could practice the words you missed for homework, read the passage to a friend, or tell yourself to concentrate on not making so many mistakes next time. Ask: *What approach do you think will work best?* (Answers will vary.)



Celebrate and Move On

If the student makes his or her goal, then celebrate with the student. Provide forms of positive reinforcement that will help to keep the student's motivation high. For example, you can reward the student by adding his or her name to a special classroom list or allowing the student to participate in a special activity.

When the student makes the goal, he or she moves on to a new passage regardless of how many attempts it takes to make the goal—one reading or seven. At this point, make instructional decisions about the next repeated reading passage.

Instructional Decisions About the Next Repeated Reading Passage

Student Characteristics	Instructional Decision	Outcome
• The student accurately reads grade-level text at a slow rate.	• Do not change the difficulty level of the text. • Increase the passage reading goal (WCPM).	• The student reads the same level of text at a faster rate.
• The student accurately reads below-grade-level text at an average rate.	• Increase the difficulty level of the text. • Do not change the passage reading goal (WCPM).	• The student reads more difficult text at the same rate.
• The student accurately reads below-grade-level text at a slow rate.	• Increase the difficulty level of the text. • Increase the passage reading goal (WCPM).	• The student reads more difficult text at a faster rate.

LESSON MODEL FOR

Reading Fluency

Benchmarks

- ability to work productively with a partner
- ability to increase accuracy and rate in reading connected text

Strategy Grade Level

- Grades 2–6

Grouping

- pairs

Sample Text (Resources)

- "Marine Mammals" Complexity Level: Grades 4–5

Materials

- copies of "Marine Mammals"

SEE ALSO . . .

Choosing the Right Text, p. 367

Partner Reading

Partner reading is a motivational fluency-building technique for students who need more support than reading alone provides, but who need less support than a teacher or tutor provides. In this activity, every student in the class is paired with another student, and each pair consists of a higher- and a lower-performing student.

This sample lesson model is based on the Peer-Assisted Learning Strategies (PALS) program developed by Douglas and Lynn Fuchs and their colleagues at Vanderbilt University (Fuchs et al. 2007). In this sample lesson model, sample text is used to represent a passage at the student's instructional reading level. The same model can be adapted and used with other passages—as long as the text is at the appropriate reading level.

SET-UP PARTNER READING

Gather Student Data

ORAL READING FLUENCY Assess students' oral reading fluency (ORF). Use the same grade-level passage for each student's assessment in order to accurately compare the scores. If the same passage is not used, then it is unclear whether the differences in students' ORF scores are due to the student or to the passage. For more information, refer to Assessment of ORF Rate and Accuracy, p. 340.

INSTRUCTIONAL READING LEVEL Using grade-level standardized ORF passages, determine students' instructional reading level.

GRADE 3 • FALL

Student	Instructional Reading Level	ORF Score (WCPM)
Miguel	Grade 7	153
James	Grade 6	151
Sung Hee	Grade 5	125
Kim	Grade 4/5	100
Danielle	Grade 3	130
Roxanne	Grade 3	98
Kai	Grade 3	85
Britney	Grade 3	83
Jason	Grade 3	82
Tran	Grade 3	80
Michelle	Grade 3	77
Latoya	Grade 3	67
Justin	Grade 2	82
Kailey	Grade 2	65
Keela	Grade 2	59
Jonathan	Grade 2	56
Tiffany	Grade 1	48
Carl	Grade 1	45

Rank-Order Students

To determine partners, use assessment data to rank-order students according to their instructional reading level. Then record each student's ORF score.

Pair Students

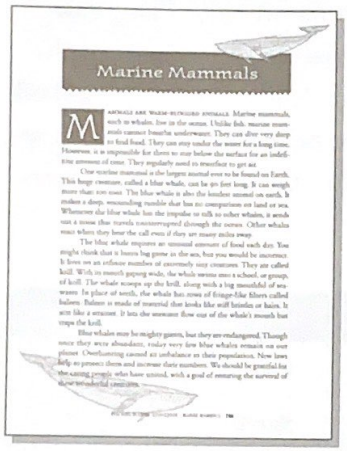
Divide the rank-ordered classroom list in half. Then pair students in the higher-performing half with students in the lower-performing half. For example, Miguel, the top-ranked higher-performing student, would be paired with Tran, the top-ranked lower-performing student. Pair the remaining students using the same method.

Student Pairs	Higher Performing	Grade Level	Lower Performing	Grade Level
Pair A	Miguel	7	Tran	3
Pair B	James	6	Michelle	3
Pair C	Sung Hee	5	Latoya	3
Pair D	Kim	4/5	Justin	2
Pair E	Danielle	3	Kailey	2
Pair F	Roxanne	3	Keela	2
Pair G	Kai	3	Jonathan	2
Pair H	Britney	3	Tiffany	1
Pair I	Jason	3	Carl	1

ASSIGN PARTNERS Assign partners and then assign each pair the roles of first reader and second reader. Do not explain to students why they are assigned a particular role. The first readers are the stronger readers; second readers are the weaker readers. Tell partners that they will be working together for three or four weeks.

PARTNER SEATING ARRANGEMENTS There are two basic strategies for getting student partners together quickly and quietly. One strategy is to assign seats so that the partners

sit next to each other during the whole time they are paired. Another is to designate one partner as the "mover" and the other partner as the "stayer." When the partner reading begins, the "movers" leave their seats and quietly move to sit with the "stayers."


Marine Mammals

M

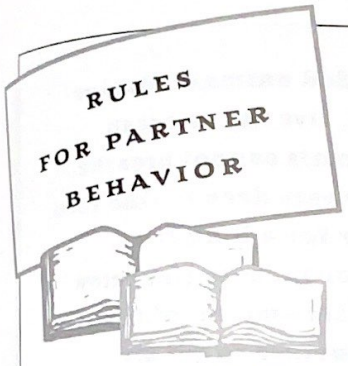
Select Appropriate Text

Provide reading material at the second, or weaker, reader's instructional reading level—no more than 10 errors per 100 words of text. Both members of a pair will read from the weaker reader's text. Choose from a wide range of reading materials, such as passages from core reading programs, content area textbooks, chapter books, decodable books, or magazines.

IMPLEMENT PARTNER READING

Direct Explanation

Explain to students that reading fluency is the ability to read accurately, quickly, and with good expression, and that fluent readers can pay better attention to the meaning of what they are reading. Tell them that they will be practicing reading fluency with a partner and that their partner will help to monitor their reading, provide help in figuring out hard words, and give general feedback on how they are doing. Say: *During partner reading, you will be either the first reader or the second reader. When you are not the reader, you are the coach. The job of the reader is to read accurately, quickly, and with good expression. The job of the coach is to listen for the reader's mistakes, help with hard words, and give feedback on how you are doing. First readers will read aloud a certain amount of text or for a certain amount of time while the second readers, or coaches, listen. Then partners will switch jobs and the second readers will read aloud a certain amount of text or for a certain amount of time while the first readers, or coaches, listen.*



1. Talk only to your partner.
2. Talk only about what you are reading.
3. Talk in a low voice.
4. Cooperate with your partner.
5. Try your best.

Teach/Model—Partner Behavior

Adams and Brown (2007) recommend introducing the partnerships as working relationships. Before students begin working together, model and explain the rules for partner behavior. Tell students that they will be working with the same partner for three or four weeks and that a partnership is a working relationship. Describe how coworkers have to cooperate, be polite, and treat each other with respect. Then discuss with students the Rules for Partner Behavior (Fuchs et al. 2007) shown above.

Kinds of Mistakes

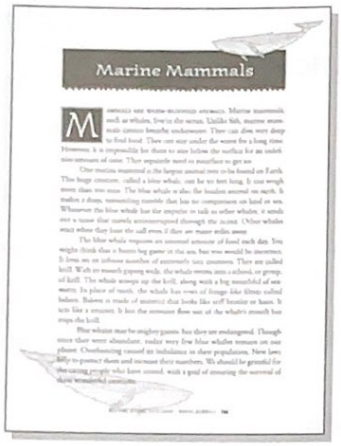
- Saying the Wrong Word
- Getting Stuck on a Word for More Than Four Seconds
- Skipping a Word
- Adding an Extra Word

Fuchs et al. 2007.

Teach/Model—Identifying and Correcting Mistakes

Give explicit instructions on how coaches should monitor their partner's reading accuracy and provide corrective feedback. The following explanation of what coaches should say to readers when they make a mistake is based on Fuchs et al. 2007. Say: *When you are reading aloud, you will sometimes make a mistake. It's okay to make mistakes while reading—everyone does. Coaches are responsible for listening for and correcting any mistakes that their partner, the reader, may make.*

Distribute copies of the sample text "Marine Mammals" or a passage that is easy enough for all students to read accurately. Say: *There are special ways to fix mistakes. I will show you what to do when you're the coach and your partner, the reader, makes a mistake. There are four kinds of mistakes to listen for.*


Marine Mammals

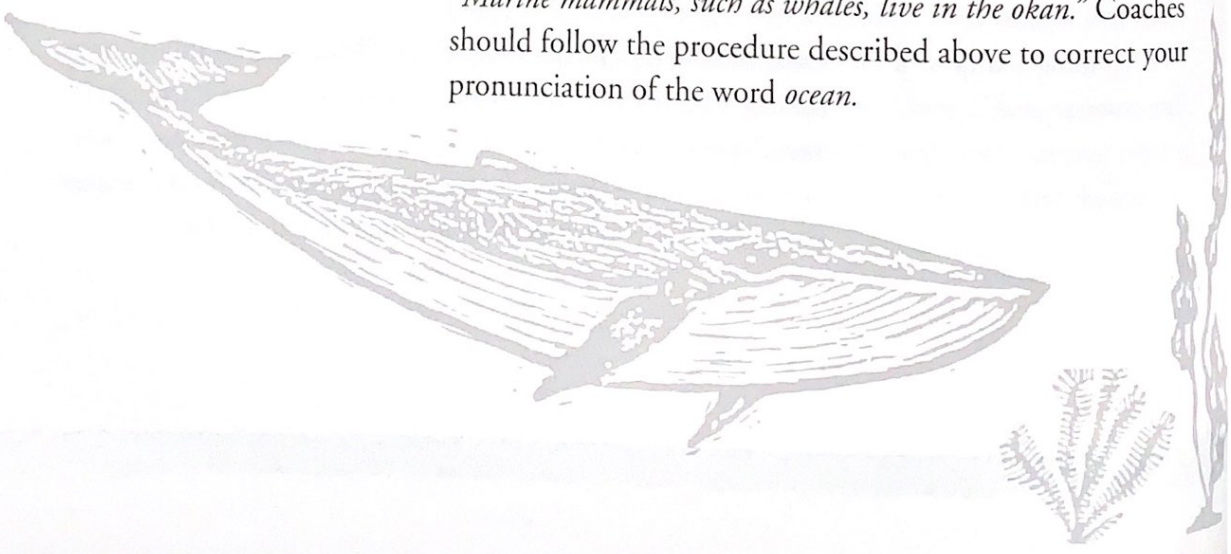
Mammals are warm-blooded animals. Marine mammals, such as whales, live in the ocean. Unlike fish, marine mammals cannot breathe underwater. They can dive very deep to find food. They can stay under water for a long time. However, it is impossible for them to stay below the surface for an indefinite amount of time. They regularly need to resurface to get air.

MISTAKE—Saying the Wrong Word

Say: *One kind of mistake is when the reader says the wrong word, a word that is different from what is printed. Follow along as I read aloud the first sentence in "Marine Mammals." Listen for the word that I say wrong, or incorrectly. "Mammals are warm-blooded animules."* Ask: *What word did I say wrong, or incorrectly?* (animals) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader says the wrong word and doesn't self-correct within four seconds, the coach should immediately point to the word and say, for example, "Stop. You said the wrong word. The word is *animals*." Then the coach should ask, "What's the word?" (animals) Then the coach should say, "Good. Now read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the second sentence. "Marine mammals, such as whales, live in the okan."* Coaches should follow the procedure described above to correct your pronunciation of the word *ocean*.



MISTAKE—Getting Stuck on a Word for More Than Four Seconds

Say: *Another kind of mistake is when the reader gets stuck on a word for more than four seconds. Follow along as I read aloud the second sentence. Count quietly to yourself to determine whether I figure out a word before four seconds. "Marine mammals, such as whales, live in the o . . . o . . . oc . . . oken . . . oseen . . . oshee.* Ask: *Did I get stuck on a word for more than four seconds?* (yes) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader gets stuck on a word for more than four seconds, the coach should immediately point to the word and say, for example, "The word is *ocean*." Then the coach should ask, "What's the word?" (ocean) Then the coach should say, "Good. Now read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the sixth sentence. "However, it is impossible for them to stay below the surface for an ind . . . indee . . . infin . . . infit . . . amount of time."* Coaches should follow the procedure described above to identify the word *indefinite* for you.

MISTAKE—Skipping a Word

Say: *Another kind of mistake is when the reader skips a word. Follow along as I read aloud the third sentence. Listen for the word I skip, or leave out. "Unlike fish, marine mammals breathe underwater."* Ask: *What word did I skip?* (cannot) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader skips a word and doesn't self-correct, the coach should immediately say, for example, "Stop. You skipped a word. Read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the fourth sentence. "They dive very deep to find food."* Coaches should follow the procedure described above to identify the word you skipped, the word *can.*

MISTAKE—Adding an Extra Word

Say: *Another kind of mistake is when the reader adds an extra word. Follow along as I read aloud the fifth sentence. Listen for the extra word that I added.* Read: *"They can stay under the water for a long time."* Ask: *What word did I add?* (the) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader adds an extra word and doesn't self-correct, the coach should immediately say, for example, "Stop. You added an extra word. Read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the last sentence. "They regularly need to resurface to get some air."* Coaches should follow the procedure described above to identify the word you added, the word *some.*



For short passages, partners can switch roles after reading aloud one paragraph. For longer passages or books, partners can switch roles after reading aloud for five minutes.

Practice Partner Reading

Have partners pair up and practice reading a short, one-or-two-page passage, such as "Marine Mammals," that is written at the second reader's instructional reading level. Generally, the first, or stronger, reader reads first to provide a model for the second, or weaker, reader.

Explain to students that you want them to partner-read the passage paragraph by paragraph. First readers will read aloud the first paragraph while the second readers, or coaches, will listen carefully and correct mistakes. Then partners will switch jobs and the second readers will read aloud the first paragraph while the first readers, or coaches, listen and correct mistakes. Partners should follow the same procedure with the remaining paragraphs in the passage. Monitor students as they practice partner reading. Point out any problems you observe and praise students for specific things done well.

LESSON MODEL FOR
Reading Fluency

Benchmarks

- ability to read with natural syntactic phrasing
- ability to read with expression

Strategy Grade Level

- Grade 2 and above

Grouping

- small group or pairs
- individual

Sample Text (Resources)

- "Alaska Adventure" and "Alaska Adventure" with phrase cues
  Complexity Level: Grades 4–5

Materials

- copies of "Alaska Adventure" with phrase cues
- copies of "Alaska Adventure"
- tape recorder (optional)

Phrase-Cued Reading

One of the characteristics of a fluent, proficient reader is the ability to read with appropriate phrasing—chunking words together into meaningful units. Dysfluent readers do not process text in meaningful phrases or chunks as they read. Their oral reading is characterized by staccato, word-by-word delivery that doesn't support comprehension.

A phrase-cued text is a passage in which phrase boundaries are explicitly marked or cued for the reader. Research supports the marking of phrase boundaries in printed text. O'Shea and Sindelar (1983) found that when first- through third-grade students read phrase-cued text, their reading comprehension increased. The effect was found for both good and poor readers but was especially pronounced for slow accurate readers. A review of research by Rasinski (1990) showed that marking phrase boundaries can improve students' reading comprehension, especially those whose knowledge of sentence structure (syntax) is not fully developed.

This sample lesson model is based on lesson cycles developed by Tim Rasinski (1994, 2003) and Wiley Blevins (2001). In this sample lesson model, sample text is used to represent an independent-level passage. The same model can be adapted and used with other passages—as long as the text is at students' appropriate level.

Introduce Phrasing

Using awkward phrasing, read a line from a nursery rhyme, such as "Jack Be Nimble." For example, read: *Jack be nimble Jack / be quick Jack / jumped over / the candlestick.* Ask: *Did you understand what I just read?* (no) Say: *That's right. When I read, I didn't group words in meaningful chunks.*

Say: *Now, I am going to read the same rhyme again. Listen to how I group the words. Jack be nimble / Jack be quick / Jack jumped over / the candlestick.* Ask: *Did you understand what I just read?* (yes) Say: *That's because this time I grouped words in meaningful chunks. Good readers read in chunks of words, or phrases. A phrase is a meaningful chunk of words. Phrases are read as separate units, with a pause in between each one.*

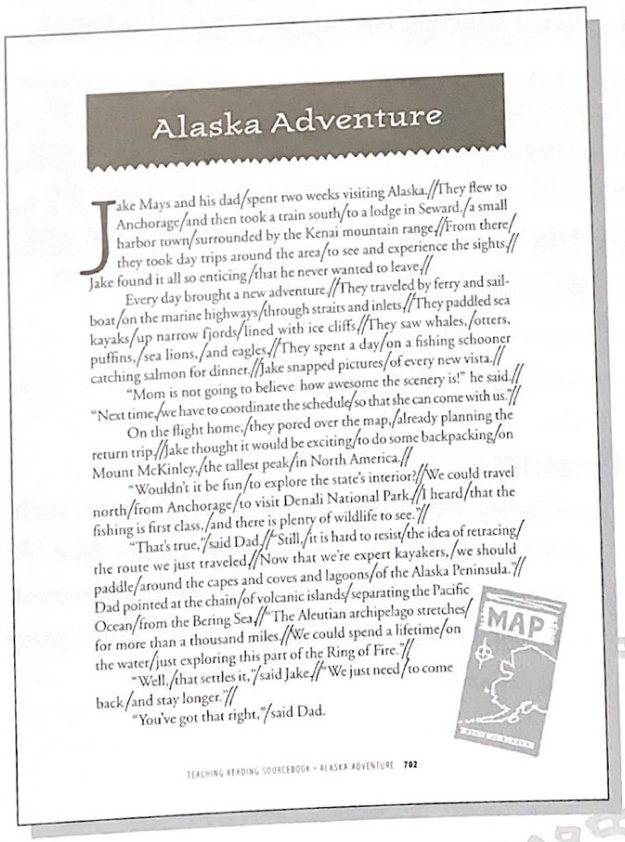
Phrase Cues

Short pause (/)

Longer pause (//)

Select and Mark the Text

Text passages should be relatively short, between 100 and 250 words in length, appropriate for reading aloud, and at students' independent reading level. Students should be able to read accurately at least 95 percent of the words in the passage; it is difficult to attend to appropriate phrasing while simultaneously decoding unfamiliar words. Begin instruction with passages having simple declarative sentences and short phrases. Then use passages with more complex sentence structures as students master the concept.



Alaska Adventure

Jake Mays and his dad/spent two weeks visiting Alaska.//They flew to Anchorage/and then took a train south/to a lodge in Seward./a small harbor town/surrounded by the Kenai mountain range.//From there/ they took day trips around the area/to see and experience the sights.// Jake found it all so enticing/that he never wanted to leave.//

Every day brought a new adventure.//They traveled by ferry and sailboat/on the marine highways/through straits and inlets.//They paddled sea kayaks/up narrow fjords/lined with ice cliffs.//They saw whales, /otters, puffins,/sea lions,/and eagles.//They spent a day/on a fishing schooner catching salmon for dinner.//Jake snapped pictures/of every new vista.//

"Mom is not going to believe how awesome the scenery is!" he said.// "Next time,/we have to coordinate the schedule/so that she can come with us."//

On the flight home,/they pored over the map,/already planning the return trip.//Jake thought it would be exciting/to do some backpacking/on Mount McKinley,/the tallest peak/in North America.//

"Wouldn't it be fun/to explore the state's interior?//We could travel north/from Anchorage/to visit Denali National Park.//I heard/that the fishing is first class,/and there is plenty of wildlife to see."//

"That's true,"/said Dad.//"Still,/it is hard to resist/the idea of retracing/ the route we just traveled.//Now that we're expert kayakers,/we should paddle/around the capes and coves and lagoons/of the Alaska Peninsula."// Dad pointed at the chain/of volcanic islands/separating the Pacific Ocean/from the Bering Sea.//"The Aleutian archipelago stretches/ for more than a thousand miles.//We could spend a lifetime/on the water/just exploring this part of the Ring of Fire."//

"Well,/that settles it,"/said Jake.//"We just need/to come back/and stay longer."//

"You've got that right,"/said Dad.

Using your intuitive sense of phrasing, on a copy of the passage mark appropriate phrase breaks. Mark short pauses, such as phrase boundaries within sentences, with one front slash (/), and longer pauses, such as at the end of sentences, with two front slashes (//).


Alaska Adventure

Jake Mays and his dad / spent two weeks visiting Alaska. // They flew to Anchorage / and then took a train south / to a lodge in Seward, / a small harbor town / surrounded by the Kenai mountain range. //

Day 1—Model Reading Marked Text

Word by word in a monotone, say: *Good readers do not read word by word using one tone of voice.* Then with expression and appropriate phrasing, say: *Good readers read with expression in phrases, or meaningful chunks of words. Reading in phrases helps readers to understand what they are reading, even when reading to themselves.*

Preview the Text

Distribute copies of the phrase-cued text passage "Alaska Adventure." Say: *Previewing a passage before reading it can help us to understand it better. The title of this passage is "Alaska Adventure." Wow, it sure would be fun to go to Alaska. I've never been there. I wonder if I'm going to read about someone having an adventure on their trip to Alaska. I guess I'll read to find out.*

Explain the Marks

To explain the meaning of the single and double slashes, have students look at the first sentence in "Alaska Adventure." Tell them that the slashes are called phrase cues. Explain that although students may find phrase cues distracting at first, they will ultimately find them helpful in their oral reading. Tell students that one slash means to pause a little. Then read aloud the first sentence, slightly exaggerating the marked pauses between the phrases. Point out the period at the end of the first sentence followed by the double slashes. Then tell students that double slashes mean to pause longer than for a single slash. Say: *A period comes at the end of a sentence. Think about a period as a stop sign telling the reader to stop and pause for a moment.* Then read aloud the first two sentences, slightly exaggerating the marked pause between the sentences. In the second sentence, point out the comma followed by a single slash. Ask: *What does a single slash mean?* (to pause a little) Say: *The comma is followed by a single slash because a comma tells the reader to pause a little.* Then read aloud the second sentence, slightly exaggerating the marked pause after the comma.

"Wouldn't it be fun / to explore the state's interior? //

Now point out the question mark and the double slashes at the end of the first sentence in the fifth paragraph: "Wouldn't it be fun to explore the state's interior?" Say: *A question mark is like a period in that it comes at the end of a sentence. The double slashes after the question mark indicate that readers should pause longer. When asking a question, people usually raise their voice at the end of the sentence. I'll demonstrate.* Read aloud the sentence, slightly exaggerating the intonation.

Teacher Modeling

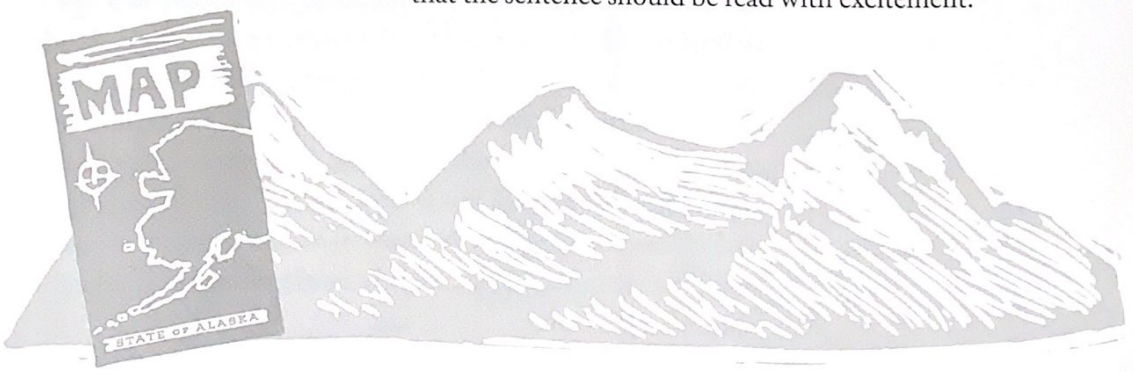
SEE ALSO . . .

Prosody, p. 323

Explain to students that when good readers read aloud, they read in phrases that sound like spoken language, which makes the text easier to understand. They embed intonation and expression that match the phrases. Then model reading the phrase-cued passage aloud as students follow along silently. Read with appropriate expression, emphasizing or slightly exaggerating the phrases.

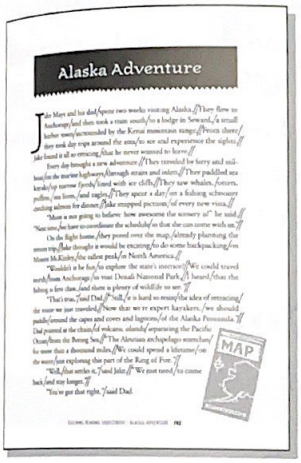
"Mom is not going to believe how awesome the scenery is!" he said. //

After reading the passage, ask students for feedback on what they observed about your phrasing and expression. You also may wish to point out the first sentence of the third paragraph: "Mom is not going to believe how awesome the scenery is!" he said. Explain to students that the quotation marks indicate that the words are spoken by a character in a story. The reader says these words, or dialogue, in the character's voice, or as if the character is speaking. Also point out the exclamation mark at the end of the sentence. Tell students that an exclamation mark indicates that the sentence should be read with excitement.



Whole-Group Choral Reading

Now have students read aloud the phrase-cued text chorally. Say: *Now we will all read "Alaska Adventure" together. The slashes will help you see where the phrases are and when to pause. I'll read along with you. Ready, begin.* After reading, say: *That was terrific! Your reading matched the phrase cues. Tomorrow, we'll practice again.*


Alaska Adventure

Jan Mayo and his dad/spent two weeks visiting Alaska.// They flew to Anchorage/and then took a train south/to a lodge in Seward,/a small harbor town/surrounded by the Kenai mountain range.// Person chores/ for each day trips around the area/to see and experience the sights.// Jan found it all so amazing/that he never wanted to leave.//

Every day brought a new adventure.// They traveled by ferry and minibus/on the marine highways,/through straits and inlets.// There paddled sea kayaks/up narrow fjords/lined with ice cliffs.// They saw whales, forsters, puffins, sea lions,/and eagles.// They spent a day/on a fishing schooner catching salmon for dinner.// Jake snapped pictures/of every new vista.//

"Mom is not going to believe how awesome the scenery is!" he said.// "Next time, we have to coordinate the schedules/so that she can come with us."//

On the flight home,/they pored over the map,/already planning the next trip.// Jake thought it would be exciting/to do some backpacking/on Mount McKinley,/the tallest peak/in North America.//

"Wouldn't it be fun/to explore the state's interior?// We could travel north/from Anchorage,/to visit Denali National Park.// I heard/that the hiking is first class,/and there is plenty of wildlife to see."//

"That's true,"/said Dad.// "Still,/it is hard to wrap/the idea of retracing/ the route we just traveled.// Now that we're expert kayakers,/we should paddle/around the capes and coves and lagoons/of the Alaska Peninsula."// Dad pointed at the chain/of volcanic islands/separating the Pacific Ocean/from the Bering Sea.// "The Aleutian archipelago stretches/ for more than a thousand miles.// We could spend a lifetime/on the water/just exploring this part of the Ring of Fire."//

"Well,/that settles it,"/said Jake.// "We must travel/to come back/and stay longer."//

"You've got that right,"/said Dad.

MAP

Day 2—Model and Practice with Marked Text

Teacher Modeling

Again model reading "Alaska Adventure" aloud as students follow along silently. Read with appropriate expression, slightly exaggerating the phrases. After reading the passage, ask students for feedback on what they observed about your phrasing and expression. For example, ask: *Did my reading match the phrase cues?* (Possible answers: *Yes, you paused at the slashes.*) Say: *That's right. My phrase-cued reading sounded like I was speaking.*

Whole-Group Choral Reading

FIRST TIME Have students chorally read aloud the phrase-cued passage. Say: *Now we will all read "Alaska Adventure" together. The slashes will help you see where the phrases are and when to pause. I'll read along with you. Ready, begin.* After reading, discuss a sentence that was particularly well read. Say: *I heard particularly good reading when you read this sentence. I heard you pause slightly at this phrase break and longer at that one.*

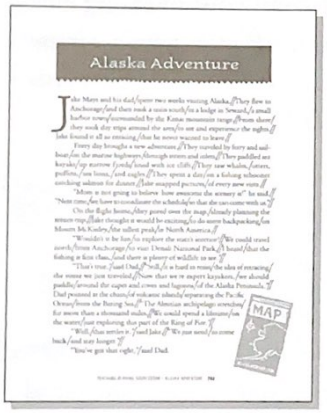
SECOND TIME Now ask students to chorally read the passage again. Tell them that this time they should pay close attention to the phrasing. After students read, ask: *Did your reading match the phrase cues this time? Did you read with expression? What sentences do you think you read particularly well?* (Answers will vary.)

SEE ALSO . . .

LESSON MODEL: Partner Reading, p. 384

Partner Reading

Have students practice reading aloud the phrase-cued passage with a partner. Explain to students that you want them to partner-read the passage paragraph by paragraph. First readers will read aloud the first paragraph while the second readers, or coaches, will listen carefully to see if the reader's phrasing matches the phrase cue. After the first reader reads the paragraph, the coach should provide positive feedback about the reader's phrasing. Then partners will switch jobs, and the second readers will read aloud the first paragraph while the first readers, or coaches, listen carefully for phrasing. Partners should follow the same procedure with the remaining paragraphs in the passage. Monitor the pairs and provide assistance as needed.


Alaska Adventure

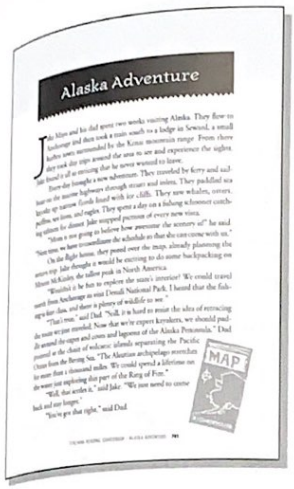
Day 3—Practice with Marked Text

Whole-Group Choral Reading

Have students chorally read aloud the phrase-cued passage. Say: *Now we will all read "Alaska Adventure" together. The slashes will help you see where the phrases are and when to pause. Ready, begin.* After reading, say: *That was terrific! What did you notice about your phrasing?* (It was good.) Ask: *What do you think made it good?* (Our reading matched the phrase cues.)

Individual or Partner Practice

Have students practice reading the passage again. They can choose to evaluate their reading of the passage by individually tape-recording themselves or by reading it to a partner. Monitor and assist students as needed.


Alaska Adventure

Day 4—Practice with Unmarked Text

Whole-Group Choral Reading

FIRST TIME Distribute unmarked copies of "Alaska Adventure." Point out that this version of "Alaska Adventure" doesn't have slashes to show where to pause for phrase breaks. Then have students chorally read aloud the unmarked passage along with you. Tell them to pay really close attention to reading in phrases.

SECOND TIME Now have students chorally read the unmarked passage on their own. After reading, ask: *What was it like reading without the slashes to help you? How was your phrasing? What part do you think you read particularly well?* (Answers will vary.)

Individual or Partner Practice

Have students practice reading the unmarked passage again. They can choose to evaluate their reading of the passage by individually tape-recording themselves or by reading it to a partner. Monitor and assist students as needed.

Day 5—Assess Phrase-Cued Reading

Meeting individually, listen to each student read aloud the unmarked passage. As you listen, use the phrasing section of the Prosody Assessment Rating Scale to assess the student.

SEE ALSO . . .

Prosody Assessment Rating Scale, p. 334

SEE ALSO . . .

ESSON MODEL: Assessment of Prosodic Reading, p. 355

If Score on Phrasing Section of Prosody Assessment Scale Is . . .	
Level 1 or 2	Continue phrase-cued text instruction with another passage with similar types of sentence structures.
Level 3	Continue phrase-cued text instruction with more passages with more difficult and varied sentence structures.
Level 4	Discontinue phrase-cued text instruction; continue to provide reminders and feedback about the student's phrasing.

LESSON MODEL FOR

Reading Fluency

Benchmarks

- ability to read aloud quickly and accurately
- ability to read aloud with prosody

Strategy Grade Level

- Grade 1 and above

Prerequisites

- Partner Reading, p. 384
- Phrase-Cued Reading, p. 391

Grouping

- small group

Sample Text (Resources)

- "TV Dinner"
  Complexity Level: Grades 3–4

Materials

- copies of "TV Dinner"
- highlighter markers
- recording of "TV Dinner"

Readers Theatre

Readers Theatre has been described as a "rehearsed group presentation of a script that is read aloud rather than memorized" (Flynn 2004). During this activity, emphasis is placed on prosodic reading (e.g., phrasing and expression) rather than props, costumes, or acting. There is limited research-based evidence on the effectiveness of Readers Theatre itself. None of the direct studies (e.g., Carrick 2000; Corcoran and Davis 2005; Keehn 2003; Millin and Rinehart 1999; Stayter and Allington 1991; Worthy and Prater 2002) have met the Department of Education's standard of peer-reviewed, published, randomized experimental evidence (Coalition for Evidence-Based Policy 2003).

Readers Theatre provides struggling readers with an authentic purpose, legitimate reason, and motivation for rereading text a number of times. As a form of repeated reading, a method that has strong research-based evidence of its effectiveness, Readers Theatre can help to improve students' oral reading fluency, that is, if there is a sufficient number of opportunities for students to reread the script. This sample lesson model is based on the cycle described by Millin and Rinehart (1999). In this lesson model, sample text is used to represent an independent-level script. The same model can be adapted and used with other scripts—as long as the text is at students' appropriate level.

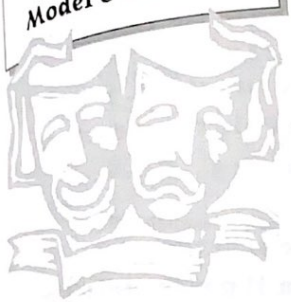


Prepare

GROUP STUDENTS Depending on the number of characters in the script, form groups of students who read at about the same independent reading level. For "TV Dinner," there should be six students in each group.

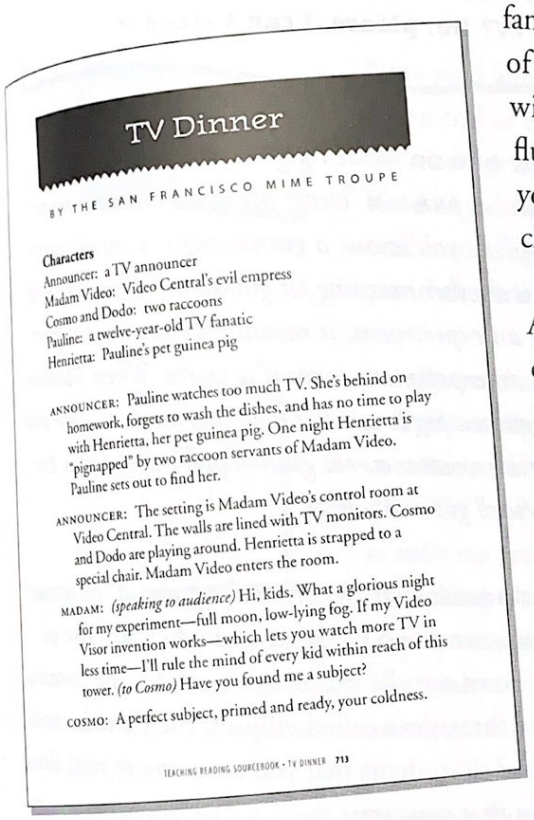
SELECT THE SCRIPT Students should be able to read accurately at least 95 percent of the words in the script; it should be written at a group's independent reading level.

READERS THEATRE
Day 1:
Model & Practice



Teach/Model—Read Aloud and Discuss Story Elements

Tell students that they are going to practice reading and performing a script, using their voices to bring the characters to life. Explain that they won't have to memorize the script. Distribute a copy of the script to each student in the group. Read aloud the title and encourage students to make predictions about what a play called "TV Dinner" might be about. Then point to the list of characters and their descriptions: Madam Video, Cosmo, Dodo, Pauline, Henrietta, and Announcer. If students are unfamiliar with raccoons or guinea pigs, show pictures of them. Ask students to listen and follow along with you as you read the script aloud to model fluent, prosodic reading. When you read, use both your voice and facial expressions to communicate characters' feelings or emotions.



TV Dinner

BY THE SAN FRANCISCO MIME TROUPE

Characters
Announcer: a TV announcer
Madam Video: Video Central's evil empress
Cosmo and Dodo: two raccoons
Pauline: a twelve-year-old TV fanatic
Henrietta: Pauline's pet guinea pig

ANNOUNCER: Pauline watches too much TV. She's behind on homework, forgets to wash the dishes, and has no time to play with Henrietta, her pet guinea pig. One night Henrietta is "pignapped" by two raccoon servants of Madam Video. Pauline sets out to find her.

ANNOUNCER: The setting is Madam Video's control room at Video Central. The walls are lined with TV monitors. Cosmo and Dodo are playing around. Henrietta is strapped to a special chair. Madam Video enters the room.

MADAM: *(speaking to audience)* Hi, kids. What a glorious night for my experiment—full moon, low-lying fog. If my Video Visor invention works—which lets you watch more TV in less time—I'll rule the mind of every kid within reach of this tower. *(to Cosmo)* Have you found me a subject?

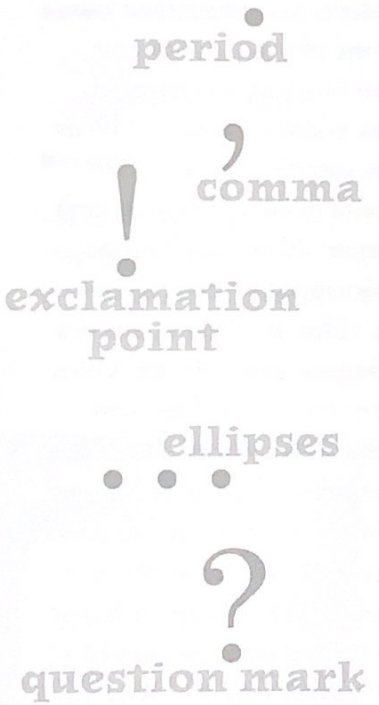
COSMO: A perfect subject, primed and ready, your coldness.

TEACHING READING SOURCEBOOK • TV DINNER 713

After reading, ask students to confirm their predictions about what the play was about and then lead a discussion focusing on character, setting, and plot. Ask questions such as: *What is the setting, or where does the story take place?* (Madam Video's control room at Video Central) *How does the story begin?* (Henrietta, Pauline's pet guinea pig, is pignapped by two raccoon servants of Madam Video, and Pauline sets out to find her.) *What happens next?* (Madam Video experiments on Henrietta to see if her new invention, the Video Visor, works. The Video Visor lets you watch more TV in less time.) *Then what happens?* (Pauline arrives and Madam experiments on her. She programs 30 minutes of commercials in 10 seconds.) *How does the story end?* (Madam's Video Visor works on Pauline. Madam is happy because she thinks she will be able to turn everyone into obedient slaves.) *Did you like the play? Why or why not? Who was your favorite character?* (Answers will vary.)







Teach/Model—Prosody and Punctuation

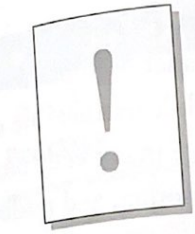
Direct students' attention to the following lines from the play and read them aloud:

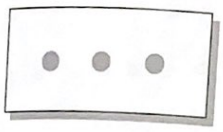
> **MADAM: You fools! You lazy bums! You, you—animals! I ask for a guinea pig to conduct my experiment and you bring me a . . . a . . .**
> **COSMO: A guinea pig.**
> **MADAM: I can't bear it. The experiment is ruined. It's worthless. You'll pay for this. I'm cutting you off. No TV.**
> **COSMO: No TV? No, please, I can't stand it.**

First point out the pun on *guinea pig.* Say: *In this part of the script, there is a pun. A pun is a "clever use of a word with more than one meaning." As you know, a guinea pig is a small, furry animal. But there is another meaning for guinea pig. If you are used as a guinea pig in an experiment, it means that you are the first person used to test an experiment to see if it works. When Madam Video asked for a guinea pig to test her new invention, Cosmo and Dodo brought her Henrietta, a real guinea pig, instead of a test subject. Madam Video got really mad.*

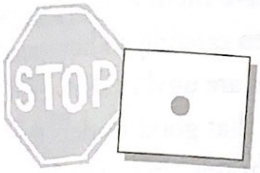
Then explain to students that, when reading aloud, punctuation marks can indicate when to pause and when to raise or lower their voice. Point out the exclamation marks, the comma, the long dash, the three dots called ellipses, the periods, and the question mark. Tell students that you are going to read aloud the lines again and that you want them to pay attention to how the punctuation affects your reading.

Read aloud Madam's first line, putting as much anger and exasperation into your voice as possible and pausing appropriately. After reading, explain to students why the line was written that way. Explain that Madam was angry and that the punctuation





helped the author to show how she was feeling. Say: *The exclamation marks told me to read the first three sentences with strong feeling—Madam was really upset. In the second sentence, the comma told me to pause a little and the long dash told me to pause a little longer before emphasizing the word* animal *by saying it in a louder voice. In the fourth sentence, the groups of three dots, or ellipses, told me to pause some more to show that Madam is so mad she can hardly get the words out of her mouth or think of the right word to say. I've had that happen to me.* Read aloud Madam's line again. Then ask students to read it several times along with you. Call on volunteers to read aloud the line on their own.



Now read aloud Madam's second line, stopping appropriately at the end of each sentence. Say: *Periods are like stop signs telling the reader to stop and pause for a moment at the end of a sentence.* Read aloud Madam's second line again. Then ask students to read it several times along with you. Call on volunteers to read aloud the line on their own.



Finally, read aloud Cosmo's last line, raising your voice appropriately at the end of the question, pausing slightly for the commas, and stopping for the periods. Say: *The first sentence "No TV?" is a question. It ends in a question mark that tells me to raise my voice at the end of the sentence.* Ask students to practice asking Cosmo's question. Then read aloud Cosmo's second line again, pointing out the pauses for the commas and period. Then ask students to read it several times along with you. Call on volunteers to read aloud the line on their own.

Partner Practice

SEE ALSO . . .

LESSON MODEL: Partner Reading, p. 384

Pair students up for partner reading. Explain that you want them to read aloud the entire script. Readers will take turns by reading every other line. The first reader will read aloud the first line while the second reader listens. Then the second reader will read aloud the second line while the first reader listens. Then the first reader will read aloud the third line, and so on, until

READERS THEATRE

Day 2: Model & Practice



they get to the end of the script. When they get to the end, they should switch roles—the first reader becomes the second reader—and read the script again. While partners are reading, circulate among them to offer assistance in correctly pronouncing words, reading with feeling and emotion, and reading at an appropriate rate and volume.

Listen to a Recording

Have students listen silently several times to an audio recording of "TV Dinner" while following along on their scripts. Then, individually or in a small group, have them read aloud along with the recording. Tell them to listen carefully to how punctuation signals expression, to how voices are used to show emotion, and to phrasing. Remind students that good readers read in meaningful chunks of words, or phrases, and that phrases are read as separate units, with a pause between each one.

Choose Parts

Assign a part to each student. Have students use a yellow highlighter to mark their part on a copy of the script.

Group Practice

Have students practice reading aloud the script again. Say: *This time, each student will read aloud his or her part in a regular voice while the rest of us whisper-read the lines. Let's try it. I'll be Madam. Everyone read along in a whisper while I read aloud.* Read aloud Madam's first lines with appropriate expression. When you finish, ask the student who is reading Cosmo's part to read aloud while the rest of the group whisper-reads. Then say: *Okay, now that we have the idea, please start again at the beginning. Who is reading Madam's part? Ready to read? Remember that if it isn't your part, whisper. Begin.* Monitor the group and provide assistance as needed.

READERS THEATRE

Day 3: Practice



Individual Practice

Say: *I want you to practice reading your part again, this time individually. You have ten minutes. Remember to speak clearly and to pay close attention to your expression and phrasing.* Monitor students' reading as they practice. If needed, help students with phrasing by marking phrase boundaries on their script.

Group Practice

Listen again to the whole group as they read aloud the script. Say: *We are going to run through the entire script again with me as your audience. I am going to listen carefully to your phrasing and how you show the character's feelings with your voice. There should be a smooth transition from role to role. When the reader before you finishes his or her lines, start reading right away. Pay attention so you know when it's your turn.* As you listen, provide feedback, both positive and corrective, about phrasing, expression, and the transition from role to role.

SEE ALSO . . .

LESSON MODEL: Phrase-Cued Reading, p. 391

Practice for Homework

For homework, have students take the script home and practice reading it aloud to members of their family.

READERS THEATRE

Day 4: Rehearse & Practice



Rehearse the Script

Have students participate in a rehearsal of the script. Say: *Today we are going to rehearse the script. We are going to act like this is the real performance; I will not interrupt you while you're reading.* Listen to the rehearsal, noting any parts or lines that need additional practice. Then provide praise, support, and corrective feedback as indicated.

Individualized Practice

Have each student practice his or her part again. Assign students to a type of practice that provides the needed level of support. For students who need little feedback or help, have them practice with the recording. For students who need some support, have them practice with a partner. Students who need a great deal of support should practice with the teacher or another adult.

Practice for Homework

For homework, have students take the script home and practice reading their part aloud to members of their family.

READERS THEATRE

Day 5: Perform the Script



Perform the Script

On the last day, have the group perform "TV Dinner" before an audience. The audience can be the rest of the class, a different class, the whole school, or parents. No costumes or props are needed. After the performance, students can take the script home for more repeated reading practice.



could practice the words you missed for homework, read the passage to a friend, or tell yourself to concentrate on not making so many mistakes next time. Ask: *What approach do you think will work best?* (Answers will vary.)



Celebrate and Move On

If the student makes his or her goal, then celebrate with the student. Provide forms of positive reinforcement that will help to keep the student's motivation high. For example, you can reward the student by adding his or her name to a special classroom list or allowing the student to participate in a special activity.

When the student makes the goal, he or she moves on to a new passage regardless of how many attempts it takes to make the goal—one reading or seven. At this point, make instructional decisions about the next repeated reading passage.

Instructional Decisions About the Next Repeated Reading Passage

Student Characteristics	Instructional Decision	Outcome
• The student accurately reads grade-level text at a slow rate.	• Do not change the difficulty level of the text. • Increase the passage reading goal (WCPM).	• The student reads the same level of text at a faster rate.
• The student accurately reads below-grade-level text at an average rate.	• Increase the difficulty level of the text. • Do not change the passage reading goal (WCPM).	• The student reads more difficult text at the same rate.
• The student accurately reads below-grade-level text at a slow rate.	• Increase the difficulty level of the text. • Increase the passage reading goal (WCPM).	• The student reads more difficult text at a faster rate.

LESSON MODEL FOR

Reading Fluency

Benchmarks

- ability to work productively with a partner
- ability to increase accuracy and rate in reading connected text

Strategy Grade Level

- Grades 2–6

Grouping

- pairs

Sample Text (Resources)

- "Marine Mammals" Complexity Level: Grades 4–5

Materials

- copies of "Marine Mammals"

SEE ALSO . . .

Choosing the Right Text, p. 367

Partner Reading

Partner reading is a motivational fluency-building technique for students who need more support than reading alone provides, but who need less support than a teacher or tutor provides. In this activity, every student in the class is paired with another student, and each pair consists of a higher- and a lower-performing student.

This sample lesson model is based on the Peer-Assisted Learning Strategies (PALS) program developed by Douglas and Lynn Fuchs and their colleagues at Vanderbilt University (Fuchs et al. 2007). In this sample lesson model, sample text is used to represent a passage at the student's instructional reading level. The same model can be adapted and used with other passages—as long as the text is at the appropriate reading level.

SET-UP PARTNER READING

Gather Student Data

ORAL READING FLUENCY Assess students' oral reading fluency (ORF). Use the same grade-level passage for each student's assessment in order to accurately compare the scores. If the same passage is not used, then it is unclear whether the differences in students' ORF scores are due to the student or to the passage. For more information, refer to Assessment of ORF Rate and Accuracy, p. 340.

INSTRUCTIONAL READING LEVEL Using grade-level standardized ORF passages, determine students' instructional reading level.

GRADE 3 • FALL

Student	Instructional Reading Level	ORF Score (WCPM)
Miguel	Grade 7	153
James	Grade 6	151
Sung Hee	Grade 5	125
Kim	Grade 4/5	100
Danielle	Grade 3	130
Roxanne	Grade 3	98
Kai	Grade 3	85
Britney	Grade 3	83
Jason	Grade 3	82
Tran	Grade 3	80
Michelle	Grade 3	77
Latoya	Grade 3	67
Justin	Grade 2	82
Kailey	Grade 2	65
Keela	Grade 2	59
Jonathan	Grade 2	56
Tiffany	Grade 1	48
Carl	Grade 1	45

Rank-Order Students

To determine partners, use assessment data to rank-order students according to their instructional reading level. Then record each student's ORF score.

Pair Students

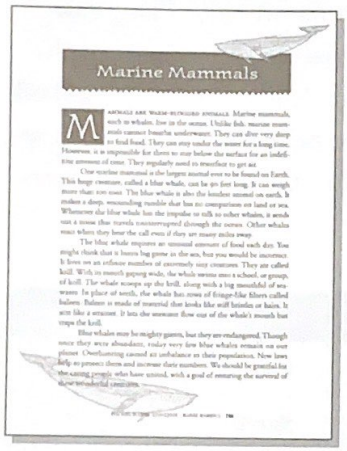
Divide the rank-ordered classroom list in half. Then pair students in the higher-performing half with students in the lower-performing half. For example, Miguel, the top-ranked higher-performing student, would be paired with Tran, the top-ranked lower-performing student. Pair the remaining students using the same method.

Student Pairs	Higher Performing	Grade Level	Lower Performing	Grade Level
Pair A	Miguel	7	Tran	3
Pair B	James	6	Michelle	3
Pair C	Sung Hee	5	Latoya	3
Pair D	Kim	4/5	Justin	2
Pair E	Danielle	3	Kailey	2
Pair F	Roxanne	3	Keela	2
Pair G	Kai	3	Jonathan	2
Pair H	Britney	3	Tiffany	1
Pair I	Jason	3	Carl	1

ASSIGN PARTNERS Assign partners and then assign each pair the roles of first reader and second reader. Do not explain to students why they are assigned a particular role. The first readers are the stronger readers; second readers are the weaker readers. Tell partners that they will be working together for three or four weeks.

PARTNER SEATING ARRANGEMENTS There are two basic strategies for getting student partners together quickly and quietly. One strategy is to assign seats so that the partners

sit next to each other during the whole time they are paired. Another is to designate one partner as the "mover" and the other partner as the "stayer." When the partner reading begins, the "movers" leave their seats and quietly move to sit with the "stayers."


Marine Mammals

M

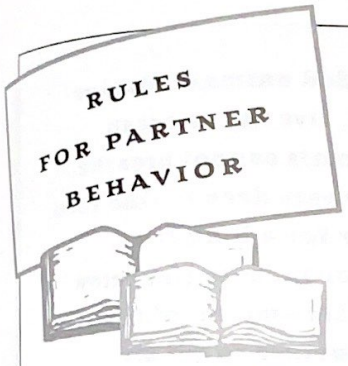
Select Appropriate Text

Provide reading material at the second, or weaker, reader's instructional reading level—no more than 10 errors per 100 words of text. Both members of a pair will read from the weaker reader's text. Choose from a wide range of reading materials, such as passages from core reading programs, content area textbooks, chapter books, decodable books, or magazines.

IMPLEMENT PARTNER READING

Direct Explanation

Explain to students that reading fluency is the ability to read accurately, quickly, and with good expression, and that fluent readers can pay better attention to the meaning of what they are reading. Tell them that they will be practicing reading fluency with a partner and that their partner will help to monitor their reading, provide help in figuring out hard words, and give general feedback on how they are doing. Say: *During partner reading, you will be either the first reader or the second reader. When you are not the reader, you are the coach. The job of the reader is to read accurately, quickly, and with good expression. The job of the coach is to listen for the reader's mistakes, help with hard words, and give feedback on how you are doing. First readers will read aloud a certain amount of text or for a certain amount of time while the second readers, or coaches, listen. Then partners will switch jobs and the second readers will read aloud a certain amount of text or for a certain amount of time while the first readers, or coaches, listen.*



1. Talk only to your partner.
2. Talk only about what you are reading.
3. Talk in a low voice.
4. Cooperate with your partner.
5. Try your best.

Teach/Model—Partner Behavior

Adams and Brown (2007) recommend introducing the partnerships as working relationships. Before students begin working together, model and explain the rules for partner behavior. Tell students that they will be working with the same partner for three or four weeks and that a partnership is a working relationship. Describe how coworkers have to cooperate, be polite, and treat each other with respect. Then discuss with students the Rules for Partner Behavior (Fuchs et al. 2007) shown above.

Kinds of Mistakes

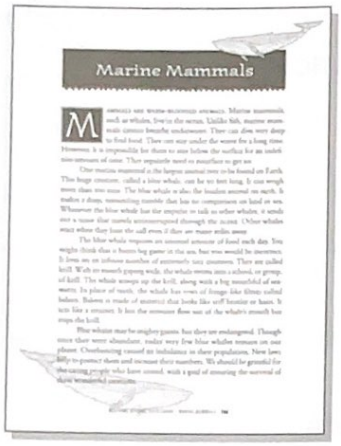
- Saying the Wrong Word
- Getting Stuck on a Word for More Than Four Seconds
- Skipping a Word
- Adding an Extra Word

Fuchs et al. 2007.

Teach/Model—Identifying and Correcting Mistakes

Give explicit instructions on how coaches should monitor their partner's reading accuracy and provide corrective feedback. The following explanation of what coaches should say to readers when they make a mistake is based on Fuchs et al. 2007. Say: *When you are reading aloud, you will sometimes make a mistake. It's okay to make mistakes while reading—everyone does. Coaches are responsible for listening for and correcting any mistakes that their partner, the reader, may make.*

Distribute copies of the sample text "Marine Mammals" or a passage that is easy enough for all students to read accurately. Say: *There are special ways to fix mistakes. I will show you what to do when you're the coach and your partner, the reader, makes a mistake. There are four kinds of mistakes to listen for.*


Marine Mammals

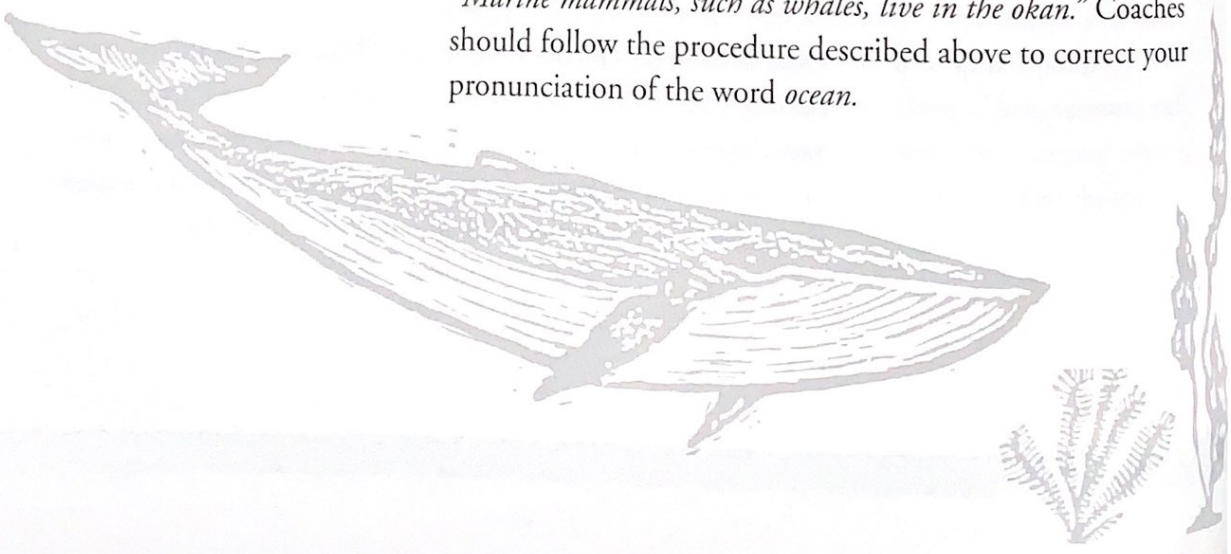
Mammals are warm-blooded animals. Marine mammals, such as whales, live in the ocean. Unlike fish, marine mammals cannot breathe underwater. They can dive very deep to find food. They can stay under water for a long time. However, it is impossible for them to stay below the surface for an indefinite amount of time. They regularly need to resurface to get air.

MISTAKE—Saying the Wrong Word

Say: *One kind of mistake is when the reader says the wrong word, a word that is different from what is printed. Follow along as I read aloud the first sentence in "Marine Mammals." Listen for the word that I say wrong, or incorrectly. "Mammals are warm-blooded animules."* Ask: *What word did I say wrong, or incorrectly?* (animals) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader says the wrong word and doesn't self-correct within four seconds, the coach should immediately point to the word and say, for example, "Stop. You said the wrong word. The word is *animals*." Then the coach should ask, "What's the word?" (animals) Then the coach should say, "Good. Now read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the second sentence. "Marine mammals, such as whales, live in the okan."* Coaches should follow the procedure described above to correct your pronunciation of the word *ocean*.



MISTAKE—Getting Stuck on a Word for More Than Four Seconds

Say: *Another kind of mistake is when the reader gets stuck on a word for more than four seconds. Follow along as I read aloud the second sentence. Count quietly to yourself to determine whether I figure out a word before four seconds. "Marine mammals, such as whales, live in the o . . . o . . . oc . . . oken . . . oseen . . . oshee.* Ask: *Did I get stuck on a word for more than four seconds?* (yes) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader gets stuck on a word for more than four seconds, the coach should immediately point to the word and say, for example, "The word is *ocean*." Then the coach should ask, "What's the word?" (ocean) Then the coach should say, "Good. Now read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the sixth sentence. "However, it is impossible for them to stay below the surface for an ind . . . indee . . . infin . . . infit . . . amount of time."* Coaches should follow the procedure described above to identify the word *indefinite* for you.

MISTAKE—Skipping a Word

Say: *Another kind of mistake is when the reader skips a word. Follow along as I read aloud the third sentence. Listen for the word I skip, or leave out. "Unlike fish, marine mammals breathe underwater."* Ask: *What word did I skip?* (cannot) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader skips a word and doesn't self-correct, the coach should immediately say, for example, "Stop. You skipped a word. Read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the fourth sentence. "They dive very deep to find food."* Coaches should follow the procedure described above to identify the word you skipped, the word *can.*

MISTAKE—Adding an Extra Word

Say: *Another kind of mistake is when the reader adds an extra word. Follow along as I read aloud the fifth sentence. Listen for the extra word that I added.* Read: *"They can stay under the water for a long time."* Ask: *What word did I add?* (the) Repeat the procedure until students can identify this type of error.

CORRECTIVE FEEDBACK

CORRECTIVE FEEDBACK Explain to students that if the reader adds an extra word and doesn't self-correct, the coach should immediately say, for example, "Stop. You added an extra word. Read the sentence again." Say: *Let's practice. I'll be the reader and you'll be the coach. Follow along as I read aloud the last sentence. "They regularly need to resurface to get some air."* Coaches should follow the procedure described above to identify the word you added, the word *some.*



For short passages, partners can switch roles after reading aloud one paragraph. For longer passages or books, partners can switch roles after reading aloud for five minutes.

Practice Partner Reading

Have partners pair up and practice reading a short, one-or-two-page passage, such as "Marine Mammals," that is written at the second reader's instructional reading level. Generally, the first, or stronger, reader reads first to provide a model for the second, or weaker, reader.

Explain to students that you want them to partner-read the passage paragraph by paragraph. First readers will read aloud the first paragraph while the second readers, or coaches, will listen carefully and correct mistakes. Then partners will switch jobs and the second readers will read aloud the first paragraph while the first readers, or coaches, listen and correct mistakes. Partners should follow the same procedure with the remaining paragraphs in the passage. Monitor students as they practice partner reading. Point out any problems you observe and praise students for specific things done well.

LESSON MODEL FOR
Reading Fluency

Benchmarks

- ability to read with natural syntactic phrasing
- ability to read with expression

Strategy Grade Level

- Grade 2 and above

Grouping

- small group or pairs
- individual

Sample Text (Resources)

- "Alaska Adventure" and "Alaska Adventure" with phrase cues
  Complexity Level: Grades 4–5

Materials

- copies of "Alaska Adventure" with phrase cues
- copies of "Alaska Adventure"
- tape recorder (optional)

Phrase-Cued Reading

One of the characteristics of a fluent, proficient reader is the ability to read with appropriate phrasing—chunking words together into meaningful units. Dysfluent readers do not process text in meaningful phrases or chunks as they read. Their oral reading is characterized by staccato, word-by-word delivery that doesn't support comprehension.

A phrase-cued text is a passage in which phrase boundaries are explicitly marked or cued for the reader. Research supports the marking of phrase boundaries in printed text. O'Shea and Sindelar (1983) found that when first- through third-grade students read phrase-cued text, their reading comprehension increased. The effect was found for both good and poor readers but was especially pronounced for slow accurate readers. A review of research by Rasinski (1990) showed that marking phrase boundaries can improve students' reading comprehension, especially those whose knowledge of sentence structure (syntax) is not fully developed.

This sample lesson model is based on lesson cycles developed by Tim Rasinski (1994, 2003) and Wiley Blevins (2001). In this sample lesson model, sample text is used to represent an independent-level passage. The same model can be adapted and used with other passages—as long as the text is at students' appropriate level.

Introduce Phrasing

Using awkward phrasing, read a line from a nursery rhyme, such as "Jack Be Nimble." For example, read: *Jack be nimble Jack / be quick Jack / jumped over / the candlestick.* Ask: *Did you understand what I just read?* (no) Say: *That's right. When I read, I didn't group words in meaningful chunks.*

Say: *Now, I am going to read the same rhyme again. Listen to how I group the words. Jack be nimble / Jack be quick / Jack jumped over / the candlestick.* Ask: *Did you understand what I just read?* (yes) Say: *That's because this time I grouped words in meaningful chunks. Good readers read in chunks of words, or phrases. A phrase is a meaningful chunk of words. Phrases are read as separate units, with a pause in between each one.*

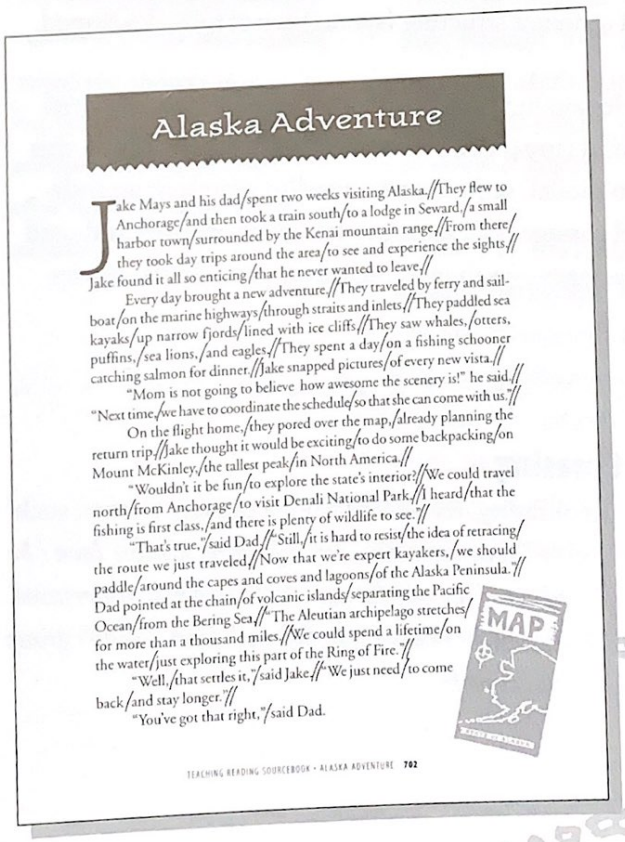
Phrase Cues

Short pause (/)

Longer pause (//)

Select and Mark the Text

Text passages should be relatively short, between 100 and 250 words in length, appropriate for reading aloud, and at students' independent reading level. Students should be able to read accurately at least 95 percent of the words in the passage; it is difficult to attend to appropriate phrasing while simultaneously decoding unfamiliar words. Begin instruction with passages having simple declarative sentences and short phrases. Then use passages with more complex sentence structures as students master the concept.



Alaska Adventure

Jake Mays and his dad/spent two weeks visiting Alaska.//They flew to Anchorage/and then took a train south/to a lodge in Seward./a small harbor town/surrounded by the Kenai mountain range.//From there/ they took day trips around the area/to see and experience the sights.// Jake found it all so enticing/that he never wanted to leave.//

Every day brought a new adventure.//They traveled by ferry and sailboat/on the marine highways/through straits and inlets.//They paddled sea kayaks/up narrow fjords/lined with ice cliffs.//They saw whales, /otters, puffins,/sea lions,/and eagles.//They spent a day/on a fishing schooner catching salmon for dinner.//Jake snapped pictures/of every new vista.//

"Mom is not going to believe how awesome the scenery is!" he said.// "Next time,/we have to coordinate the schedule/so that she can come with us."//

On the flight home,/they pored over the map,/already planning the return trip.//Jake thought it would be exciting/to do some backpacking/on Mount McKinley,/the tallest peak/in North America.//

"Wouldn't it be fun/to explore the state's interior?//We could travel north/from Anchorage/to visit Denali National Park.//I heard/that the fishing is first class,/and there is plenty of wildlife to see."//

"That's true,"/said Dad.//"Still,/it is hard to resist/the idea of retracing/ the route we just traveled.//Now that we're expert kayakers,/we should paddle/around the capes and coves and lagoons/of the Alaska Peninsula."// Dad pointed at the chain/of volcanic islands/separating the Pacific Ocean/from the Bering Sea.//"The Aleutian archipelago stretches/ for more than a thousand miles.//We could spend a lifetime/on the water/just exploring this part of the Ring of Fire."//

"Well,/that settles it,"/said Jake.//"We just need/to come back/and stay longer."//

"You've got that right,"/said Dad.

Using your intuitive sense of phrasing, on a copy of the passage mark appropriate phrase breaks. Mark short pauses, such as phrase boundaries within sentences, with one front slash (/), and longer pauses, such as at the end of sentences, with two front slashes (//).


Alaska Adventure

Jake Mays and his dad / spent two weeks visiting Alaska. // They flew to Anchorage / and then took a train south / to a lodge in Seward, / a small harbor town / surrounded by the Kenai mountain range. //

Day 1—Model Reading Marked Text

Word by word in a monotone, say: *Good readers do not read word by word using one tone of voice.* Then with expression and appropriate phrasing, say: *Good readers read with expression in phrases, or meaningful chunks of words. Reading in phrases helps readers to understand what they are reading, even when reading to themselves.*

Preview the Text

Distribute copies of the phrase-cued text passage "Alaska Adventure." Say: *Previewing a passage before reading it can help us to understand it better. The title of this passage is "Alaska Adventure." Wow, it sure would be fun to go to Alaska. I've never been there. I wonder if I'm going to read about someone having an adventure on their trip to Alaska. I guess I'll read to find out.*

Explain the Marks

To explain the meaning of the single and double slashes, have students look at the first sentence in "Alaska Adventure." Tell them that the slashes are called phrase cues. Explain that although students may find phrase cues distracting at first, they will ultimately find them helpful in their oral reading. Tell students that one slash means to pause a little. Then read aloud the first sentence, slightly exaggerating the marked pauses between the phrases. Point out the period at the end of the first sentence followed by the double slashes. Then tell students that double slashes mean to pause longer than for a single slash. Say: *A period comes at the end of a sentence. Think about a period as a stop sign telling the reader to stop and pause for a moment.* Then read aloud the first two sentences, slightly exaggerating the marked pause between the sentences. In the second sentence, point out the comma followed by a single slash. Ask: *What does a single slash mean?* (to pause a little) Say: *The comma is followed by a single slash because a comma tells the reader to pause a little.* Then read aloud the second sentence, slightly exaggerating the marked pause after the comma.

"Wouldn't it be fun / to explore the state's interior? //

Now point out the question mark and the double slashes at the end of the first sentence in the fifth paragraph: "Wouldn't it be fun to explore the state's interior?" Say: *A question mark is like a period in that it comes at the end of a sentence. The double slashes after the question mark indicate that readers should pause longer. When asking a question, people usually raise their voice at the end of the sentence. I'll demonstrate.* Read aloud the sentence, slightly exaggerating the intonation.

Teacher Modeling

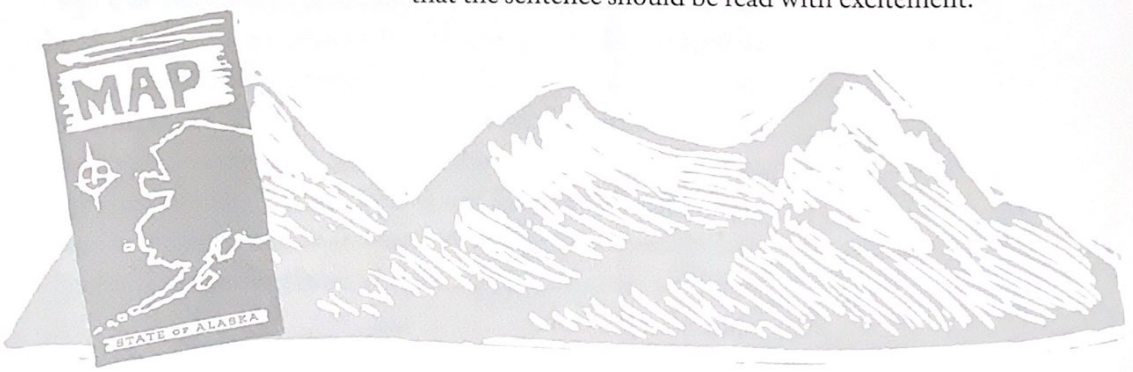
SEE ALSO . . .

Prosody, p. 323

Explain to students that when good readers read aloud, they read in phrases that sound like spoken language, which makes the text easier to understand. They embed intonation and expression that match the phrases. Then model reading the phrase-cued passage aloud as students follow along silently. Read with appropriate expression, emphasizing or slightly exaggerating the phrases.

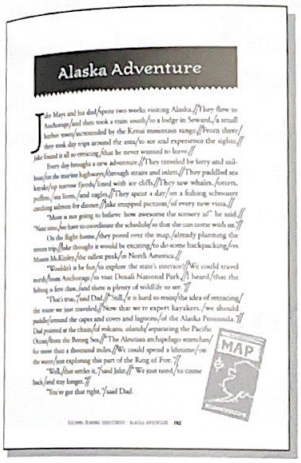
"Mom is not going to believe how awesome the scenery is!" he said. //

After reading the passage, ask students for feedback on what they observed about your phrasing and expression. You also may wish to point out the first sentence of the third paragraph: "Mom is not going to believe how awesome the scenery is!" he said. Explain to students that the quotation marks indicate that the words are spoken by a character in a story. The reader says these words, or dialogue, in the character's voice, or as if the character is speaking. Also point out the exclamation mark at the end of the sentence. Tell students that an exclamation mark indicates that the sentence should be read with excitement.



Whole-Group Choral Reading

Now have students read aloud the phrase-cued text chorally. Say: *Now we will all read "Alaska Adventure" together. The slashes will help you see where the phrases are and when to pause. I'll read along with you. Ready, begin.* After reading, say: *That was terrific! Your reading matched the phrase cues. Tomorrow, we'll practice again.*


Alaska Adventure

Jan Mayo and his dad/spent two weeks visiting Alaska.// They flew to Anchorage/and then took a train south/to a lodge in Seward,/a small harbor town/surrounded by the Kenai mountain range.// Person chores/ for each day trips around the area/to see and experience the sights.// Jan found it all so amazing/that he never wanted to leave.//

Every day brought a new adventure.// They traveled by ferry and minibus/on the marine highways,/through straits and inlets.// There paddled sea kayaks/up narrow fjords/lined with ice cliffs.// They saw whales, forsters, puffins, sea lions,/and eagles.// They spent a day/on a fishing schooner catching salmon for dinner.// Jake snapped pictures/of every new vista.//

"Mom is not going to believe how awesome the scenery is!" he said.// "Next time, we have to coordinate the schedules/so that she can come with us."//

On the flight home,/they pored over the map,/already planning the next trip.// Jake thought it would be exciting/to do some backpacking/on Mount McKinley,/the tallest peak/in North America.//

"Wouldn't it be fun/to explore the state's interior?// We could travel north/from Anchorage,/to visit Denali National Park.// I heard/that the hiking is first class,/and there is plenty of wildlife to see."//

"That's true,"/said Dad.// "Still,/it is hard to wrap/the idea of retracing/ the route we just traveled.// Now that we're expert kayakers,/we should paddle/around the capes and coves and lagoons/of the Alaska Peninsula."// Dad pointed at the chain/of volcanic islands/separating the Pacific Ocean/from the Bering Sea.// "The Aleutian archipelago stretches/ for more than a thousand miles.// We could spend a lifetime/on the water/just exploring this part of the Ring of Fire."//

"Well,/that settles it,"/said Jake.// "We must travel/to come back/and stay longer."//

"You've got that right,"/said Dad.

MAP

Day 2—Model and Practice with Marked Text

Teacher Modeling

Again model reading "Alaska Adventure" aloud as students follow along silently. Read with appropriate expression, slightly exaggerating the phrases. After reading the passage, ask students for feedback on what they observed about your phrasing and expression. For example, ask: *Did my reading match the phrase cues?* (Possible answers: *Yes, you paused at the slashes.*) Say: *That's right. My phrase-cued reading sounded like I was speaking.*

Whole-Group Choral Reading

FIRST TIME Have students chorally read aloud the phrase-cued passage. Say: *Now we will all read "Alaska Adventure" together. The slashes will help you see where the phrases are and when to pause. I'll read along with you. Ready, begin.* After reading, discuss a sentence that was particularly well read. Say: *I heard particularly good reading when you read this sentence. I heard you pause slightly at this phrase break and longer at that one.*

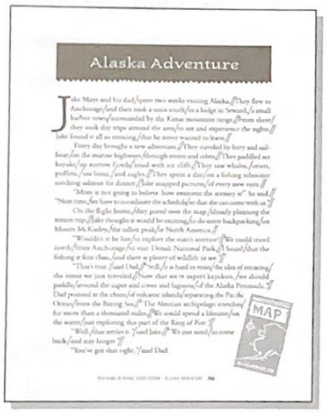
SECOND TIME Now ask students to chorally read the passage again. Tell them that this time they should pay close attention to the phrasing. After students read, ask: *Did your reading match the phrase cues this time? Did you read with expression? What sentences do you think you read particularly well?* (Answers will vary.)

SEE ALSO . . .

LESSON MODEL: Partner Reading, p. 384

Partner Reading

Have students practice reading aloud the phrase-cued passage with a partner. Explain to students that you want them to partner-read the passage paragraph by paragraph. First readers will read aloud the first paragraph while the second readers, or coaches, will listen carefully to see if the reader's phrasing matches the phrase cue. After the first reader reads the paragraph, the coach should provide positive feedback about the reader's phrasing. Then partners will switch jobs, and the second readers will read aloud the first paragraph while the first readers, or coaches, listen carefully for phrasing. Partners should follow the same procedure with the remaining paragraphs in the passage. Monitor the pairs and provide assistance as needed.


Alaska Adventure

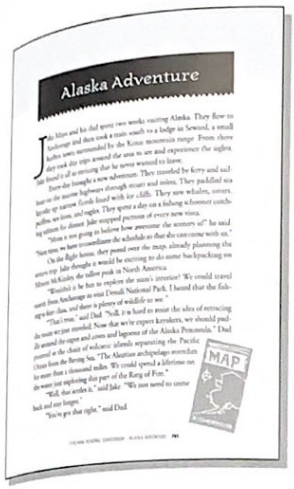
Day 3—Practice with Marked Text

Whole-Group Choral Reading

Have students chorally read aloud the phrase-cued passage. Say: *Now we will all read "Alaska Adventure" together. The slashes will help you see where the phrases are and when to pause. Ready, begin.* After reading, say: *That was terrific! What did you notice about your phrasing?* (It was good.) Ask: *What do you think made it good?* (Our reading matched the phrase cues.)

Individual or Partner Practice

Have students practice reading the passage again. They can choose to evaluate their reading of the passage by individually tape-recording themselves or by reading it to a partner. Monitor and assist students as needed.


Alaska Adventure

Day 4—Practice with Unmarked Text

Whole-Group Choral Reading

FIRST TIME Distribute unmarked copies of "Alaska Adventure." Point out that this version of "Alaska Adventure" doesn't have slashes to show where to pause for phrase breaks. Then have students chorally read aloud the unmarked passage along with you. Tell them to pay really close attention to reading in phrases.

SECOND TIME Now have students chorally read the unmarked passage on their own. After reading, ask: *What was it like reading without the slashes to help you? How was your phrasing? What part do you think you read particularly well?* (Answers will vary.)

Individual or Partner Practice

Have students practice reading the unmarked passage again. They can choose to evaluate their reading of the passage by individually tape-recording themselves or by reading it to a partner. Monitor and assist students as needed.

Day 5—Assess Phrase-Cued Reading

Meeting individually, listen to each student read aloud the unmarked passage. As you listen, use the phrasing section of the Prosody Assessment Rating Scale to assess the student.

SEE ALSO . . .

Prosody Assessment Rating Scale, p. 334

SEE ALSO . . .

ESSON MODEL: Assessment of Prosodic Reading, p. 355

If Score on Phrasing Section of Prosody Assessment Scale Is . . .	
Level 1 or 2	Continue phrase-cued text instruction with another passage with similar types of sentence structures.
Level 3	Continue phrase-cued text instruction with more passages with more difficult and varied sentence structures.
Level 4	Discontinue phrase-cued text instruction; continue to provide reminders and feedback about the student's phrasing.

LESSON MODEL FOR

Reading Fluency

Benchmarks

- ability to read aloud quickly and accurately
- ability to read aloud with prosody

Strategy Grade Level

- Grade 1 and above

Prerequisites

- Partner Reading, p. 384
- Phrase-Cued Reading, p. 391

Grouping

- small group

Sample Text (Resources)

- "TV Dinner"
  Complexity Level: Grades 3–4

Materials

- copies of "TV Dinner"
- highlighter markers
- recording of "TV Dinner"

Readers Theatre

Readers Theatre has been described as a "rehearsed group presentation of a script that is read aloud rather than memorized" (Flynn 2004). During this activity, emphasis is placed on prosodic reading (e.g., phrasing and expression) rather than props, costumes, or acting. There is limited research-based evidence on the effectiveness of Readers Theatre itself. None of the direct studies (e.g., Carrick 2000; Corcoran and Davis 2005; Keehn 2003; Millin and Rinehart 1999; Stayter and Allington 1991; Worthy and Prater 2002) have met the Department of Education's standard of peer-reviewed, published, randomized experimental evidence (Coalition for Evidence-Based Policy 2003).

Readers Theatre provides struggling readers with an authentic purpose, legitimate reason, and motivation for rereading text a number of times. As a form of repeated reading, a method that has strong research-based evidence of its effectiveness, Readers Theatre can help to improve students' oral reading fluency, that is, if there is a sufficient number of opportunities for students to reread the script. This sample lesson model is based on the cycle described by Millin and Rinehart (1999). In this lesson model, sample text is used to represent an independent-level script. The same model can be adapted and used with other scripts—as long as the text is at students' appropriate level.

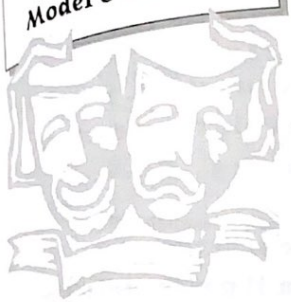


Prepare

GROUP STUDENTS Depending on the number of characters in the script, form groups of students who read at about the same independent reading level. For "TV Dinner," there should be six students in each group.

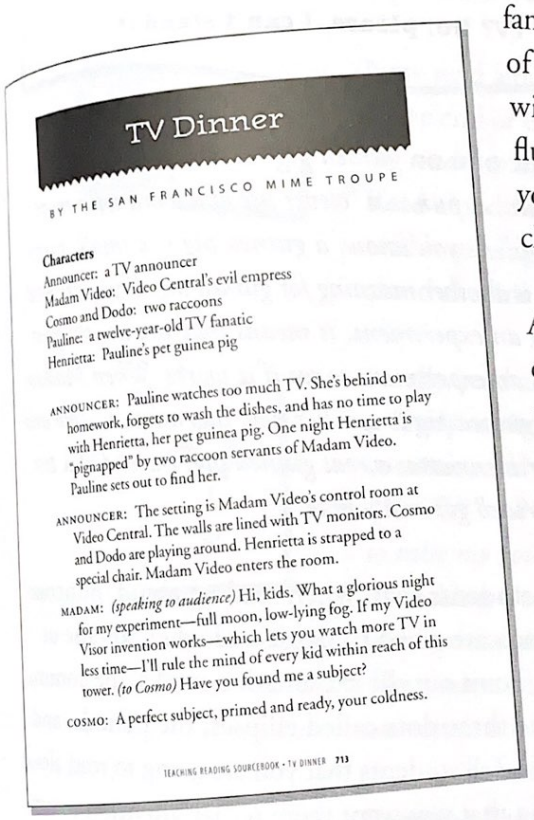
SELECT THE SCRIPT Students should be able to read accurately at least 95 percent of the words in the script; it should be written at a group's independent reading level.

READERS THEATRE
Day 1:
Model & Practice



Teach/Model—Read Aloud and Discuss Story Elements

Tell students that they are going to practice reading and performing a script, using their voices to bring the characters to life. Explain that they won't have to memorize the script. Distribute a copy of the script to each student in the group. Read aloud the title and encourage students to make predictions about what a play called "TV Dinner" might be about. Then point to the list of characters and their descriptions: Madam Video, Cosmo, Dodo, Pauline, Henrietta, and Announcer. If students are unfamiliar with raccoons or guinea pigs, show pictures of them. Ask students to listen and follow along with you as you read the script aloud to model fluent, prosodic reading. When you read, use both your voice and facial expressions to communicate characters' feelings or emotions.



TV Dinner

BY THE SAN FRANCISCO MIME TROUPE

Characters
Announcer: a TV announcer
Madam Video: Video Central's evil empress
Cosmo and Dodo: two raccoons
Pauline: a twelve-year-old TV fanatic
Henrietta: Pauline's pet guinea pig

ANNOUNCER: Pauline watches too much TV. She's behind on homework, forgets to wash the dishes, and has no time to play with Henrietta, her pet guinea pig. One night Henrietta is "pignapped" by two raccoon servants of Madam Video. Pauline sets out to find her.

ANNOUNCER: The setting is Madam Video's control room at Video Central. The walls are lined with TV monitors. Cosmo and Dodo are playing around. Henrietta is strapped to a special chair. Madam Video enters the room.

MADAM: *(speaking to audience)* Hi, kids. What a glorious night for my experiment—full moon, low-lying fog. If my Video Visor invention works—which lets you watch more TV in less time—I'll rule the mind of every kid within reach of this tower. *(to Cosmo)* Have you found me a subject?

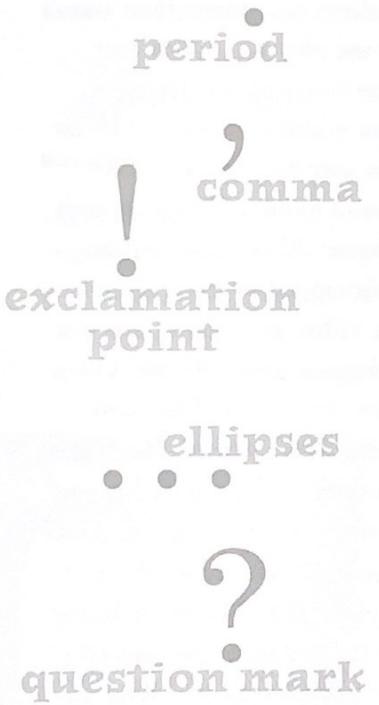
COSMO: A perfect subject, primed and ready, your coldness.

TEACHING READING SOURCEBOOK • TV DINNER 713

After reading, ask students to confirm their predictions about what the play was about and then lead a discussion focusing on character, setting, and plot. Ask questions such as: *What is the setting, or where does the story take place?* (Madam Video's control room at Video Central) *How does the story begin?* (Henrietta, Pauline's pet guinea pig, is pignapped by two raccoon servants of Madam Video, and Pauline sets out to find her.) *What happens next?* (Madam Video experiments on Henrietta to see if her new invention, the Video Visor, works. The Video Visor lets you watch more TV in less time.) *Then what happens?* (Pauline arrives and Madam experiments on her. She programs 30 minutes of commercials in 10 seconds.) *How does the story end?* (Madam's Video Visor works on Pauline. Madam is happy because she thinks she will be able to turn everyone into obedient slaves.) *Did you like the play? Why or why not? Who was your favorite character?* (Answers will vary.)







Teach/Model—Prosody and Punctuation

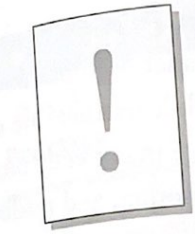
Direct students' attention to the following lines from the play and read them aloud:

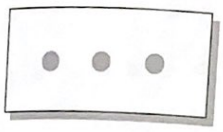
> **MADAM: You fools! You lazy bums! You, you—animals! I ask for a guinea pig to conduct my experiment and you bring me a . . . a . . .**
> **COSMO: A guinea pig.**
> **MADAM: I can't bear it. The experiment is ruined. It's worthless. You'll pay for this. I'm cutting you off. No TV.**
> **COSMO: No TV? No, please, I can't stand it.**

First point out the pun on *guinea pig.* Say: *In this part of the script, there is a pun. A pun is a "clever use of a word with more than one meaning." As you know, a guinea pig is a small, furry animal. But there is another meaning for guinea pig. If you are used as a guinea pig in an experiment, it means that you are the first person used to test an experiment to see if it works. When Madam Video asked for a guinea pig to test her new invention, Cosmo and Dodo brought her Henrietta, a real guinea pig, instead of a test subject. Madam Video got really mad.*

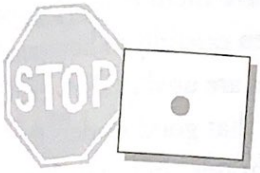
Then explain to students that, when reading aloud, punctuation marks can indicate when to pause and when to raise or lower their voice. Point out the exclamation marks, the comma, the long dash, the three dots called ellipses, the periods, and the question mark. Tell students that you are going to read aloud the lines again and that you want them to pay attention to how the punctuation affects your reading.

Read aloud Madam's first line, putting as much anger and exasperation into your voice as possible and pausing appropriately. After reading, explain to students why the line was written that way. Explain that Madam was angry and that the punctuation





helped the author to show how she was feeling. Say: *The exclamation marks told me to read the first three sentences with strong feeling—Madam was really upset. In the second sentence, the comma told me to pause a little and the long dash told me to pause a little longer before emphasizing the word* animal *by saying it in a louder voice. In the fourth sentence, the groups of three dots, or ellipses, told me to pause some more to show that Madam is so mad she can hardly get the words out of her mouth or think of the right word to say. I've had that happen to me.* Read aloud Madam's line again. Then ask students to read it several times along with you. Call on volunteers to read aloud the line on their own.



Now read aloud Madam's second line, stopping appropriately at the end of each sentence. Say: *Periods are like stop signs telling the reader to stop and pause for a moment at the end of a sentence.* Read aloud Madam's second line again. Then ask students to read it several times along with you. Call on volunteers to read aloud the line on their own.



Finally, read aloud Cosmo's last line, raising your voice appropriately at the end of the question, pausing slightly for the commas, and stopping for the periods. Say: *The first sentence "No TV?" is a question. It ends in a question mark that tells me to raise my voice at the end of the sentence.* Ask students to practice asking Cosmo's question. Then read aloud Cosmo's second line again, pointing out the pauses for the commas and period. Then ask students to read it several times along with you. Call on volunteers to read aloud the line on their own.

Partner Practice

SEE ALSO . . .

LESSON MODEL: Partner Reading, p. 384

Pair students up for partner reading. Explain that you want them to read aloud the entire script. Readers will take turns by reading every other line. The first reader will read aloud the first line while the second reader listens. Then the second reader will read aloud the second line while the first reader listens. Then the first reader will read aloud the third line, and so on, until

READERS THEATRE

Day 2: Model & Practice



they get to the end of the script. When they get to the end, they should switch roles—the first reader becomes the second reader—and read the script again. While partners are reading, circulate among them to offer assistance in correctly pronouncing words, reading with feeling and emotion, and reading at an appropriate rate and volume.

Listen to a Recording

Have students listen silently several times to an audio recording of "TV Dinner" while following along on their scripts. Then, individually or in a small group, have them read aloud along with the recording. Tell them to listen carefully to how punctuation signals expression, to how voices are used to show emotion, and to phrasing. Remind students that good readers read in meaningful chunks of words, or phrases, and that phrases are read as separate units, with a pause between each one.

Choose Parts

Assign a part to each student. Have students use a yellow highlighter to mark their part on a copy of the script.

Group Practice

Have students practice reading aloud the script again. Say: *This time, each student will read aloud his or her part in a regular voice while the rest of us whisper-read the lines. Let's try it. I'll be Madam. Everyone read along in a whisper while I read aloud.* Read aloud Madam's first lines with appropriate expression. When you finish, ask the student who is reading Cosmo's part to read aloud while the rest of the group whisper-reads. Then say: *Okay, now that we have the idea, please start again at the beginning. Who is reading Madam's part? Ready to read? Remember that if it isn't your part, whisper. Begin.* Monitor the group and provide assistance as needed.

READERS THEATRE

Day 3: Practice



Individual Practice

Say: *I want you to practice reading your part again, this time individually. You have ten minutes. Remember to speak clearly and to pay close attention to your expression and phrasing.* Monitor students' reading as they practice. If needed, help students with phrasing by marking phrase boundaries on their script.

Group Practice

Listen again to the whole group as they read aloud the script. Say: *We are going to run through the entire script again with me as your audience. I am going to listen carefully to your phrasing and how you show the character's feelings with your voice. There should be a smooth transition from role to role. When the reader before you finishes his or her lines, start reading right away. Pay attention so you know when it's your turn.* As you listen, provide feedback, both positive and corrective, about phrasing, expression, and the transition from role to role.

SEE ALSO . . .

LESSON MODEL: Phrase-Cued Reading, p. 391

Practice for Homework

For homework, have students take the script home and practice reading it aloud to members of their family.

READERS THEATRE

Day 4: Rehearse & Practice



Rehearse the Script

Have students participate in a rehearsal of the script. Say: *Today we are going to rehearse the script. We are going to act like this is the real performance; I will not interrupt you while you're reading.* Listen to the rehearsal, noting any parts or lines that need additional practice. Then provide praise, support, and corrective feedback as indicated.

Individualized Practice

Have each student practice his or her part again. Assign students to a type of practice that provides the needed level of support. For students who need little feedback or help, have them practice with the recording. For students who need some support, have them practice with a partner. Students who need a great deal of support should practice with the teacher or another adult.

Practice for Homework

For homework, have students take the script home and practice reading their part aloud to members of their family.

READERS THEATRE

Day 5: Perform the Script



Perform the Script

On the last day, have the group perform "TV Dinner" before an audience. The audience can be the rest of the class, a different class, the whole school, or parents. No costumes or props are needed. After the performance, students can take the script home for more repeated reading practice.

