, telling or showing how your experiences have been different from CJ’s and Nana’s.”

22. Rereading for Layered Meaning

Tasha Tropp Laman and Anne Gardner Alexander

Too often in our classrooms we may read aloud a book, discuss it with our students, and close the cover, never to revisit it again. Rereading for Layered Meaning provides a powerful demonstration of how each time we read a book, we experience it differently.

For teaching guidelines on Rereading for Layered Meaning, see pages 141–145 in *Reading Revealed*.

Every morning at 9:30, Ann's multi-age room is filled with stories. "What are we reading today?" her first, second, and third graders ask as they enter the room and hang up their coats. They know that each day Ann begins with a read-aloud. One day Ann read *Freedom Summer* (2005) by Deborah Wiles, a book about two friends—Joe, who is white, and his best friend, John Henry, who is black. Set in the summer of 1964, the book details what life was like in the segregated South for John Henry and his family. For instance, Joe and John Henry loved to swim together; but they had to swim in a nearby pond because John Henry could not swim in the town pool, as it was for white people only. The boys loved eating ice pops, but Joe had to buy them. Because John Henry was black, he was not allowed in the store. When Joe's mother announces that civil rights legislation had passed, granting the same rights and freedoms to all citizens, the boys are thrilled that they will be able to swim together at the pool. The next morning, when they race to the pool in anticipation of its opening, they discover city workers, including John Henry's brother, filling it with hot tar. As the book continues, Joe and John Henry face the challenges of living in a segregated society. The book ends with the boys walking arm-in-arm into Mr. Mason's store to buy ice pops. As Ann closed *Freedom Summer*, one student, Jason, said, "That was such a good book," and Juanita, a bilingual student whose family was from Mexico, asked, "What happened to the Mexican kids [before civil rights]?"(Laman, 2006, p. 203). Juanita's question ignited other questions

from her classmates. Children wanted to know what happened to interracial families like their own, what happened in other parts of the country, and if events like these still happen today. After seeing the children's energy and interest in the text, Ann invited them to return to their tables and to draw their responses to the book. She also recorded their questions on large chart paper.

The students' responses and questions to this single read-aloud launched a yearlong inquiry into racial segregation. Rereading *Freedom Summer* across the year proved to be a touchstone as children made connections across other texts they read and to social studies content. For example, children recognized similarities in the ways that passengers on the *Titanic* were segregated by class. They inquired into the history of segregation and the role of the Ku Klux Klan in their state. Ann's students also conducted inquiries into how segregation affected Latino communities. They learned that interracial marriage was illegal during the days of Jim Crow, causing many of the students to wonder what would have happened to their own interracial families. During this year, Ann and her students discovered the power of repeated readings of the same text. The readings provided a touchstone for thinking, rethinking, and inquiring into questions that matter to children and to the world.

23. Connections

Jennifer Story

At the heart of Connections is a short list of prompts to stimulate conversations about books. The engagement gives students tools to engage in discussions similar to those they might have outside of school about movies, video games, and so forth.

For teaching guidelines on Connections, see pages 146–151 in *Reading Revealed*.

"They shouldn't have killed the animals!" Andrew declared forcefully. "I agree," said Losefa. "How many agree?" "It doesn't matter how many agree," Kai said diplomatically. "It's a true story. They did it." "Then they didn't love them like it says they did," Andrew concluded.

My fourth-grade group of five boys, self-named *kolohe* (Hawaiian for rascal), were settling to discuss *Faithful Elephants* (Tsuchiya, 1997), the story of the animals' fates at Tokoyo's Uemo Zoo during World War II: "John was smart, but," Benson said. "He wouldn't eat the poison potatoes." "And why did they kill John first before the other two elephants?" Andrew was now indignant. "They liked Wanly and what's-her-name better?" Seeing they were off and running, I moved to the next group to listen in.

This animated discussion took place after I introduced Connections and read a picture book, *Faithful Elephants,* to the whole class.

Connections are a set of discussion prompts. As they read, I ask students to notice four things:

- Something "striking" that makes you think, "Wow!" or "Aha!"
- Something that confuses you.
- A question you can't answer.
- A connection to your own life or mind.

I developed Connections during my search for a way to help my students have fruitful discussions about books and to understand that the pleasure of social

interactions and differing interpretations was more important than correct answers. I felt they did not see reading as pleasurable, but as a chore they had to do in school. They were focused on finding out the right answer and so had trouble having an authentic discussion about what they read.

What I wanted was something that would have kids emulate the kinds of rich discussions my friends and I have upon leaving a movie. We talk about things that matter to us: character, motive, our likes and dislikes, confusing bits, and so on. Our discussions range freely from amusing, shallow thoughts to deep explorations of meaning. When I created Connections, I found that the student exchanges mirrored my experiences.

24. Subtexting

Jean Anne Clyde

Subtexting helps students step inside stories by imagining what characters are thinking and feeling. This breathes life into reading, prompting students to connect personally and emotionally with texts, appreciate multiple perspectives, and make thoughtful inferences that profoundly impact their comprehension.

For teaching guidelines on Connections, see pages 152–157 in *Reading Revealed.*

Emily Elder, a fifth-grade teacher, always had a lively chapter book read-aloud going, which kids adored. But she was concerned about their independent reading. Many of her kids saw reading as getting the words right. When they came to unknown words, they would often stop and break words apart to sound them out. They had to be reminded to "think about what makes sense." I suggested I introduce them to Subtexting. (Clyde, 2003; Clyde, Barber, Hogue, & Wasz, 2006).

"Kids, Ms. Elder and I have been talking about reading. We've noticed that when you are reading you sometimes get so busy trying to get all the words right that you forget to make sense. Then the story feels confusing. You don't understand what is going on and why the characters do the things they do. Many of you decide reading is too hard and therefore you don't want to do it.

"Today, we're going to try something that might help you understand the characters in the story. I'm going to show you how to step right inside of any story and walk around, like real characters. We're going to look for clues to infer what the characters might be thinking inside their heads.

I drew two quick sketches on the board, and the kids knew right away that one was a "talking" or "speech bubble," and the one that "looks like a cloud" was a "thinking bubble."

Next, I shared the story of meeting our neighbor's new dog, Loretta. "I told Mary, 'Loretta is so cute!'" I recorded what I said on the whiteboard in a speech bubble. "In my head, I was thinking Mary's been so lonely. I'm so glad she got a dog." I added these words to the thought bubble.

"What do you think my face looked like when I was thinking that?" The kids thought that I'd been smiling. "Then I reached down to pet Loretta and…she almost bit me!" "What do you think my face looked like then?" They demonstrated—eyes popping, mouths agape. "Yes! I was shocked! What do you think I was thinking then? What was my subtext?"

I added new subtext bubbles, and recorded kids' suggestions: "That's a mean dog!" "That was scary!" "I don't like Loretta!!"
"That's exactly what I was thinking!" If Mary saw my face, she would have known. But I didn't say any of that to her. Do you know why?"

Distinguishing speech bubbles from thought or subtext bubbles.

The kids responded, "You didn't want her to be mad." "You didn't want to hurt her feelings." "You felt bad for her cause it's her new dog."

"Yes," I confirmed, "so I kept my thinking—my subtext—to myself. I was also wondering what Mary was thinking. I could tell from her face that she was kind of upset

with Loretta. What might Mary have been thinking? What do you think her subtext was?"

I added new thought bubbles (labeled "Mary") and recorded kids' suggestions: I am so embarrassed! What will I do if Loretta is a biter? She could hurt somebody!

"You just showed how good you are at subtexting; that's what we call figuring out what people are thinking and feeling. Today, we're going to act out one of my favorite picture books, *Freedom Summer* (Wiles 2001). We're also going to subtext for the characters, just like you did for me and for Mary. We're going to imagine what characters are thinking and feeling inside their heads."

I began reading, projecting the book so kids could study the illustrations. Set in Mississippi in 1964, the story is about best friends John Henry, who is African American, and Joe, who is European-American. John Henry's mama, Annie Mae, works for Joe's family; in the summer, he and Joe spend their days together. But there are limits to their public lives because of segregation laws. For instance, John Henry is forbidden to join Joe at the town pool, so the boys swim in a creek. John Henry isn't allowed in the store, so Joe purchases their treats.

One night, Joe's parents announce that a new law will allow "everyone under the sun, no matter what color" to use lunch counters, rest rooms, drinking fountains—even the town pool. That's the way it's going to be now. Everybody together, Mama says. The boys can barely contain their glee. Early the next morning they head to the pool "rac[ing] each other over the last hill and we stop."

When the kids were eager to know what was going to happen, I stopped reading. "Before we continue, let's act out the first part of the story. Now, we know that no one can hear a character's thinking. But when we're acting, we're going to say our character's thoughts out loud so the audience will know what they're thinking."

We listed the characters and identified several actors for each part. I initially asked Corina to be our reader while I demonstrated how to subtext for Annie Mae.

We began where Annie May and John Henry are arriving by bus at Joe's house. Corina reread the first page, then I held up my hand to indicate that I wanted to share.

“I’m Annie Mae, and I’ve just gotten off the bus. I look up the hill and see Joe, then I look at my son. I’m thinking: Look at those boys’ faces! They are gigglin’ like fools! So glad it’s summer so they can play together.”

I turned to Samuel, who was playing Joe. “Joe, what are you thinking?” Samuel replied, “I can’t wait to play with John Henry!”

“How about you, John Henry?” I asked Jairo. He hesitated, so I coached him to, "Look at your face!” He studied the image and said: “Me and Joe are gonna have fun today.”

Since the kids seemed to understand subtexting, I selected new children to play the parts. When Joe’s mama (our Isabella) tells everyone about the new law, she thinks: “The boys are going to have so much fun at the pool!” But Annie Mae (Sofia) is more cautious, murmuring:” I hope it’s true.” Manual, as Daddy, said he was thinking: “This is a good law.” The content of their subtext demonstrated they were successfully reading between the lines, making spot-on inferences about characters’ inner thoughts.

I then asked the children to work together in pairs. One student would be John Henry and the other would be Joe. I gave them sticky notes so they could record what they were thinking. Some of them also subtexted for other characters, like John Henry’s brother who was on the crew filling the swimming pool. The students drew thought bubbles on the sticky notes and wrote things like, “I wish I could put water in the pool [so that] John could swim,” and “I feel disappointment with my brother because he destroyed the pool.” The children’s sticky notes provided compelling evidence that they had connected emotionally with the text.

After we finished the book, I asked, “What happened when you subtexted for the characters in *Freedom Summer*?” “It helped me feel like I was inside the story.” “It helped me understand the story better.” “I really like thinking what the characters are thinking and feeling. It made me feel good.” “It made me want to be a better reader.” “It makes me feel very smart.”

Subtexting for characters helped Ms. Elder’s readers move past their concerns for words to exploring and experiencing the text from inside the story's world. They had

not simply read about a social injustice; they had experienced its emotional impact. They understood and empathized with characters, appreciating multiple points of view, and the story itself. Subtexting provided a safe space for kids to explore difficult topics and new ways of being.

25. That's Not Fair!

Kathryn Mitchell Pierce

In this engagement, students explore the significance of a book by learning to look at things that aren't fair and how to make them better.

For teaching guidelines on That's Not Fair!, see pages 158–163 in *Reading Revealed*.

Dionshay and her classmates are listening as I read *The Araboolies of Liberty Street* by Sam Swope (2001). In this delightful book, General Pinch tries to control every aspect of his town in an effort to make everything the same. He wants the children to be quiet and to stay indoors. He wants all the houses to look the same: boring and plain. When the Araboolies move in, the children play noisily outside and paint their house with wild designs in bold colors. They don't understand why General Pinch is yelling, so they continue having fun in and around their new home. Infuriated, General Pinch calls in the army to remove the Araboolies. The town's children decide to take matters into their own hands and find a way to protect the Araboolies.

General Pinch, whose personality matches his name, is painted as the villain. When he forces all the children to stay inside so that their noise doesn't bother him, Dionshay complains, "That's not fair!" When he calls in the army, Britnee chimes in with, "That's not fair!" When the army hauls off the General instead of the Araboolies, the girls laugh, chanting in the General's voice, "That's not fair!"

Over the next few weeks, I continued to read aloud from books with characters who were facing something that didn't seem fair. When the kids recognized something that didn't seem fair, they delighted in chanting, "That's not fair!" After we had identified several books that fit this pattern, I invited them to talk about what they noticed in the books. They began to recognize that in many instances, an individual or a group did something to make a situation better. They could identify the problem the character was facing, and noticed that authors often (but not always) showed someone

taking action to make the situation better. Soon, the children made connections to their own playground problems, commenting on things that happened that they considered unfair. They noticed when another student or an adult stepped in to make it right again. Their class chant, “That’s not fair!” was expanded to include, “and I’m going to do something about it!”

On the playground, during read-alouds, and even while watching the news with their families, the students began to identify things that weren’t fair and the actions that were or could have been taken to resolve the problem. For instance, Nathan learned that animal shelters depend on donations and that they often have more pets than they can care for. He told his classmates that this didn’t seem fair. He thought people should take good care of their pets and people should help the shelters. The students researched what animal shelters need, and then collected old blankets that were used as pet beds.

26. Strategy Sharing

Heidi Mills and Tim O'Keefe

In this engagement, readers come together at the end of Independent Reading to reflect on their own and their friends' reading strategies. This predictable daily structure promotes an ongoing inquiry into what strategic readers do to construct meaning, helping kids grow individually and collectively.

For teaching guidelines on Strategy Sharing, see pages 164–169 in *Reading Revealed*.

It is January in Tim's second-grade classroom. During independent reading, Tim's young readers are all immersed in reading "just right" books of their choice. Some are reading picture books, others chapter books and magazines, still others the second or third book in a series. Tim holds reading conferences daily, coaching individuals for the first 30 minutes of independent reading. Sharing his observations has helped kids become aware of the reading process and has prepared them to observe *their own* reading moves. During independent reading, kids use sticky notes to document the strategies they use when figuring out new and intriguing words or confusing passages. Afterwards, Tim invites everyone to the carpet to share the strategies they noticed and named for themselves as they read.

So far, Cameron has been reluctant to share; Tim has been wondering if she believes she has nothing significant to add to the conversation. Still, he nudges her every time they confer. Today when they meet, Tim asks, "Cameron, may I share some of what I noticed as you read?" Not only does she agree, but Cameron is ready to share a strategy she recorded on her own.

It is a powerful moment for her—the very first time she has shared in this forum. Cameron begins, reading from her notes, her voice barely above a whisper. "I look at the pictures."

"How does looking at the pictures help you figure out what you are reading?"

Tim asks, pushing her to be explicit about her discovery.

"It tells me more about the story," she says, a little breathlessly.

"That's right," Tim confirms. During class meeting time, Tim shares his observations of Cameron.

"Cameron was sitting beside me reading a [really funny, cool] Frog and Toad story; she turned the page and before she even looked at the words, she told me what she saw in the pictures, then she started reading. In my notes, I wrote that 'Looking at the pictures helped her predict what was going to happen on those two pages.' And she was exactly right. Those pictures went with the words so well." Cameron beams.

With her permission, Tim shares other things he noticed about her reading that might help others. "Cameron came across the word *skip*. The sentence read, '…skip through the meadow.' First she said 'spit,' then 'skate.' Then she said, 'skip, skip through the meadow.'" Turning to Cameron he asks, "How did you know that? How did you figure that out?"

"I read along," she says.

"What Cameron did," Tim clarifies, "was she read the rest of the sentence and then came back to it. Does anyone else ever do what Cameron did?" Others agree that they, too, use the strategy of reading on and then coming back.

This is a breakthrough moment for Cameron. Her decision to share her own strategies—to take action to help her friends, has transformed her identity from someone insecure about reading to becoming a reader in her own eyes. By contributing to the conversation, Cameron has actually assumed a leadership role in her classroom.

Emma volunteers next. She walks to the board and writes *fatal*. "My word is fat-al," pronouncing the word with a short *a* sound. "I didn't really know how to pronounce it. I was trying to figure out the right way to pronounce it but I couldn't really find a way. "But," she read from her sticky note, "I thought it meant 'bad, painful or deathly,' because the paragraph is: 'Has it occurred to you that I have gone to great effort and expense as well as personal sacrifice to reach this point?' the man in black replied. 'That

if I fail now I might get very angry and if she stops breathing in the very near future it is entirely possible that you will catch the same fat-al illness?'"

Tim reads from Emma's sticky note, "'*Bad, painful or deathly*.' Emma noticed that reading the context doesn't tell you how to *pronounce* a word. Sometimes you might find a pronunciation guide… in a book but you don't see it very often. What I appreciate about this strategy is that you don't have to say the word out loud to get its meaning. Does anyone else know this word? How it's pronounced?"

"I heard it's pronounced *fatal*," Tray says, offering the correct pronunciation. "It means like if a snake bite is fatal, it could kill you."

"So, Emma, you could practically write the definition for Webster's Dictionary. It's interesting that you could do that without pronouncing it the way people pronounce it. But remember, you can still read and enjoy a story without necessarily pronouncing all the words correctly. At first we thought reading was saying the words but now we understand that even if you miscue on the way the word sounds, you can still enjoy the story."

Strategy sharing is a powerful instructional ritual in Tim's room. It is a perfect wrap up to independent reading, helping children get in touch with themselves as readers while also offering ongoing opportunities to learn from reader-to-reader talk about strategies that help them construct and share meaning. From the brief vignettes shared here children have learned a lot about what successful readers do:

- Think
- Use picture clues to predict story events
- Strive to understand and make meaning
- Use the text before and after an unknown word to make sense of it, and
- Seek to understand what a word means even if they're unsure how to pronounce it.

You can just imagine how much Tim and his students learn from one another over the course of the year through daily strategy sharing!

27. Read-Aloud Drama Interpretations

Wayne Serebrin

In this engagement, you repeatedly pause during a read-aloud and use drama to invite children into the story. By doing that, you support them in making sense of a complex emotional and ethical dilemma that has the potential to impact their real-world lives.

For teaching guidelines on Read-Aloud Drama Interpretations, see pages 170–175 in *Reading Revealed* and the Supplemental Materials section of this website.

Another recess ends in tears. Marie, a second-year teacher, tries to remember what happened after winter holidays in her first year of teaching. Did last year's first-graders have this much trouble reconnecting with one another in caring ways?

Today's conflict was between Liam and Nate. New to the school in November, Liam was continuing to have difficulty making friends. As a gesture of friendship, while riding the school bus this morning, he had given Nate a Lego figure from his prized collection. But, immediately after giving Nate the figure, Liam had regretted his decision, and he began to plot its retrieval from Nate's cubby during recess. After recess, Nate was devastated to discover the figure missing, and angrily confronted Liam. In his own defense, Liam explained how he'd had "a change of heart," had only meant to "lend the figure to Nate" for a short time, and had now returned it to his jeans' pocket.

As the conflict between the boys smoldered, Marie settled them into chairs beside each other at the classroom peace table. Since the beginning of the school year, the peace table had been a place for the children to resolve their disputes. Marie had encouraged them to take as much time as they needed to become still and quiet before committing themselves to listening closely to one another's feelings—without interruption—and only then making their best, first-grade efforts to empathize and find amenable, shared solutions. While the boys talked alone with each other, Marie monitored their discussion from a short distance away. As she eavesdropped, she

became increasingly concerned with what she was hearing. Why, she wondered, was it still so difficult for Nate and Liam to listen to each other's perspectives, let alone to honor and to take compassionate action, in response?

As Marie continued to mull over this question, her new favorite picture book, Maribeth Boelts' (2016) *A Bike Like Sergio's,* came to mind. She had been saving it to read with the children at the most fitting moment. In the story, Ruben really wants a bike like the one his friend Sergio has. Marie's thoughts raced ahead to how she could best share this complex, nuanced story about Ruben's ethical struggles to do the right thing.

Two years earlier, as a preservice teacher, Marie had participated in a college arts-education course in which young children's dramatic play was a central topic. Now, with a year-and-a-half of teaching experience behind her, she was beginning to feel confident to try out some of the ideas from this course. Marie was convinced that *A Bike Like Sergio's* would pique the children's interest and resonate emotionally with them as it had with her. That evening, she placed sticky notes on selected pages of the story where she planned to pause the read-aloud and invite the children to interpret the story using drama.

Marie wanted the children to pay attention to what they were genuinely feeling and thinking. She wanted them to understand that empathy is about opening ourselves to others' experiences and about imagining what it would be like to be in someone else's shoes. She was hoping that through drama experiences, her first-graders would be able to imagine how others were feeling. Then, by acting on the empathy they felt for others, they could offer compassion, connecting with others' misfortune or unhappiness and responding out of genuine concern for them.

Over the next couple of days, Marie and the children participated in several different drama experiences. She was immediately struck by how effortlessly the children utilized their imaginations to transport themselves into the story world, as they made sense of Ruben's efforts to reconcile his personal and social wants with his natural impulse for kindness and compassion. Marie observed how combining a compelling

read-aloud with drama activities not only maximized their listening comprehension, but also supported them in uncovering and expressing, through their bodies, actions, and voices, their own emotional and ethical perspectives.

While Marie marveled at the real-life lessons these experiences offered all of the children, she was particularly heartened by the conversation she had with Nate and Liam once the read-aloud drama engagement was over. During this conversation, Marie heard the two boys making personal connections to Ruben's ethical decision-making. Impressively, following from Ruben's fictional example, they expressed their own desires to appeal to their "better selves" should future conflicts arise for them in the classroom. "Compassion," they explained to Marie, "is about trying your best to listen and understand why you and someone else would be feeling upset, and then doing whatever you can to make things better."

Engaging Readers

Section Three: Supporting Reading and Writing With Young Learners

28. Buddy Reading in Kindergarten

Resi Ditzel Suehiro

Buddy Reading in Kindergarten provides children with the opportunity to read with classmates of the same age, building their confidence as readers and expanding their experiences with text.

For teaching guidelines on Buddy Reading in Kindergarten, see pages 176–178 in *Reading Revealed*.

I am a kindergarten teacher who begins each year feeling the uncertainty of what lies ahead. The children are excited and anxious and so am I. It is my responsibility to provide a solid foundation and a great beginning to a lifetime of wonder, exploration, and discovery for them.

We're a month into school and in full swing. The children have discovered that they are already readers. We have gone on walks around our school looking for print along the way. "I can read that word! It says exit!" "Look! That one says office!" Back in the room, we write some of the words we saw including *exit* and *office* on the board. A great opportunity to teach a reading strategy! "Can you see a small word in this word?" I ask. "I see *it,* calls out one of the children. I place my fingers on either side of the word *exit* with my left finger covering the letters *e* and *x*. "I'm putting this word into chunks. Do you see the word *it*? Now let's look at the first part of the word. What do you see?" One of children says, "It says 'ex'." Another child says, "Ex-it…exit! It matches because the word was really by the exit!" Aha! They are getting it!

During the first month, we have been working in large groups. The children have learned that pictures can help us to read words. They know that if they are looking at a picture of a monkey, the word below would probably be *monkey* rather than *gorilla* or *ape* because the first letter is an *m*. They know how to skip the word and use context. They know that it isn't important to rush and to slow down to notice what's going on in

the illustrations. They know that reading isn't how fast you read or how long the book is, rather it is about making meaning and connections along the way.

It's time to start Buddy Reading. I have carefully paired the children and given them each a copy of the book they will be reading together. Each pair finds a cozy spot in the in the room. They open their books and read to themselves. After a bit, the two buddies sit side-by-side and begin reading together. "Baa, baa! Wh—wh—-W-here?" says one of the children. "W-here? That's not a word. It doesn't make sense? Let's skip that word. We can figure it out later," says her buddy. "Baa, baa! Wh—- is my baby?" They look at each other and shrug their shoulders and keep reading. "You are not my baby. You are a —-." One of them covers half of the word and says, "This part just says *pig*." She moves her finger to cover *pig* and says, "And this part says *let*." They quickly turn their heads towards each other and with a huge smile in unison say, "Piglet!" With that, they realize that the sheep is looking for her baby. "Oh! Now I know what that other word says. It says *where*. Let's try it." And they're off!

Across the room, a different book is being read. "I can see an… What's that word?" "I don't know." "Let's skip it. I can see a 'something'. I can see a… What's that word?" "I know! I know! Look at this! There are two holes on this page. See, this hole has an eye and this hole has a nose. So it must be *eye* and *nose*." "I thought *I* was just an *I*." "That's *I* like *I*, pointing to herself, "not like the eye you use to see." Giving knowing looks to each other they read, "I can see an eye. I can see a nose. What can it be? I can see a beak. I can see a w-ing, wing." They both stop reading, look at each other, start singing, "i-n-g, i-n-g, i-n-g spells ing, it's a part of many words like *king*, and *ring*, and *sing*" They giggle and go back to the book.

29. Independent Reading in Kindergarten

Jan Clyde

In this engagement, kindergartners have the opportunity to develop into lifelong readers as they choose from baskets what to read each day on their own.

For teaching guidelines on Independent Reading in Kindergarten, see pages 179–183 in *Reading Revealed*.

After teaching kindergarten for 17 years at one school, I changed to another school just three miles away. To get to know the parents and children, the week before school started, I met individually with most of the students. Some children were excited to meet their kindergarten teacher; others were afraid, never having gone to any kind of school before. I used Marie Clay's *Observation Survey* (1993) to get a sense of children's understandings about print. Did they know where the front cover was, how to open the book, how to turn pages? Could they tell pictures from print? Did they understand that print conveyed meaning? The survey also assessed letter identification, dictation, and a list of common words. I used Joetta Beaver's *Developmental Reading Assessment* (2012) to document independent reading levels, and brief interviews to learn more about kids' experiences with books. "What is your favorite book? Who reads to you at home? Do you ever go to the library?" I summarized my observations on individual Data Form I created.

What I learned was that 90 percent of the children had very limited experiences with print. When asked about a favorite book or character, 27 named cartoon characters; only five could name favorite books or characters. When I asked Modesto about a favorite book, he pointed to one in a basket on the table. "What makes that your favorite book?" I asked cheerily. He shook his head. When I handed him the book, he looked terrified and quickly put it back onto the table. In contrast, I learned that Max was already a reader who could name favorite books, characters, and topics.

I was overwhelmed. I had 32 kindergartners with no assistant. Where would I start to create a rich literate environment to help kids develop a love for reading and writing? I had a substantial classroom library, but the kids needed more. Armed with my data, I drove to the public library and picked out nonfiction texts about dinosaurs, space, bugs, and butterflies; fairy tales, and books with interesting and attractive illustrations. I wanted to create a library-like environment in the classroom. I wanted the children to be in awe of what they'd find at their tables that first day. I imagined their responses as they spotted books about things they had mentioned during interviews, and books I had picked out for them

Initially, the most difficult task was the physical sorting. There were eight tables in the room, with four kids per table. Because the tables weren't very big, I decided to seat each child with a book basket partner and have two book baskets per table, one for each set of partners. Then I had to strategically consider who would make good book basket partners. For example, I decided to have Max and Modesto be partners. I made this choice based on the data I had collected during my initial meetings with them. Max had attended preschool, was very outgoing, and knew a lot about letters, sounds and books. Modesto had no prior educational experiences, seemed reluctant to take risks, and did not yet understand much about print. I knew Max would be helpful in showing Modesto how to be successful in reading independently.

Next, based on interviews, I created 16 book baskets including many favorites the kids had mentioned, a few leveled texts, and several books I thought would pique each pair of students' interests. I labeled the baskets with students' names. Then, I consolidated information gathered from individual assessments onto a single Observational Log. I used this Log when observing kids engaging with meaningful text during independent, guided, and shared reading, modifying it throughout the year as they became more independent readers and writers.

On Monday, when parents and children arrived, I encouraged them to explore and find their nametags on the tables so they would know where they were going to sit. "Listen for the chime," I said. "When you hear it, say goodbye to your parents and come

sit on the carpet." Once they had done so, I explained about how our days would begin: "The more you read, the better reader you become. Every day when you come to school, the expectation is that you put your things in your cubbies and come quietly into the room. Then, you will sit at your table, and read books independently. That means to yourself. You will know when to stop reading and clean up when you hear the chime."

"Now, I'll show you how to read books from a book basket. I'm going to talk out loud so you'll know what I'm thinking. Watch what I do and be ready to talk about what you notice." I asked for a thumbs up if kids understood, and reviewed expectations until everyone it was clear that everyone understood what to do.

I sat with a basket in front of me, and pulled it close. I looked at some of the books, and then pulled out *Clifford the Big Red Dog* (Bridwell, 1963). I studied the cover, opened it, looked at the pictures, smiled and pointed at several silly things in the story. For example, on the page where Clifford, who is bigger than the house is trying to hide behind it, I said, "Clifford is so big, he can't hide behind the house, silly dog!"

When finished, I asked the kids what they noticed.

Christina said, "You were turning the pages. You were looking at the pictures and making faces at them." Other children also noticed that I looked at the pictures and talked about them.

"What great noticing! I was showing you what it looks like when you independently read books. Independent means you are doing something by yourself. We will start with independent reading every morning because the more we read, the better readers and writers we will be. "Now it's your turn to try," I said as I told the students to go to their seats, pick a book, and read. After they read for a few minutes, I rang the chime and asked them to come back to the carpet so we could talk about what they read.

Beginning to establish this ritual and routine for Independent Reading was a long process for the first day of school, but laying the foundation for our literacy development was critical. Soon the children were reading independently for several minutes every day.

30. Written Conversation: Talking on Paper

Jean Anne Clyde

This informal language experience is a paper-and-pencil dialogue that focuses participants' energies on meaning. It's a playful way to support reluctant risk-takers in moving beyond conventional spelling to place-holding meaning the best way they know how. The artifact produced offers many insights into a child's understanding of how print works.

For teaching guidelines on Written Conversation, see pages 184–187 in *Reading Revealed*.

While visiting a student teacher's classroom, I saw one six-year-old, head down, who was studiously writing. "What's your name?" I asked. She looked at me skeptically. "Sabrina."

"Hi Sabrina," I smiled, kneeling beside her, "Read me what you've written." "I can't *read* it!" she scoffed. It was only then that I saw that she had copied a lengthy poem off the board.

"Oh, you're writing the poem from the board," I said, smiling." She nodded. I wondered if Sabrina was always this cautious—relying on copying. Did she ever feel comfortable taking risks as a writer? How might she respond to a Written Conversation, or Talking on Paper, a perennial favorite with most kids? I decided to find out.

"Want to play a secret message game?" She eyed me suspiciously. "It's called Talking on Paper. I'll show you." I pulled a chair up beside her and took some unlined paper and markers from my bag. "I'm going to write you a message, and I'll read what I've written. Then you can write, and read what you've written." Sabrina's copying suggested that she wasn't a risk taker, so I structured our conversation with a series of closed questions at first, ones that I thought would ensure her success. I began with a simple greeting.

"Hi, Sabrina," I said aloud, slowly articulating the sounds in my message as I wrote. "How are you today?" I reread my message, running my fingers underneath the text. "This says, *Hi, Sabrina. How are you today?"*

"Fine," she said.

"Write that down," I encouraged in a whisper.

"I don't know you spell it," she insisted.

"Spell it the best way you know how," I suggested cheerily. She did not write anything down. I shifted gears, asking a new question whose answer I believed she could spell. "*Do you like ice cream?"* I wrote, reading it for her.

"Yes*,"* she said. "Write that down," I whispered. She quickly recorded *Yes.*

I reviewed what we'd done so far. "I wrote, *Hi, Sabrina. How are you today?* Then I asked, '*Do you like ice cream?*' And you wrote…" I paused for her to read her response. "Yes*,"* she said, pointing to her writing. Maybe now she was ready to take risks.

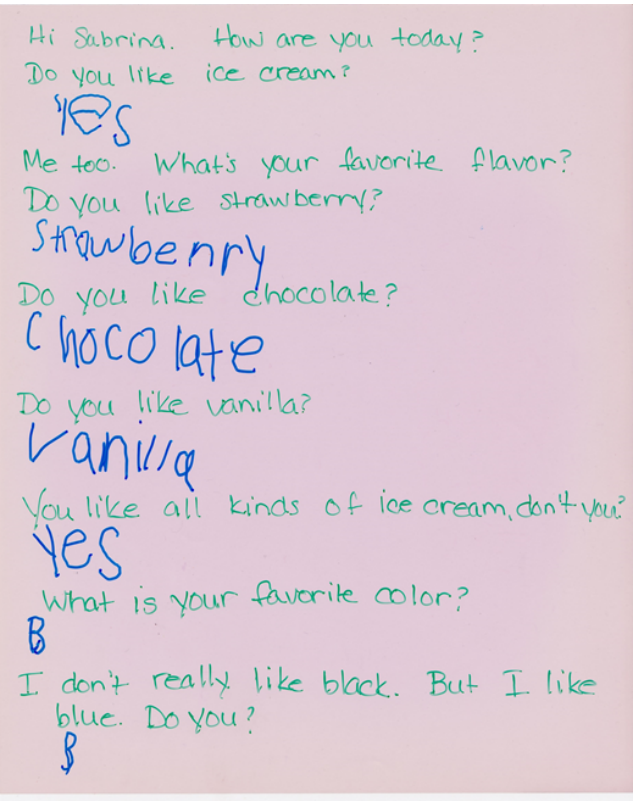
"Me, too. What's your favorite flavor?" I reread my message.

"Strawberry," she said aloud. "Write that down!" I encouraged. Again, Sabrina insisted, "I don't know how to spell it."

I shifted gears again, incorporating her response into my next question. "*Do you like strawberry?"* I asked, running my fingers beneath my question as I read. Sabrina scrutinized what I'd written. Then, she pointed to the word *strawberry.* "That's how you spell it, isn't it?" she asked. "It is!" I confirmed. She then used my text to record her response. We covered the two other basic flavors of ice cream, with Sabrina successfully copying each one from my questions. "*You like all kinds of ice cream, don't you?"* I wrote, then read. *"Yes,"* came the confident written reply.

New topic. "*What is your favorite color?"* I pointed as I read it to her. "Black," she said, writing the first letter. "I just put a *b*." With her willingness to record a single letter, Sabrina had begun taking risks. And her comment indicated that she understood that there were other letters she wasn't including.

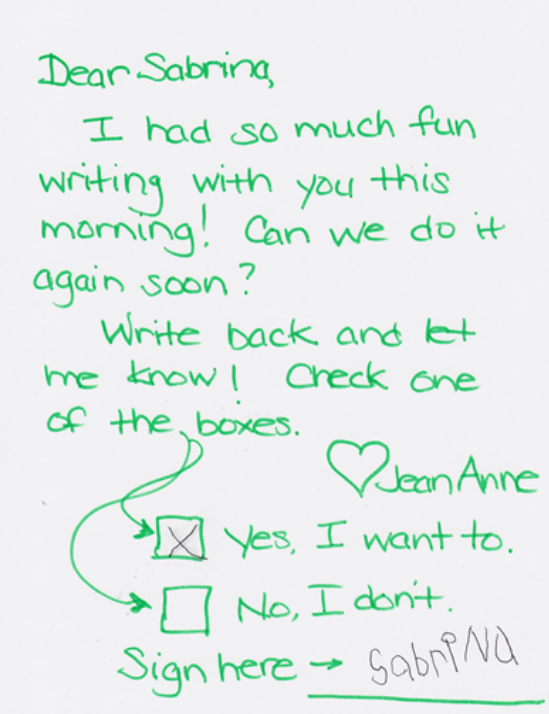
"I don't really like black. But I like blue. Do you?" Sabrina recorded another *b.* The fact that she didn't copy what I'd written was further evidence that she was taking risks.



Sabrina's written conversation reveals her gradual comfort with "spelling the best way you know how."

Another new topic. "*What is your favorite TV show?"* Sabrina responded, "*K"* for *cartoons*. She seemed visibly relaxed, and increasingly interested in our conversation.

It was time for my meeting, and I told Sabrina I had to leave. Before leaving, I jotted a quick thank you letter to her, inviting her to write again and requesting a reply to my note. I quietly slipped it to her as I headed to the door. She returned to me immediately, asking me to read it. She was beaming as she checked the box indicating her interest in writing again.



My note to Sabrina

It's impossible to draw conclusions about a child's understandings about written language from a single interaction. I had so many questions. Was her initial reluctance to write because I was a new face, someone whose standards she couldn't predict? Or had she learned at home, in school, or from a sibling, that only conventional spelling was acceptable? Or was she just one of those kids who did lots of observing before she jumped in?

While I had more questions than answers, Written Conversation had provided a safe context for Sabrina to explore the purpose of written language: the making and sharing of meaning. In so doing, she revealed what an astute observer she was, perfectly positioned to make the most of my demonstrations. When I shared what had happened with Sabrina with her student teacher, she smiled. At last—an informal way to help Sabrina take risks as a writer. The more risks Sabrina takes, the more evidence her teacher will have about what she knows and can do, positioning her to tailor instruction to Sabrina's needs.

31. Toy Stories

Deborah Wells Rose

Many children enjoy enacting stories using small dolls and action figures. Toy Stories harnesses that natural pleasure. Children play with toy figures of people and animals to generate and develop ideas for writing.

For teaching guidelines on Toy Stories, see pages 188–191 in *Reading Revealed*.

Early one morning before school, Joanne called me into her kindergarten classroom. "Look at this!" She handed me her notes from the previous week's Writers' Workshop. A quick scan showed that children were writing on a wide variety of topics related to their personal passions. "Your kids are really growing as writers!" I enthused.

"Yes, mostly," she replied, "but look at this!" Joanne pointed to the names of Rob, Mazie, and DeTavious. As she ran her finger across the page, I saw the pattern. Rather than listing a writing topic or title for these children, Joanne had recorded entries such as the child saying "I don't know what to write" or she noted that the child "wandered from center to center; wrote only a few words." She explained, "They just have so much trouble getting started! They have good ideas when we confer, but when they pick up a pencil, those ideas are gone! I need to find some new way to get them going and get them engaged as writers!"

Before we could say more, the bell rang and the room began to fill with children's talk and laughter. As we greeted the children, our attention was drawn to Rob and Jameesha standing by their coat hooks. On the outside of their backpacks, each had several small plastic figures attached as key chains. Rob was showing Jameesha his ghost figure and telling how he got it at a Halloween party.

Jameesha pulled forward two people figures attached to her own backpack: an adult woman and a girl. She wiggled the girl figure, pretending to speak for her: "Hey,

ghost! I'm not scared of you!" Then, picking up the woman figure, and speaking in a deeper adult voice, she added, "There ain't no such thing as ghosts! Ghosts are fake!"

Now Rob was engaged. Speaking for the ghost toy, he entered the play: "You never met a ghost like me. I live in that big ol' house at the end of the street, but I don't like it much."

Jameesha turned the girl and woman figures to face Rob's ghost: "Why not?"

Rob's ghost replied, "Well, I get kinda lonely since the family moved out. I'm really nice. I just need a family!"

In the next few minutes, Rob and Jameesha used their keychain figures and well-honed dramatic play skills to act out a story about a lonely ghost, a daughter who invited him to live at her house, and a mother who didn't approve of having a ghost in her home.

As we looked on, I wondered aloud, "Do you think Rob would like to write that story?" From this bit of informal kidwatching, a kernel of a new literacy engagement began to take shape.

Joanne hurried over to the children, asking them to tell her the story about the ghost and the little girl. Rob and Jameesha excitedly replayed a version of their story, using the toys as action figures.

"That's a fabulous story!" Joanne exclaimed. Rob, would you and Jameesha like to write that story when we start Writer's Workshop?"

"Can we bring our toys to the writing table?" Rob asked.

"I don't see why not!" Joanne replied. "You and Jameesha can use the toys to help you remember the story you are going to write."

Playing with the toy figures was so successful for Rob and Jameesha that we gathered materials and introduced Toy Stories (see Rowe, Fitch, & Bass, 2003.) as a regular part of Writers' Workshop.

32. Creating Books With Children

Jean Anne Clyde

Children of all ages are full of stories they are waiting to tell. Creating Books With Children gives them an opportunity to share their stories, builds on their interest in literacy, and demonstrates respect for their voices, lives, and cultures.

For teaching guidelines on Creating Books with Children, see pages 192–198 in *Reading Revealed*.

I was consulting in a Pueblo tribal school, collaborating with Charlene Begay, a kindergarten teacher, who was dedicated to helping her students fall in love with books. Some of the children had a lot of experience with books; others had little. Charlene read aloud each day, sharing award-winning picture books during group time, but wanted to get her kids more involved with books.

Charlene and I decided to engage kids in making books of their own. We gathered them on the carpeted area and told them, "This morning, we're going to look at some of the books you love; books that grown-ups have written for you. After that, we'll look at some books written by kids just like you. Then we're going to make books of our own. Every child in our room has important stories to tell." Kids were visibly excited at the thought of this new enterprise.

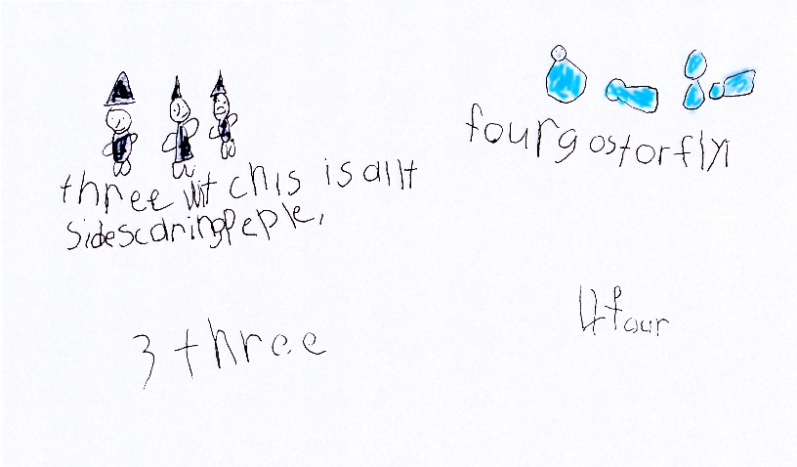
This display of favorite books helped kids see the almost endless possibilities for topics.

"Authors write about things they care about or know about. Let's look at what kinds of things grown-up authors write about. We'll write down what we notice." As kids named topics—animals, funny things, dinosaurs—Charlene and I began creating a chart capturing their observations (see chart on the next page).

Anchor Chart: Things Authors Write About

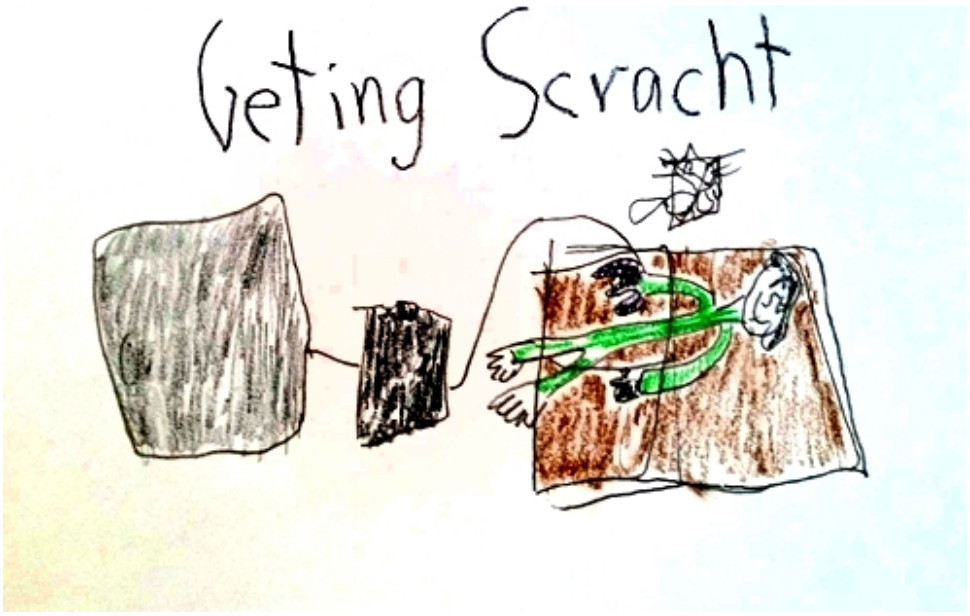
"Now let's look at what kids write about." We read aloud from some child-authored books (see samples below), adding their topics to our chart.

Emily's *The Hair Cut*



Amelia's *Math Book.* "Three witches is outside scaring people. Four ghosts are flying."

Aaron's *The Snake Got Away*



Andy's *Getting Scratched*

The children found kid-authored books by other kids to be particularly fascinating, commenting on illustrations, words they recognized, the physical size of the books, and use of color. As we reviewed the books, some children began sharing personal stories inspired by them. Joseph's book about stepping on glass reminded Nathanial of the time he stepped on a rusty nail and had to get stitches. "Ow! That must have hurt," Charlene and I responded, "Nathanial could make a book about that." As kids talked, we began creating a new chart: "Things We Can Write About" (see chart below). Our list grew as kids brainstormed.

Anchor Chart: Things We Can Write About!

Next, Charlene and I introduced a variety of blank books we had created, in an assortment of colors—some with many pages, some with just a few. "If you have a short story to tell, you'll want to choose a book with just a few pages. If you have a long story, select a longer book." I showed them the difference. "Here's a book I've started about the bunny nest I found. When I tried to look, two babies popped out! I cried—"Oh NO!" I wanted to put them back, but I couldn't catch them. I tried to show them running really fast," I said, highlighting the intention behind my sketch. "It's sort of a long story, so I chose a book with a lot of pages.

A page from my book about bunnies

"Mrs. Begay, what is your book about?"

"I'm writing about our new baby lamb," she said. "It's going to be a short book."

"Now it's your turn to create a book," we invited. "There are so many things we know and care about!" We reviewed our chart again. "When you know what your book will be about, raise your hand." Nearly every hand went up.

"Jeremy, what will your book be about?" I asked. "Playing trucks with Ben." "Wonderful! Will that be a short book, or a long book?" "A short book," Jeremy said confidently. "I recorded his name on the chart, adding his topic. "Who else?"

Nearly everyone said they were ready to begin writing but Tiffany and Michael still weren't sure what to write about. I met with them. "Let's look at our chart and see if we can get some ideas. Jeremy is writing about hurting his knee. Juanita is making a butterfly book. Tiffany and Michael soon knew what they wanted to write about and joined the friends who were already writing.

There was a productive buzz in the room. "We'll let you know when you have five minutes left." Charlene and I circulated to answer questions, then did more writing of our own. Then, we gathered kids together to share.

"Which author would like to share first?" Jessa volunteered. "I'll hold up your book so you can read it to us. Let's all listen. We want to tell Jessa what we really like about her book."

After she finished, Charlene and I shared our observations about Jessa's work as an author/illustrator. "Jessa, I love how you used colorful squares to make clothes for your people!" We knew each child had made thoughtful decisions and wanted to highlight them.

"What did you like about Jessa's book?" As kids offered observations, we invited them to clarify by asking, "How did that help you as a reader?" and "What do you like? Be specific."

There wasn't time to share everyone's books, so we shared with partners, reminding students to "tell your author-friends what you liked about their books." We promised we'd share the rest of the books by the end of the week.

Our conversations about each book were just the beginning. Charlene created a special place to display child-authored texts, and during independent reading time, those books were enduring favorites. She had achieved her goal—her children were highly engaged as readers and as writers.

33. Student-Created Bilingual Books in Kindergarten and First Grade

Anna Y. Sumida

Student-created bilingual books provide emergent readers with the opportunity to write books about themselves. In that way, they are able to see themselves represented in texts, and view themselves as readers and writers of books.

For teaching guidelines on Student-Created Bilingual Books, see pages 199–203 in *Reading Revealed*.

Early the first morning of kindergarten at Hawaii's Kamehameha School, I passed out un-ruled, black-and-white marble notebooks to every child and explained that they could write or draw anything they wished. Without hesitation, Paul wildly drew swirls and a myriad of speckled, pencil-point dots on the bottom half of his page. "Tell me about your picture," I inquired. Paul paused to look at me with an enormous, cheek-to-cheek smile. Enthusiastically he explained how he spent the weekend at Ehukai Beach, a popular surf spot on the North Shore of O'ahu.

The Kamehameha School, established in 1887, is primarily for native Hawaiian children. Princess Bernice Pauahi Bishop, a descendant of Hawai'i's King Kamehameha, founded the school to overcome socioeconomic and educational disadvantages caused by the devastating effects of Western contact. The institution serves children in grades K-12, subsidizes tuition, and offers numerous community-outreach programs.

Animated with excitement, Paul talked about his surfer dad. I pointed to his picture and asked if he would write about or label parts of his drawing. Placing his pencil tip among the numerous pencil dots, Paul began to vocalize "beeee-ach." Holding the pencil tightly, he slowly made a curved line that looked like a large capital *S*. I then pointed to the *S* and asked him to read it to me. With a proud grin, he triumphantly said,

"BEACH!" That year, I learned so much about barrel waves, left and right breaks, sand bars shifting, and the best surfing spots on the North Shore from my kindergarten friend, Paul.

There is a visceral sense of accomplishment when a beginning reader draws and writes to express a thought, idea, or experiences about his life. While I knew there was much for Paul to learn about the alphabet and letter/sound correspondence, he felt like a champion, writing something he could read. Instantly, he provided a holographic perspective of his heart and mind: what passionately lit his fire, his conceptual understanding of print, and his zone of proximal development (ZPD) (Vygotsky, 1986) in literacy. He and I understood that his reading journey would come from a place of knowing that was inside him.

Paul began the year with drawing, labeling, and inventive spelling: *beach, Mom, Dad, surfboard, Ehukai Beach, sun*. During Reader's Workshop, I introduced Paul to emergent readers with patterned sentences. Using these books as models, I encouraged students to imitate similar patterned sentences in their writing. For example, in *The Birthday Party* (Cowley, 1990), the text reads, "… A cake. A candle… A birthday party!" Students created similar patterns based on self-selected topics related to sports, things they ate, places they went to on weekends, people in their family, activities they did at home, etc. Classroom word walls with high frequency words and a personalized word list (on the inside cover of his writer's notebook), supported Paul and others to eventually write and read short, patterned sentences such as "This is my Dad." or "This is my surfboard."

During the first quarter of school, I use blank books and publish one page a day for each of the 20 children in my class. I take their unedited writing and print it in conventional spelling on one page of their book. These books become invaluable, personalized first readers for each child. As soon as I print their sentence on the page, I ask the child to read their sentence(s) to me and to draw their picture. In most instances, the child has already drawn a picture in their Writer's Notebook so they reproduce a faster sketch—usually not as detailed as the initial drawing in their

notebook (perhaps because it is reproduced twice)—but the image unfailingly proves to be the visual support needed to trigger semantic, syntactic, and graphophonic cues so the child is able to successfully read their labels or caption to me. Thereafter, I also encourage students to independently read their books with a reading buddy or to family members.

In science class, students observed rain, wind, and cloud formations of Kapālama, the mountainside location of our school. Like most indigenous people, Native Hawaiians have specific terms to describe natural elements, terms particular to geographic locales. In an effort to revitalize the Native Hawaiian language and indigenous knowledge, we created class books using simple, pattern sentences which were published in both English and Hawaiian as bilingual readers. This was done using children's illustrations or photos from smartphones and apps I found on the web. Our Hawaiian language teacher assisted and translated the patterned sentences into Hawaiian. In this way, K-1 students learned to read in English, grounded their sense of cultural identity and simultaneously learned the Hawaiian language.

Almost every day, students nestled with their published books, reading them during afternoon nap. These multiple occasions for repeated readings dramatically helped to improve their ability to read with appropriate emphasis and phrasing. On a daily basis, students proudly borrowed their books to read to their families.

Engaging Readers

Section Four: Helping Kids Understand Disciplines as Ways of Thinking

34. Class Journals

Heidi Mills and Tim O'Keefe

Children are constantly making observations and wondering about the world. This engagement validates and extends children's natural curiosity by inviting them to record questions and observations in a range of Class Journals organized around different disciplines: math, language, culture, and science. The journals not only provide children with a sense of ownership in the curriculum, but also help create a culture of inquiry, a place that cultivates noticing and wondering about the world. In this way, Class Journals make learning in school more closely reflect learning in the world.

For teaching guidelines on Class Journals, see pages 204–210 in *Reading Revealed*.

Tim O'Keefe launches his day with Exploration, a time that includes an invitation for his kids to record personal observations and/or questions in one of many Class Journals (Science, Math, Language and Culture). To help his students understand how each journal offers a different perspective on the world, Tim begins the year by introducing one journal at a time.

He typically begins with a Math Journal, offering observations or questions about the world from a mathematician's perspective. For example, one morning, Tim posed this question in the Math Journal. "I wonder why so many retailers end their prices with .99? Maybe it's to make the item seem cheaper." Tim accompanied this question with a few examples from the sales circulars in the local paper to illustrate his point. Another day, he pondered, "Our number system depends so much on 10s.... I think it has to do with us having 10 fingers." This observation was an authentic way to plant the seed for kids to think about base 10.

The Language, Science, and Math Journals are the easiest for children to grasp initially. The Culture Journal is more elusive in the beginning but often becomes the most compelling and interesting as it frequently connects to the news and current

events. To help students grasp the concept of culture, every time someone raised a topic related to culture, Tim told the children why he believed it contributed to his understanding of culture. For example, when Maya pondered, “How did segregation start?” Tim responded by suggesting that she “placehold” that question in the Culture Journal. Tim assured the children they would address this question when they later studied the history of South Carolina.

As the children made contributions, they began constructing for themselves a definition of culture and compiled a list of ideas that represented their current understandings. On the cover page of the journal, they wrote categories such as: history, religion, current events, famous people, and politics as reminders of the kinds of things that represented their evolving understanding of cultures.

Once Tim offers an example or two of the kinds of observations, questions, and/or hunches that go in each journal, he invites the kids into the process, encouraging them to record personal wonderings. Sketches, writing, artifacts, emailed links, or digital photos are encouraged. Initially, the children share their questions with him. Tim helps them determine which journal is the best place to record their ideas. Because different disciplines are organized around different kinds of questions, some insights fit comfortably in more than one journals.

For example, the observation “People who drink one or more sodas a day are 27 percent more likely to be overweight than those who don’t” could fit comfortably in the math or culture journal, because soda consumption reveals so much about our lifestyle. Just the process of deciding which journal to use helps the children fine-tune their understanding of different disciplines.

Kids who make contributions to the Science, Math, Culture, or Language Journals share their wonderings during a Morning Meeting and are invited to lead the morning’s exploratory conversation. To offer a glimpse into what these short but powerful Class Journal conversations sound like, we join Tim and his second graders as they exchange exploratory comments and questions around a Science Journal post about bats.

Tucker begins by reading his Science Journal entry, “I notice the bat’s bones are skinny. There is hair.”

Tim urges Tucker to show his sketch, “Show them the diagram.” Tucker explains, “There’s the bones and the skull.”

Jasmine responds, “The backbone looks like sticks and I don’t know—do they eat flies or worms and other stuff?”

“They eat small insects, mosquitoes,” Tim answers. Then he refers to William, the class bat expert who, as a kindergartner, completed an Expert Project on bats. “Actually, I’m glad you asked that,” Tim says to Jasmine. “It reminds me of why last year, we kept asking William to come over and give us his ideas [about bats]. We kept having questions—like someone said, ‘Does a cricket sound like a bat?’ William, do you want to tell them about that?”

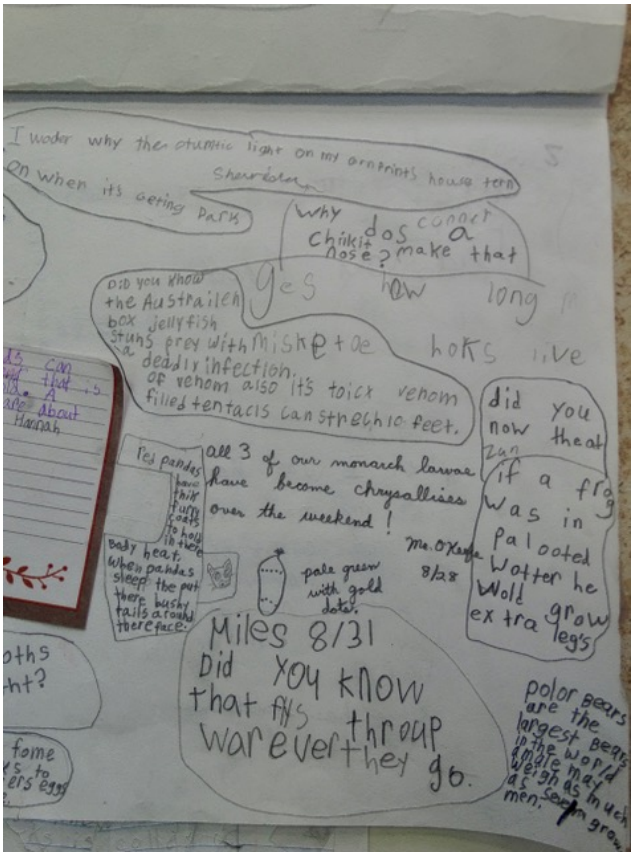
William answers, “Well, um, bats are—bats may sound the same, but we don’t really know because they are so high pitched we can’t hear them. It’s called ultrasonic sound.”

William concludes, “They have a higher pitch and the frequency is too high for our ears to pick up.”

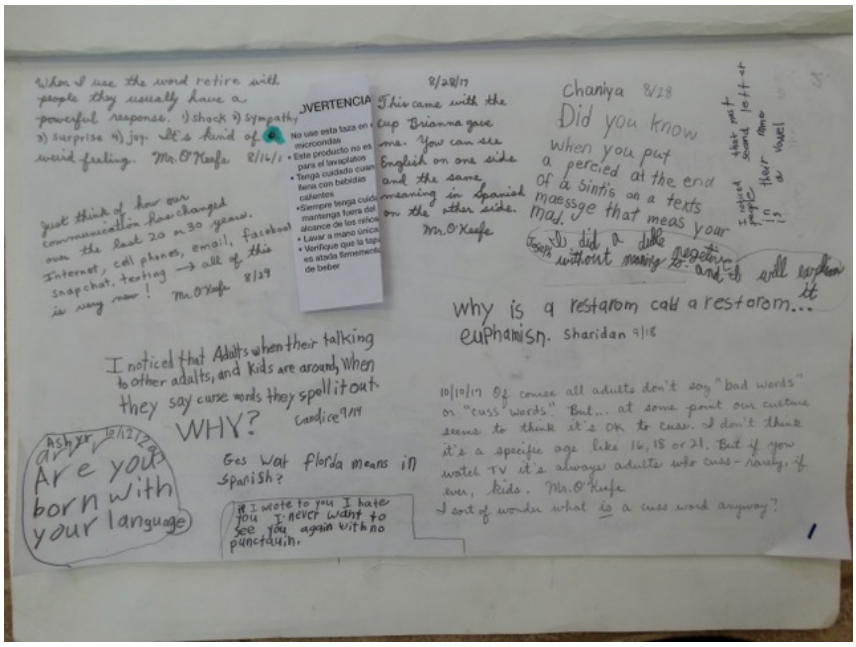
And so it went. Tucker inspired everyone to think with him about bats. He piqued their curiosity by sharing his own observations. In this case, the Science Journal entry grew out of a small group project, one offshoot of which was an intense investigation of owl pellets.

It’s important to note that while Class Journal entries often connect to a classroom topic, some of the most powerful and compelling ideas come from children simply living and learning as inquirers in the world. Even simple observations can inspire inquiry.

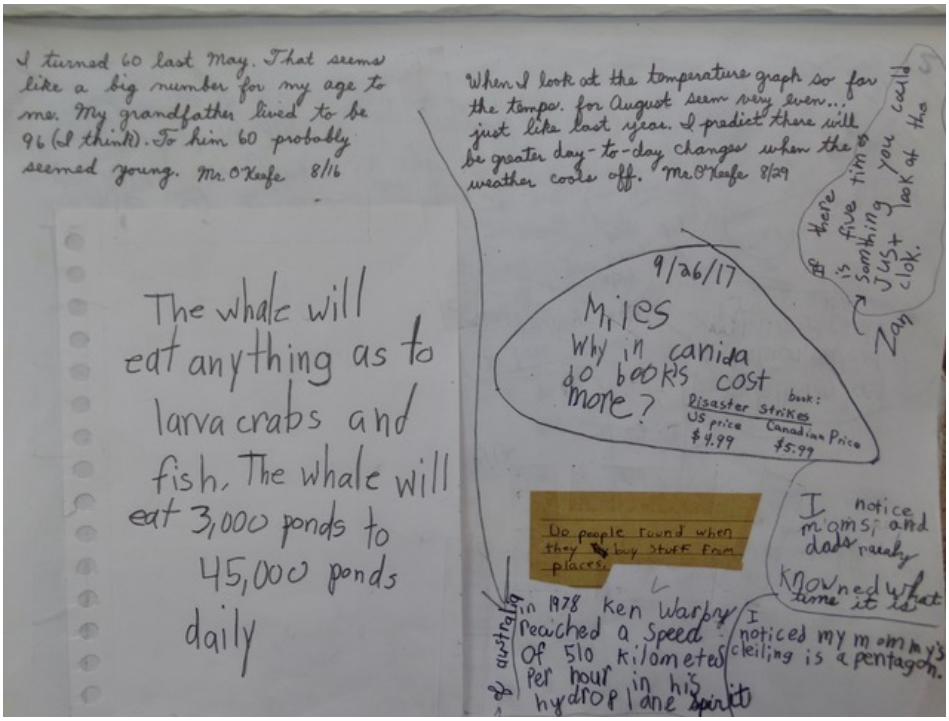
A Glimpse into Children's Minds: A Snippet of Class Journal Entries



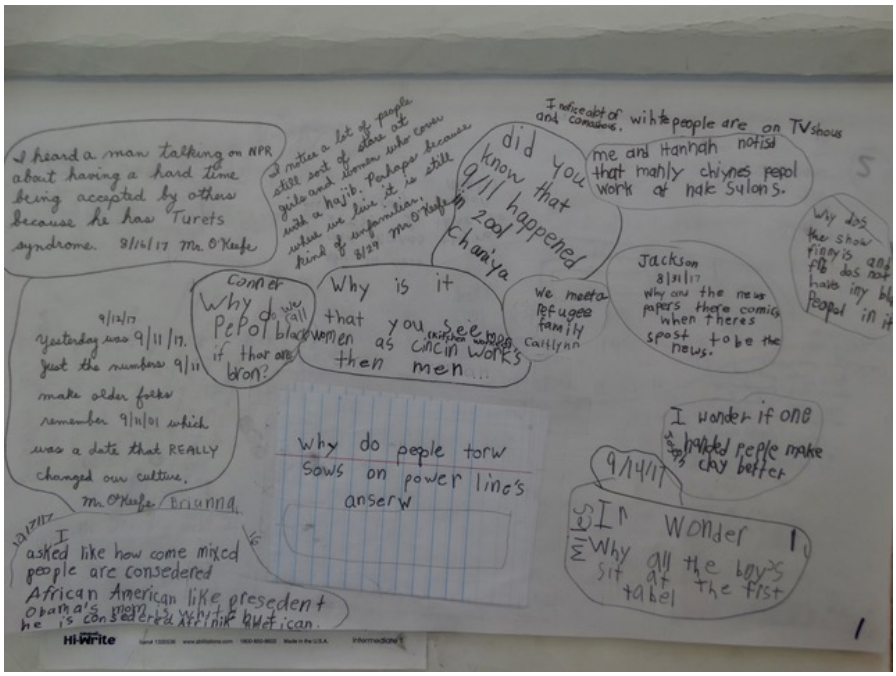
Science Journal: Investigating, Looking, Seeing, and Wondering About Our World as Scientists



Language Journal: Investigating, Looking, Seeing, and Wondering About Our World as Readers and Writers



Math Journal: Investigating, Looking, Seeing, and Wondering About Our World as Mathematicians



Culture Journal: Investigating, Looking at, Seeing, and Wondering About Our World as Social Scientists

35. Disciplinary Literacy Charts

Pamela Jewett With Jean Anne Clyde

In this engagement, kids explore the different kinds of reading, writing, materials, and vocabulary we use across content areas.

For teaching guidelines on Disciplinary Literacy Charts, see pages 211–217 in *Reading Revealed* and the Supplemental Materials section of this website.

Jan Barton's fourth-grade students tended to think about science, math, and history as school subjects disconnected from each other and from their lives outside of school. For example, when she had asked them to keep math journals in which they recorded their thinking about their math work, the kids were both surprised and dismayed. They made comments such as "What do you mean? We have to *write* in *math*?!? Ms. Barton, that's so wrong!"

Jan decided to begin a classroom conversation that would reveal their ideas about the kinds of reading, writing, tools, and materials used in different content areas in school. Jan knew that different disciplines were a lot like different cultures and communities. Scientists, mathematicians, and historians have their own language/vocabulary, reading materials, tools, and ways of expressing themselves. They also have different ways of looking at the world and different purposes for doing so. Scientists make hypotheses about the natural world that they prove or disprove through research; mathematicians problem solve, gather data, look for patterns, and analyze and share data; and historians try to understand the past by examining artifacts and looking at who is telling the story (there are always different points of view to consider). She knew she would have to have to help her students understand these different ways of knowing and began planning opportunities for her students to think, read, write, speak, and listen in discipline-specific ways. She also wanted to give her students a chance to see how different ways of knowing impact people in their everyday lives at

home or at work. With those ideas in mind, Jan launched a whole-class inquiry into content area literacies, placing her students at the center of the learning process.

To begin, Jan created a literacy chart that included rows for science, math, and history, and columns for the special kinds of reading, writing, materials, tools, and special words used in those areas. She introduced the chart to the kids by saying, "Each subject we study in school is a different discipline or field of study, a way of knowing about the world. We're going to look closely at each subject—each discipline—one at a time. I've created a chart called Reading the Room to help us think about our content areas in new ways. Let's look at the chart together." After giving some examples, over the next few days, the students completed the chart for each of the subject areas. Afterwards, they came together and shared their discoveries with the whole group, then added their notes to the chart. Then, over the next two weeks, Jan's students explored how they and their family members used different disciplines outside of school.

It took a few weeks of exploration and lots of talking, but by the time Jan's kids had finished their inquiry, they had learned that people, including themselves, use science, math, and history—sometimes in interrelated ways—at home and at school, and read different kinds of texts in different ways for different purposes. They learned that within content areas/disciplines there are different kinds of writing (e.g., number problems, science experiments, timelines, and primary documents), different tools (calculators, scales, maps, and manipulatives), and different vocabulary to talk about the subjects (e.g., *calculate* and *equivalent* in math, *citizen* and *bias* in history, and *classify* and *organism* in science).

There were even a few surprises. For example, kids learned that people who study history were often hired by TV and movie producers to make sure historical events are portrayed correctly on small and big screens. They were also intrigued by the idea that there are scientists who work at crime scenes. (Move over Sherlock Holmes!) And that you need to know a lot of math to be a video-game designer. By the end of the inquiry, Jan's students were left with a greatly expanded appreciation and understanding of the power of content area/disciplinary literacy in the real world.

36. Community Interviews

Pamela Jewett

In this engagement, kids interview community members about the different kinds of reading, writing, materials, tools, and vocabulary and the multiple disciplines they use in their daily lives and at work.

For teaching guidelines on Community Interviews, see pages 218–222 in *Reading Revealed* and the Supplemental Materials section of this website.

Earlier in the year, based on comments that her students made about math and history, Jan Barton's fourth graders began to study how they used math, science, and history across the curriculum in their classroom. Using articles, web pages, and online videos in the classroom, they created a chart of their discoveries. Then, in face-to-face conversations, they began to record how family members and adult friends used different reading, writing, materials, tools, and language at home and at work. Each person they talked to had unique literacies—kinds of texts (sketches, charts and graphs, historical documents, photographs, timelines, formulas, research reports, etc.), ways to use them, and ways to think about them and share them. But Jan wanted to go further; she wanted her students to begin to recognize that people in a variety of occupations often made use of multiple disciplines, incorporating information from math, science, and history.

Jan had just finished reading an online article about how some sixth graders in Shawnee, Kansas, interviewed professionals for their school's job fair (see Clark, 2016). Those kids learned about the kind of work that men and women do in careers as far flung as wildlife photographers and paleontologists, movie directors and astrophysicists. The article resonated with her as she began to envision how interviews could move her students forward in their thinking about literacy and learning in real-life settings.

Knowing that her students were familiar with creating and using charts, Jan decided to revise one she had used earlier in the semester that would help them keep track of the information they gathered when they conducted interviews (see chart below).

Job	What kinds of reading do people in the job do?	What kinds of writing do they do?	What kinds of materials /tools do they use?	What special words do they use?	How do they use science in their work?	How do they use math?	How do they use history?

Interview chart

Using the chart, they could document their learning about the multiple literacies and disciplines outside the classroom and in the real world.

Jan knew from the start that the interviews would take a lot of preparation, but she also knew that they would give her students authentic opportunities to not only learn together, but also to speak, listen, read, write, and present new information. Beyond that, her students would get to know community members, and that had the potential to bring her kids' school and community lives closer together. The classroom walls would not seem quite so high nor the community quite so distant. The kids, caught up in her enthusiasm for the project, started suggesting people they thought they'd like to talk to, potential interviewees ranging from local sports stars, the principal, and TV personalities.

In the end, the interviews helped each child learn about the role of literacy in a particular occupation and the sometimes unexpected ways that people used math, science, and history in their daily lives. They also began to think of themselves as teachers as well as learners who could not only discover new information, but share it with their classmates. For example, before interviewing a firefighter, Teresa and Maria explained that they thought a fire was a fire. However, afterwards they told their classmates about the many different kinds of fires there were and how each had to be fought in a special way. They shared the photographs the firefighter had left with them. Likewise, Jack and Adam couldn't wait to share what they considered to be a newsworthy scoop after interviewing their school principal. The principal explained that his work not only included making sure kids were learning but also making sure their school building was in good shape. Drawing them close, in a whispered aside he'd quietly told the boys that they were some of the first to learn that the school was going to get an addition to their gym over the summer that would include a new basketball court inside and a soccer field outside.

Analyzing data across their interview charts proved to be a powerful tool that helped children appreciate the multiple literacies that people use in different occupations. After studying the charts they created, they noted that many of their interviewees used math, the scientific method, and historical research in their work on a daily basis. They also learned about the give and take of collaborating with a partner as they planned an interview and became skilled in conducting them. There were people-to-people kinds of benefits as well. Students were able to connect more closely with individuals who work in their communities, such as librarians, cashiers, nurses, park rangers, construction manager workers, sales people, and chefs. The chart they created became a reference point for talking about the literacy demands in different careers. It summarized how the people they met along the way used literacy and moved between and among multiple disciplines in the real world.

Knowing the Language to Use

37. Reading Mini-Lessons

Diane Stephens and Barbara Gilbert

In this engagement, you address the reading needs of the whole class. Reading Mini-Lessons are based on the data you gather through Burke Reading Interviews, oral reading analyses, and kidwatching throughout the school day.

For teaching guidelines on Reading Mini-Lessons, see pages 226–228 in Reading Revealed. For additional examples of mini-lessons, see the Supplemental Materials section of this website.

Tara Thompson, a reading coach, noticed in a fourth-grade classroom that many students were having a hard time making sense of conversations that were embedded in narrative text. To help the class with this, Tara selected a page from the class read-aloud, *The Girl from Felony Bay* (Thompson, 2013*)* and said to the class, "Okay, everyone, I've noticed that sometimes fourth-grade readers get confused when reading narrative texts." She displayed the page on the document projector, and gave each student a copy of it and a yellow highlighter, saying, "Here is a copy of a section we read aloud yesterday when we met Grandma Em for the first time. Please highlight the dialogue, the conversation, you see going on between the characters on this page." Shawny asked, "So you just want us to highlight the conversation?" Tara replied, "Yes. There's a tool writers use to signal that someone is talking." Jenbe interjected, "Quotation marks. Talking marks." To ensure, in a subtle manner, that all the students indeed understood what went inside quotation marks, Tara responded, "Quotation marks signal that someone is talking. That way, readers can follow the conversation characters are having with each other." Zoe asked, "What about whoever said it?" Tara answered, "Nope, who said it is not inside quotation marks, just the actual words the character says."

As the students began highlighting, Ari spontaneously said, “Oh, sometimes when they start a new paragraph, that means they start talking.” Tara smiled and said, “Great, we are going to talk about what you’re noticing in just a minute. First, let’s make sure everyone has completed highlighting.”

When everyone appeared ready, Tara prompted the students to begin the discussion by asking Ari to share what he had said earlier about the dialogue. He did and Trey followed up saying, “You see quotation marks when they start talking and you don’t see them again until they stop talking.” Bethany added, “Yeah, and every time someone new is talking, there’s a new paragraph.” Tara said, “Hold on, take a second to let that sink in. Every time the speaker changes, there’s a new paragraph.”

Tara then asked students to take time to read just the parts they had highlighted. As they did, there was a buzz in the room: “Oh, it’s kind of like a conversation if you take out all the words you didn’t highlight! It’s just the characters talking to each other!”

Tara confirmed that that was what was happening. She then asked the students to read the parts in between the quotation marks, the parts not highlighted. After the students had done so, Tara asked, “What was that part about?” Several students had the same explanation, e.g., “It tells more stuff about what is going on.” Tara also confirmed this.

Tara then suggested that when the students were reading in their books and came to quotation marks, they could mentally highlight those parts so they could hear what the characters were saying. During Independent Reading, she observed and talked with students to find out whether her mini-lesson was helpful. She decided to call a few students together the next day for Focused Instructional Conversations and provide additional support.

38. Focused Instructional Conversations

Diane Stephens

Focused Instructional Conversations provide opportunities for students to get customized advice—one-on-one or in a small-group setting—that will help them grow as readers. They are mini-lessons for small groups or individuals, which may take place spontaneously as you circulate and talk to students during Independent Reading, or they may occur intentionally in pre-planned one-on-one conferences or in short-term, flexible small groups.

For teaching guidelines on Focused Instructional Conversations, see pages 229–235 in *Reading Revealed*. For additional examples of Focused Instructional Conversations, see the Supplemental Materials section of this website.

Joe, Samuel, Isaac, and Arnie were second graders who were referred to Tara Thompson for reading intervention. Each hated reading and complained that it was boring. When Tara and the boys first began working together, Samuel literally wouldn't hold a book; he was overcome with anxiety; he turned red and looked visibly distressed. Samuel viewed reading as remembering words, and like the other boys, his responses were limited to short retellings and simple predictions.

To help the boys shift their understanding that reading is about thinking and making sense of text, Tara helped them become aware of the thoughts and feelings they had when they read. She would say things like, "I heard you guessing and making a prediction about the way you think the character's brother will act. Now, I want to hear your opinion about that before we read on." By encouraging the boys to name their thoughts as part of a Focused Instructional Conversation, Tara hoped to help them connect deeply with the text and derive more pleasure out reading.

When Tara read to them she would pause periodically using Say Something (see pages 128–130 in *Reading Revealed*). Instead of talking, she asked them to jot down what they were thinking on sticky notes.

When all four boys were comfortable writing down and then sharing their thoughts when she was reading, Tara decided to have them read *The Story of Hungbu and Nolbu; A Korean Folktale*
(T'ae-hyon, 1990). She thought the book had an engaging plot and was easy to read. She and the boys began talking about the book by commenting on the pictures and making predictions. Afterwards, Tara set out the sticky notes and asked the boys to write down what they were thinking as they read the first couple of pages.

The story of *Hungbu and Nolbu* begins when the adult brothers' parents die and the older brother, Nolbu, takes over the house, evicting his brother and family. Starving, Hungbu returns to the house to beg his brother for food. Tara asked what they written on their Say Something notes yesterday.

Joe had written "No way!" next to the part about Hungbu having to ask his brother for rice.

"Weird," Samuel said. "He should have said, 'No, thank you. I am scared of my brother.'"

Tara clarified, "Evens after his wife told him to ask for some?" "Yeah," he responded.

"And what is your thought about the brother?" Tara asked.

"E-V-E-L. evil. Yeah. I thought Nolbu was being mean to his own brother!" exclaimed Isaac spreading his arms for emphasis.

While the boys read the book, Tara encouraged them to express their opinions about what the characters were doing and how they felt. Students often initiated the discussions. Other times, Tara asked students to stop reading so they could talk about their thinking. She used different ways to manage the discussion always keeping the focus on their thinking rather than the mechanics of the reading. Tara controlled the

pacing by selecting stopping points. At other times, she had everyone whisper-read as she leaned in.

Tara sometimes selected snippets to reread aloud, extending the conversation, inquiring into and helping the boys interrogate the text and their reactions. Occasionally, Tara would contribute her interpretations, planting new ideas and hoping to extend their thinking. For example, after reading the section where Hungbu asks his sister-in-law for rice, she said, "Here's some rice! and hits him on the face with her spoon."

"Here's some rice!" Samuel repeated acting out hitting someone with the spoon. The other boys laughed at the image and boisterously mimed the bashing.

"What do you think about the wife hitting him?" Tara asked.

Isaac said, "She's as mean as Nolbu!"

Tara commented, "I mean, this is just not gonna work out for him. First he gets kicked out of the house…"

Samuel interjected, "It isn't really Nolbu's house. It's his parents'!"

Tara asked, "Why do you think he's willing to get hit again?"

Arnie said quietly, "He's hungry."

The text then read, *Spring came and two swallows built a nest under Hungbu's roof. The mother laid eggs and soon baby birds hatched. Hungbu heard a baby swallow.*

Instead of reading what was written, Samuel whisper-read, "Hungbu had a baby snake."

"What just hatched?" Tara asked, trying to refer him to the pictures.

"Swans? A chick?" he suggested, using the beginning sounds and then the pictures.

"It's a swallow," Tara supplied.

Keeping the boys' attention on meaning, she added, "As long as you know it's a kind of bird, that's all that matters."

The other boys were also miscuing in their whisper-reading.

“Do you want me to read this page?” Tara asked. “You can follow with your eyes but interrupt me to show me your thinking.”

Spring came, Tara read.

“Wait,” Joe said, “How could he survive?”

“Yeah,” Samuel added.

“That’s been years…well, not years, but a change of season,” Tara said. “But that’s a good question. How did Hungbu and his family survive?”

As the boys began to understand that reading wasn’t about giving right answers but rather about thinking about characters’ actions and feelings, they genuinely began to enjoy reading. They began believing in their ability to read and elected to do so on their own.