With **300** strategies

JENNIFER SERRAVALLO

The Reading Strategies Book

YOUR **EVERYTHING GUIDE** TO DEVELOPING SKILLED READERS

Contents

Sample pages

Sample pages

Goal 13
350

Improving Writing About Reading

All the strategies in this book are flexible— they can be used in any instructional format, and with most books.

—*Jennifer Serravallo*

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Acknowledgments

Getting Started

A Very Brief Introduction to Principles, Research, and Theory, and How to Use This Book

When I showed an early draft of this book to a colleague, she remarked, "It's like you're making a reading teacher's version of Mark Bittman's *How to Cook Everything*!" (2008). I could see the analogy—this *is* a book of "reading recipes" in a way. A clear, concise cookbook is a great model for what on-the-go teachers might need to pick and choose strategies, to target what each reader needs, and to support their differentiated instruction.

You might wonder why I decided to write this book, now. Part of the inspiration came from emails, tweets, and in-person requests from the readers of some of my other Heinemann books. Since *Conferring with Readers* (Serravallo and Goldberg 2007), I've been asked almost daily for "More of what's on page 93," which is essentially a one-page table that includes bunches of strategies that you'd use for readers who read at level L.

And I get it—why create your own recipe for beef bourguignon when one already exists? Wouldn't it be helpful to have a big list of what someone else has already thought up? Not that any cookbook, or this book for that matter, would become a script that you'd follow like a robot—in your kitchen you might swap out the beef stock for chicken stock, or decide you like the meat browned before you

Conferring Menus 📁 Inbox ✕

Sarah
to jen ▾   7/23/14

I just finished reading "Conferring with Readers" and was blown away by how helpful it is! I cannot wait to start improving my conferring this next school year! You shared a Conferring Menu in the book on pg. 93. It says "Level L" at the top. Do you have one for all the levels? If so, have you shared those somewhere? They seem like they would be an invaluable resource! I'd love to have the complete set!

Thanks,

Sarah

Page 93 📁 Inbox ✕

ANGELA
to me ▾   12/10/13

Hi there!

Our campus is doing a book study on Conferring with Readers. And we are all in LOVE with the simplicity of the Level L chart on page 93. Is there a resource to purchase that covers other levels?

Thanks for your input!

-- We LOVE the book!

Lisa
to jen ▾   9/19/13

Ms. Serravallo,

I am a third grade teacher in the Charlotte Mecklenburg School District. I have recently attended TC for their reading and writing conference and have observed classrooms in Manhattan. I am currently reading your book, Conferring with Readers and find it VERY useful. I have a question, on page 92 of the book you speak about a conferring menu and you show an example of one level on page 93. I would LOVE it if I could get my hands on all the levels (or at least G-R). Is there anyway I can access this?

Thank you,
Lisa

Caity

@JSerravallo nice meeting you at NCTE roundtable - forgot to ask, do you have conferring menus for L-Z to share? conferring book only has L

stew it, or use a different type of red wine than what the recipe calls for—but it is nice to have a place to start. Like your favorite cookbook, what I've attempted to provide you with in *The Reading Strategies Book* is a comprehensive collection of good ideas from experts that you can use right away and from which to inspire your own innovations.

So, much like Bittman just said, "Here's what I know, go to town," I'm trying to give the strategies I rely on most often over to you all. I acknowledge that this book doesn't include literally *everything*, just as Bittman's doesn't, but it does cover a lot of ground. I hope that I've offered a slew of helpful "reading recipes," but also helpful suggestions for how to tweak them to make the teaching your own, so that it best suits the learners in front of you. I hope that this book becomes as dog-eared, sticky-noted, and coffee-stained as your favorite cookbook, but I also hope that by using this book you become ever more confident in your teaching and your ability to coach and prompt readers. I hope that one day you internalize all that's in here and outgrow it.

Just as Bittman includes recipes for stir-fry, though he certainly didn't invent the idea of a stir-fry, the strategies I've crafted in this book stand on the shoulders of decades of research and master teachers from whose work I've been fortunate to learn. I've tried to offer thanks to these greats by "tipping my hat" to them when I could. Although I fear there are places where I've forgotten people, or haven't properly credited the absolute origin of an idea, I feel grateful to be a part of a profession where there is so much sharing and comingling of thinking that one can imagine this would be a hard thing to do.

◎ Navigating the Book

In truth, this book could have been organized any number of ways—by skill, by reading level, by genre. I chose to organize the book into chapters by goal, as I have been very influenced lately by the research of John Hattie (2009). After synthesizing thousands of studies, he concluded that goals coupled with teacher feedback make one of the biggest differences on student achievement and progress. An ideal classroom, I think, is one in which every student has a clear goal, based on reliable formative assessment information. The student would be aware of this goal, and the goal would also guide the teacher's individualized instruction (conferences, small groups). In this ideal reading classroom, students are given time to practice strategies for this goal with the teacher in conferences and small groups, and then they are given lots of time to work independently as they read books of their own choosing (Calkins 2000; Collins 2004; Serafini 2001; Serravallo 2012, 2013a).

How Do I Choose Which Goal to Begin With?

The thirteen chapters that follow are thirteen of the goals I find I most commonly match readers to in grades K–8. The first step is to make sure that you are matching the right goal to the right reader. It is for this reason that every chapter starts off with a brief overview of what the goal is, for whom the goal is most appropriate, and how to assess with that goal in mind. You can read across all the beginning sections of the thirteen chapters that follow to get a crash course in formative assessment and/or pick a copy of either my Literacy Teacher's Playbook series (2013b, 2014) or Independent Reading Assessment series (2012, 2013a) for more guidance on formative assessment.

After you've done some formative assessments, you may realize that a student could benefit from more than one goal. In fact, this is likely! To know where to start, I will share what I would generally advise, though nothing that follows is a hard-and-fast rule as every reader is unique and reading is a not a perfectly linear process.

The order of the chapters is in a hierarchy of sorts that I use when determining which goal is most important for each reader (see diagram on the next page). For example, the first chapter about emergent reading is often best for those readers who are not yet reading conventionally, typically prekindergarteners and early kindergarteners. Once students begin reading, my first go-to is then engagement, because unless students have strategies for reading with focus and stamina, it's very hard to get them to progress—they have to want to read and have strategies for being successful so that they spend lots of time practicing. Next comes print work—kids need to have strategies to be able to read the words. Then comes fluency, because helping kids to

be automatic and read with expression and proper phrasing aids in meaning making. After that, comprehension, divided into seven key areas, in a loose order of importance, with fiction comprehension coming before nonfiction unless you are working in a nonfiction unit or you are a content area teacher in search of strategies to support nonfiction reading specifically. The vocabulary chapter, Goal 11, contains strategies for helping students with vocabulary awareness and determining meaning in both narrative and expository texts. Vocabulary is typically something I would work on with a reader in fiction who has already shown his or her understanding of plot, setting, and characters is strong, and for a nonfiction reader who has main idea and key details down. Writing about reading and strategies for conversation are incredibly important as well, but I place them after the comprehension chapters because it's hard to talk or write well about your reading if you aren't understanding the book. It is important to note that there may be exceptions to this hierarchy. For instance,

Determining Where to Start:
A Hierarchy of Possible Goals

Emergent Reading

Engagement

Print Work

Fluency

Comprehension

Fiction / Literature

Nonfiction / Information

Plot & Setting

Main Idea

Character

Key Details

Vocabulary & Figurative Language

Vocabulary

Themes & Ideas

Text Features

Conversation

Writing About Reading
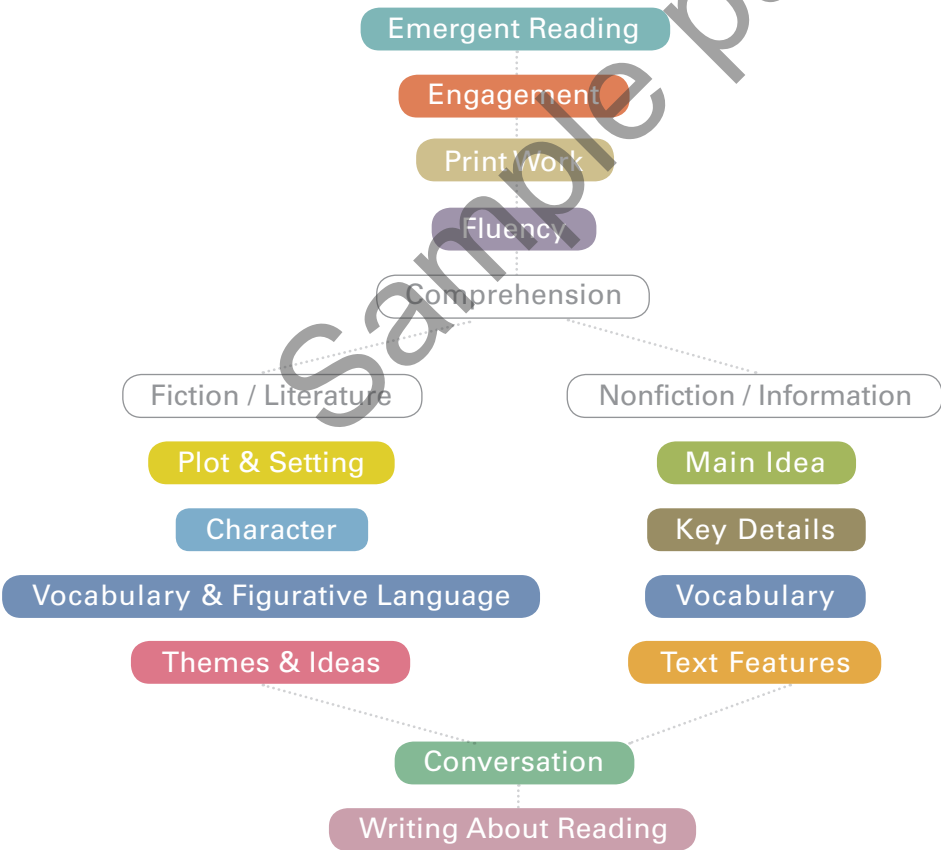
you may have a reader who could work on reading for longer stretches, but that isn't because she needs engagement strategies, it's because she isn't understanding her text, and to support engagement she'd need support with comprehension. Or, after looking at his strengths, you conclude another student could use writing about reading and conversation as tools to deepen comprehension of themes and ideas, in which case you may turn to Chapters 12 and 13 before 7.

How Do I Find the Right Strategy Within the Chapter?

Once you determine a goal for a student, you'll next look for strategies within the chapter. The strategies include support for readers in grades K–8, so there is a range included within every chapter that will match a variety of text levels, skills, and genres.

Levels of text are important to consider when choosing strategies. For example, you wouldn't teach a child who is reading level C books to decode multisyllabic words, just as you wouldn't teach a child reading at level X to check the picture to think about the character's feelings. By scanning any of the "at-a-glance" tables in each chapter (i.e., pages 23, 47, 107), you will notice a column headed "Levels." Each of the strategy pages also includes a margin where the level range is noted. I have chosen to use the Fountas and Pinnell Text Level Gradient™ to give guidance for the level of text complexity that best aligns to each strategy. If you are unfamiliar with this leveling system, you can learn how these alphabetic levels correlate to grade levels and other leveling systems by consulting the chart on page 378.

In addition to considering levels, you'll notice there are also notes on the at-a-glance tables and in the margins about genres that the strategy works best for, as well as the reading skills that the strategies help to support. My hope is that these annotations help you quickly find just-right strategies for your reader!

Navigating Each Page

Each strategy is expanded upon on every page to offer you different ways to quickly understand it so you can use it right away. Take a look at the sample pages that follow with callouts to give you a brief overview of purposes for the parts included on each page. Please consider that depending on how the strategy will be used (in a conference, small-group, or whole-class setting; as a first introduction or a reminder; and so on) you may decide to use only portions of what's offered in connection with a strategy. I also encourage you to give each strategy your own personal touch— change the language, make up new prompts, alter the chart, and so on. In the sections that follow, you can learn more about each of these parts: why I've included them and how you might use them in your own classroom.

◎ Goals, Skills, and Strategies

As I mentioned earlier, this book is organized by goals because I hope that you work to understand each student in your class well enough to be able to articulate a goal for him or her—perhaps one of the thirteen that title the chapters in this book. The goal you chose would then become the focus for your ongoing work with the student in conferences and small groups.

Within each goal, there may be one or more *skills* that a reader would need to work on. For example, if a student is working on a goal of understanding character, that may involve inferring (reading between the lines to name traits and/or feelings) but also synthesis (putting together information across a book to determine how a character changes). Once you've identified the skills, you can find specific strategies to accomplish those skills.

Making Goals Visible

Once you've decided, based on formative assessments, what goal the student is to work on, I recommend having a "goal-setting conference" to discuss this with the student. If at all possible, you may even put the assessment on the table in front of the student and ask the student to reflect on what he or she notices from the assessment. Sometimes a student will know what he or she needs to work on, and when the goal can come from the student, the student will be all the more motivated to work on it (Pink 2009). For more information on goal-setting conferences, see my Literacy Teachers Playbook series (2013b, 2014) or Independent Reading Assessment series (2012, 2013a).

A **strategy** is a step-by-step how-to. This can be used in a conference, strategy lesson, minilesson, or even during another balanced literacy component such as shared reading or interactive read-aloud. It's important that you give children a *how-to* to scaffold their practice until they develop automaticity. To read more about strategies, please see pages 5–10.

4.9 Partners Help to Smooth

Who is this for?

LEVELS
E–J

XT TYPE

Strategy Partners can help one another read in a smooth voice. When you meet in partner time, put one book between the two of you. Look at the words, listen to yourself, and listen to your partner. Try to read in one voice, pausing at the same places and using the same expression.

Teaching Tip One way to get children to prompt each other in partnerships is to become a "ghost partner." Whisper into children's ears a phrase or sentence starter that you want them to repeat to their partner. In no time at all, they will start taking up the language as their own. So, for this strategy you might whisper, "Let's try that again" or "That sounded choppy, right?" or "Should we try that one more time?" for them to literally repeat to their partner.

Teaching Tips are included with some of the lessons in any instance when I thought that added explanation would help a teacher understand the intention of the lesson, or when I wanted to give other advice, such as how to modify a strategy for students at different reading levels or reading different text types.

Prompts

- What can you tell your partner to help him with his fluency?
- Tell your partner, "Go back and try that again!"
- Tell your partner, "That sounded very smooth."
- Tell your partner, "The way you read that helped me picture it."
- What do you think?
- What will you tell your partner?
- Make sure you're listening carefully and be ready to give your partner advice.

Hat Tips I tried to reference authors and books that the strategy may have been inspired by; sometimes I borrowed a lesson title from another book, other times an idea or concept. Never did I borrow the exact language—that came from thinking about how I would explain it to a student. Just as I used my own natural language and phrasing, I invite you to be inspired by my strategies and make them your own, too!

Partners Help Smooth It Out!

One Book
Two Readers

Listen!

Read Together
Pause Together

The shark loses lots of teeth each time it has a meal!

Hat Tip: *A Curricular Plan for the Reading Workshop, Grade 1* (Calkins and colleagues 2011b)
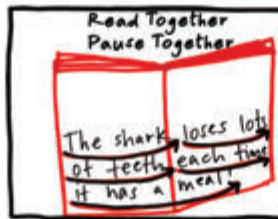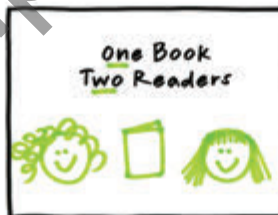
Visuals are included for all lessons. These visuals take many forms such as: a class anchor chart, a tool such as a personalized strategy card or bookmark, student writing, or even photographs of students in action with the strategy. Dozens of teachers from all over this country were involved in piloting the lessons in this book and they have generously shared their work and the work of their students. For more information on creating charts and tools, please see pages 15–18.

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4.10 Inside Qu... es

Strategy Everything inside of ... the character is talking. The dialog... rator voice when you get to the dialogue tag.

Lesson Language *When I'm reading, I'm always careful to pay close attention to not only the words, but also the marks on the page. The little marks—the punctuation—give us a lot of important information about how to read. They also help us understand what we're reading! For example, it's very important to know when, in a story, the narrator is speaking, and when the character is speaking. But you want to know what? The author helps us! The author uses something called quotation marks—and they look like this (Show example from a big book and/or hand-drawn large quotation marks.) Think of it this way—when you first see the mark, you can think of it like the character opening his or her mouth—it's the start of the talking. So when we are reading, the voice we use has to change from a narrator voice to a character voice. Then, when we see the quotes again, like right here (Point to example.), that's the closing of the quotation marks, and the closing of the character's mouth. Open quotes, open mouth. Closed quotes, closed mouth. Open quotes, start sounding like the character. Closed quotes, stop sounding like the character. Let's try it together . . .*

Prompts
- Show me where the talking starts.
- There's the quotation mark! Switch your voice.
- I can tell you paid attention to the quotation marks because I hear a difference between the character and narrator.
- That's a tag. Sound like a narrator now.
- The dialogue and narration sounded the same. Go back and try it again.

Text ... (2010).

Sample pages

Who is this for?

LEVELS
E–Z+

GENRE / TEXT TYPE
fiction

SKILLS
intonation, expression

Teaching Fluency

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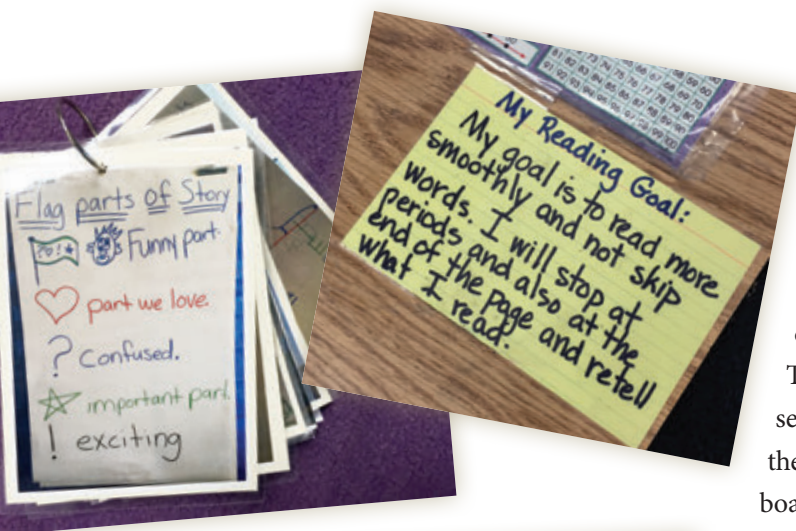
As students begin independent reading, it is unrealistic for the teacher to zoom around the classroom getting each student set up with his or her individual goal. In order to manage the various goals in your classroom, you may consider creating a visual reminder for each individual reader so they can remind themselves what they are working on. This can take the form of a goal card taped to a desk, a set of individual goals on a ring, a bookmark, a page on the inside of their reading notebook, or even a bulletin board that displays each student's goal.

On Strategies

Effective reading strategies are like my favorite recipes; they teach you how to accomplish something that is not yet automatic in a broken down, step-by-step manner. I wouldn't ever tell a novice cook to just "whip up a soufflé!" without telling her how, just as I wouldn't tell a reader "think beyond the text!" if I saw he wasn't yet able to do it independently.

Researchers, authors, and theorists use the terms *skill* and *strategy* differently (see, for example, Keene and Zimmerman 2007; Afflerbach, Pearson, and Paris 2008; Harvey and Goudvis 2007; Wiggins 2013; Harris and Hodges 1995; Sinatra, Brown, and Reynolds 2002; Taberski 2000; Beers 2002). To me, strategies are "deliberate, effortful, intentional and purposeful actions a reader takes to accomplish a specific task or skill" (Serravallo 2010, 11–12). A reading strategy is step-by-step, a procedure or recipe. Strategies make the often invisible work of reading actionable and visible. Teachers can offer strategies to students to put the work in doable terms for those who are still practicing, so that they may become more comfortable and competent with the new skill.

Teachers make goals visible to students as a personal reminder of their work during independent reading.

There are *many* strategies for any skill imaginable—three hundred of which are included in this book—though there are others you may make up on your own and still others you'd cull from other professional books and resources you trust.

Just as we offer strategies to students, we want them to eventually outgrow those strategies, too. Once the reader becomes skilled, the *process*, the *strategy*, becomes automatic and something to which the reader no longer needs to give conscious attention. Once the need for conscious use of a strategy fades away it will likely only resurface during times of real difficulty. The objective, therefore, is not that readers can do the steps of the strategy, rather that the strategy helps them be more skilled— to understand the text better, to decode with higher accuracy, to read with greater fluency. Put another way, strategies are a means to an end, not an end unto themselves (Duke 2014; Keene 2008). The strategy is a temporary scaffold, and like any scaffolding it needs to be removed.

Some of the visuals in this book, such as student notebook entries, classroom charts, or even the rare graphic organizer, should also be seen as tools, and as temporary ways for kids to practice something that eventually will become automatic, ingrained, second nature.

I have found the most effective way to work on a goal over time with a student is to introduce one strategy at a time, guide the student in practicing the strategy, and move on to a new strategy when the student appears to be secure with the first one. Over the course of four to six weeks while the student works toward meeting the goal, she may have practiced and developed automaticity with four to eight different strategies. At that point, it is often time to move on to a new goal, or progress to a higher level of text and try to transfer the new learning to the more complex text.

Below is a tree diagram similar to the one on page 5, with a goal, skills, and strategies filled in:
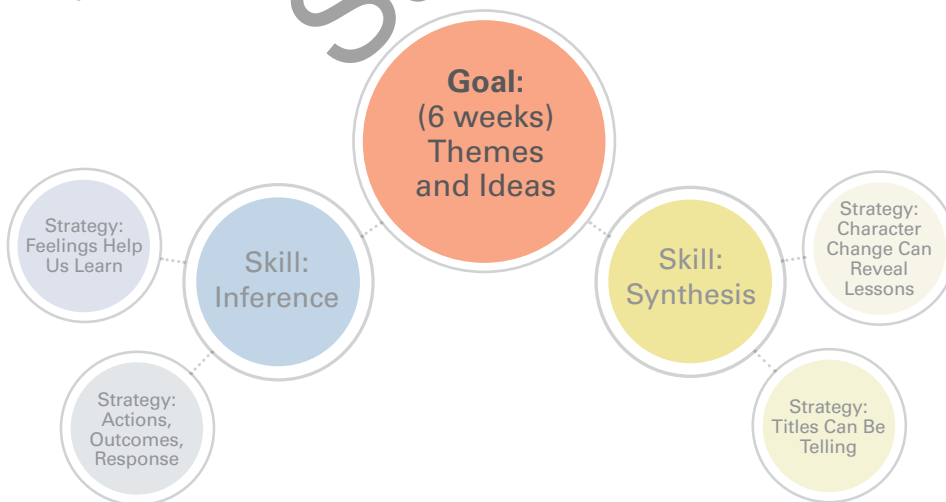
Below is an example of how a goal is taught about and learned during the course of several weeks.

week 1	Teacher (T) taught "Feelings Help Us Learn" in a conference. Student (S) practiced in *Stone Fox* and *The Report Card,* her self-selected books for the week. T checked in at end of week in a small-group strategy lesson.
week 2	T taught "Actions, Outcomes, Response" in a small group. S practiced in *Circle of Gold,* her new self-selected book. S Seemed to struggle. T met with S on Thursday in a conference to repeat lesson, offered a new example. S continued reading *The Whipping Boy,* and practiced some more. T asked student to keep track of thinking in reader's notebook.
week 3	T revisited "Actions, Outcomes, Response" in the first conference of the week. T decided S is doing well. Introduced "Character Change Can Reveal Lessons." S chose *Family Under the Bridge* and *Indian in the Cupboard* this week.
week 4	S practiced last week's strategy in *Rules* and *Hatchet.* At the end of the week, T reviewed the S's work during a conference. T determined she could be more universal in her language and coached the S to rephrase the statements she had recorded.
week 5	T met with S during two strategy lessons this week and helped her to incorporate all three new strategies, when appropriate, in her new books for the week: *Charlotte's Web* and *Stuart Little.*
week 6	T introduced "Titles Can Be Telling" in a conference and student seems able to use the strategy right away. S continued practicing all four strategies during the week in two new books. At end of week, T decided to move to new goal.

You may notice from this six-week detailing of a reader's journey toward meeting a goal that the teacher reflects, assesses, and responds to the student every time she meets with her. In this way, the teacher knows when the student is ready to move on to try out a new strategy and when the student should keep practicing with an already introduced strategy.

Also of note is the fact that the student practices strategies repeatedly, with many books she chooses herself that are at her independent reading level. This high level of readability—where accuracy, fluency, and comprehension are in place—ensures that the child will have the brain space to be practicing working on new skills. Each learned and practiced strategy becomes a part of the student's repertoire.

The teacher in this scenario chose to meet with the student in conferences and small groups, although another teacher may have chosen conferences and book clubs, or shared reading and read-aloud. All the strategies in this book are flexible in this way—they can be used in any instructional format, and with most books. In fact, the flexibility of a strategy is another good test to apply to it. The most helpful strategies are portable, generalizable, transferrable—so that a student can repeatedly practice and apply the strategy, eventually helping the strategy to become automatic.

◎ Prompting and Guiding Readers

What you do not see in the previous six-week story are the details of the interactions between teacher and student.

Within the context of a lesson—either in a small group, in a whole class, or one-on-one—a teacher will offer the strategy to the student, and then make a decision about how much upfront support to provide. He may or may not give a brief explanation, an example, or a demonstration, a decision that is usually based on how much support the teacher feels the student may need to begin practice. A word of caution—many would argue that it's a misconception that everything you might choose to teach would require a lengthy demonstration (Barnhouse and Vinton 2012; Johnston 2004). Many students are ready to get started after just hearing a strategy, and although the student's first attempts are an approximation, the teacher is there to support and guide the student through prompts, coaching, and feedback.

Once students begin to practice, it's important to give the student your utmost attention. This is valuable instructional time in which a two-way feedback loop allows the teacher to learn about how the student is practicing the strategy and what further support she needs, and for the student to receive feedback from her teacher. According to Hattie's (2009) research, this feedback connected to a visible goal has the potential to bring about enormous positive results for the student.

I try to phrase my prompts in as few words as possible. I'm aware that if I'm doing all the talking then I'm probably doing most of the work. I think of prompts instead as gentle nudges, to encourage the child to do the thinking, talking, jotting, and working through the strategy with me as a guide.

I am careful to make sure that the language I use in these prompts is tied to the strategy (perhaps even borrowing some of the same words from the language of the strategy) to make sure my lesson is as focused and clear as possible. I am also careful to avoid using specific words or examples from the book the child is reading whenever possible. For example, to a child practicing a print work strategy of looking at parts of the word to figure out a longer word, I'm more likely to say "What's a part you know?" instead of "You know the word *bear*. That will help you read *t-e-a-r*; give that a try." For a

The feedback that teachers give to students can take many forms. I often find that my prompts fall into one of the following categories:

- compliment (names something the student does well, e.g., "Yes, that's a trait because it describes the character!")
- directive (directs or commands the child to try something, e.g., "Check the picture.")
- redirection (names what the child is currently doing, and redirects the child in a different direction, "That's one way that vowel can sound. Let's try another.")
- question ("What can you try to fix that?")
- sentence starter (gives the child language one might use to respond to a question or prompt, e.g., "In the beginning . . . In the middle . . .").

child practicing inferring about a character's feelings by noticing what the character says and how she says it, I might prompt, "Check the dialogue tag" but not "It says 'She said glumly' so what does *glumly* mean?"

When prompting students, I am also aware of the amount of support I'm giving with the prompts I choose. Prompts where I say more and/or walk the child through steps of the strategy would be *more* supportive. Prompts where I say little (or nothing in the case of nonverbal prompts) would be *less* supportive, requiring the child to do more of the work. I keep in mind Pearson and Gallagher's (1983) often-cited gradual-release model, knowing that for a child to become independent, I need to eventually decrease the amount of support I provide. That said, that doesn't mean I always start with the most supportive prompts and work to the least supportive ones. In fact, quite the opposite. I learned from Marie Clay (1993) that it is often effective to start with a lower level of support and work up to more support as needed, and then within the lesson or across several lessons decrease the amount of support. See the table that follows for examples of more supportive and less supportive prompts.

The prompts that are included with the strategies in this book are a mix of types and a mix of levels of support. My intention is that you use them as examples of how prompts would sound, and then use those exact prompts or ones that come up naturally while you teach to coach the students and provide them with appropriate feedback.

Strategy	More Supportive Prompts	Less Supportive Prompts
	Gradual Release →	
"As you read, put together your own knowledge of places like the one described with the details the author gives you. Tap all of your senses to describe the setting."	• "Think about the places you've been that are like the one described." • "Use all of your senses. What do you see? Hear? Feel? Taste? Smell?"	• "Picture the place." • "Use your senses." • "Say more about the setting." • Teacher points to eyes, ears, and nose to nonverbally prompt.
"When you get information about the character's situation, it should change the picture you have of her in your mind. Think about how her body might look, or what her facial expression is like, based on how she's feeling."	• "Think about what just happened to the character. How might she look?" • "Describe what just happened. Now describe how you would look in that situation. How does the character look?"	• "Describe the character's face." • "Describe the character's body." • "Make your face like the character's."

◎ How the Strategies In this Book Might Fit into Your Current Literacy Instruction

I am a dedicated reading and writing workshop teacher, à la the Teachers College Reading and Writing Project. I believe workshop teaching is most powerful when used as part of a balanced literacy framework. The way I personally would use this book is as an ultimate cheat sheet/guide to fuel all my goal-directed, differentiated instruction in conferences and small groups. I would assign every reader in my class a goal (one of the thirteen chapters that follow), look for patterns to group my students, and then create a schedule for myself that includes groups (when multiple kids would benefit from the same strategy) and conferences (when children had goals that were unique). I'd also use the ideas in this book to inform the kinds of thinking aloud and prompting I did during interactive read-aloud, and the sorts of strategies I taught in minilessons and shared reading. In other words, I'd use it like a big cookbook, each day planning a several course meal. [See Chapter 8 of *Teaching Reading in Small Groups* (Serravallo 2010) or Chapter 4 of either of the Literacy Teacher's Playbooks (Serravallo 2013b, 2014) for examples of what one of my weekly schedules may look like.]

That said, if you or the school in which you teach uses a different approach to reading instruction, you will find that this book offers you support to make your teaching clearer and more focused. In the table that follows, I've brainstormed a short list of ways you might use what's in this book to enhance a variety of different reading instruction frameworks:

Literacy Framework	How You Might Use This Book
Daily 5™ Framework/ Literacy CAFE™ System	The Daily 5™/Literacy CAFE™ approach to independent reading and balanced literacy asks teachers to match students to goals within four categories—comprehension, accuracy, fluency, and expanding vocabulary. Although the CAFE has four, this book has thirteen. "Comprehension" in this book is broken down into three fiction and three nonfiction as well as a chapter on conversation and another on writing about reading. Accuracy, fluency, and vocabulary each have a chapter in my book. If you use the Daily CAFE, you can very easily use this book to find teaching suggestions for your readers in each of the four groups.

continues

Literacy Framework	How You Might Use This Book
Guided Reading and Literacy Centers	Fountas and Pinnell, who many would consider two of today's foremost experts on guided reading, advocate for independent reading to be a part of any guided reading program. Therefore, one of the ways you may use the ideas in this book is to help students have a focus for their independent reading time and to confer with them while they read their independent-level texts. Another way you may use this guide is to think about what your formative assessments tell you about your students as you're planning a guided reading lesson, then scan the overview tables at the start of each chapter to find strategies that both match the level and the goals, and use those to inform your guided reading plans.
Basal Reader/ Anthology	Many basal reader/anthologies include guided instruction time with the teacher in small groups, as well as time when students are independently reading. Based on assessments of your readers (either those included in the basal reader program or some that are mentioned in this book), you can borrow lessons to tweak the existing lessons in the basal, so that you're sure you're teaching the children based on their strengths and needs, not just teaching from the preexisting script.

Remember that the writers of the basal reader may have come up with a sensible scope and sequence, but if it doesn't match the learners you have, you won't see maximum progress. You can also use these ideas to focus students' independent reading time and to inform some of the whole-class lessons and read-alouds you may do. You may also find that there is some alignment between what's being taught in the basal (i.e., "compare and contrast") but that the language in this book helps to make the teaching more explicit and specific. |
| **Whole-Class Novels** | The suggestions in this book may help you to be explicit with your students about the processes you use as you think aloud about the book. You may offer some strategies to students to use for themselves when they are reading and possibly annotating independently. Although part of your goal is probably to teach aspects of the given work of literature you're studying as a class, children also benefit from clear and explicit how-tos to do the same sorts of thinking in other books they read. Use strategies during your demonstrations, and use the prompts during class discussions.

You may consider carving out some time for independent reading in addition to your novel study so that students have time in the classroom, with your support, to apply what you've taught in the whole-class novel to their own reading. This will increase their overall volume of reading and help to make the strategy instruction stick. This independent reading time can be made highly accountable with the inclusion of goals, strategies, and feedback from you. |

◎ Supporting Strategies with Visuals

In their Smarter Charts book series (2012, 2014) and Digital Campus course (2014), Kristine Mraz and Marjorie Martinelli offer compelling evidence that when a person provides visuals to accompany any written text or speech, the receiver is more likely to remember it. Inspired by their work, I have included visuals in this book for every strategy, and many of these visuals are classroom charts or student tools. Part of my reason is to help you, *my readers*, remember these strategies so they stick in your minds and you can internalize them and make them your own. The other reason is to encourage you to create visuals whenever you're teaching, to increase the likelihood that your students will remember what *you* say.

Going into great detail about classroom visuals is outside of the scope of this book, so I refer you to the experts, Marjorie and Kristine—their books, their course, and/or their website chartchums.wordpress.com—however, I do want to highlight a few ways that you might create visuals and then incorporate them into your teaching.

What Are the Characteristics of a Helpful Chart or Tool?

Dozens of teachers helped with the creation of the visuals—see the names of these generous educators in the acknowledgments. The ones I chose to use often had a few things in common:

- They are very clear and as simple as possible.
- They are often low on text.
- They have icons, pictures, and/or color-coding.
- They are appropriate for the age and readability level of the students for which they're intended.
- They have clear headings that tell you what the chart's about.

When you are looking to create visuals for your own students to use, consider these principles as some guidelines for creating visuals that will truly support students' independent practice.

Types of Charts and Tools

The charts and tools you'll see in this book fall into a few categories. I've included replicas of some of the charts and tools you'll see throughout the book, with captions explaining what they are and how they may be used. All of these chart and tool types are explained in more detail in any of Martinelli and Mraz's work.

Exemplar Charts. These types of charts often include an annotated piece of text, some student work with callouts, or a chart the class created together that would serve as an explanation for what the reader's own work should look like or what the reader might be looking for in his books when he practices the strategy. These are often crafted with students—the teacher may choose the piece of text ahead of time and then ask students to help her annotate as they work through the strategy.
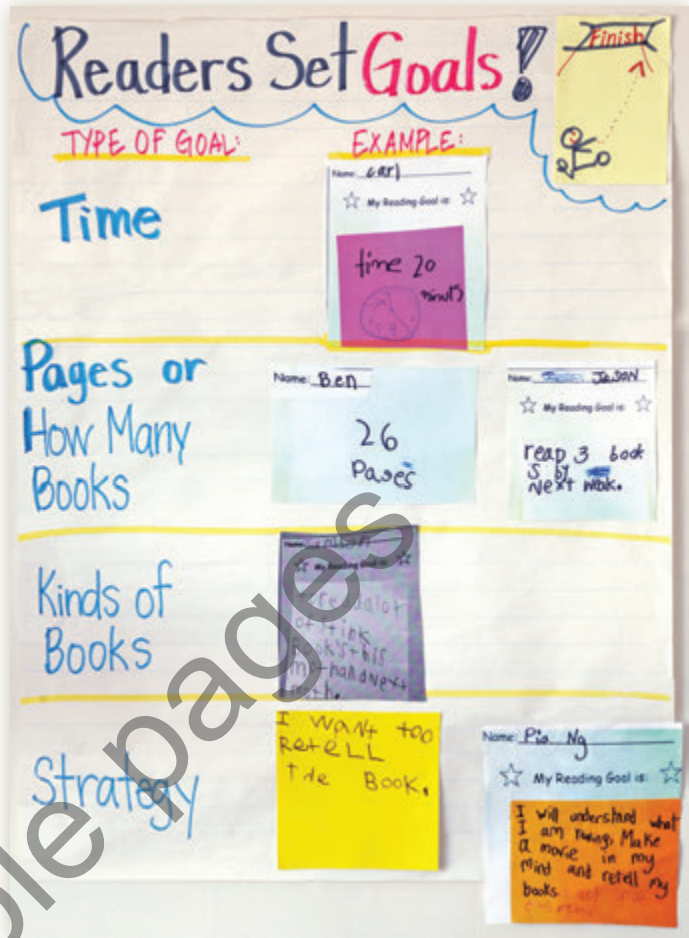
Tools. These visuals are made for individual students to keep in a folder, on a bookmark, in a book baggie, or stuck to a page in a notebook. The intention is that students will have their own, differentiated "chart" to use when they are practicing independently. You may create it with the student, or create it ahead of time, and leave it with the student after a conference or small group.
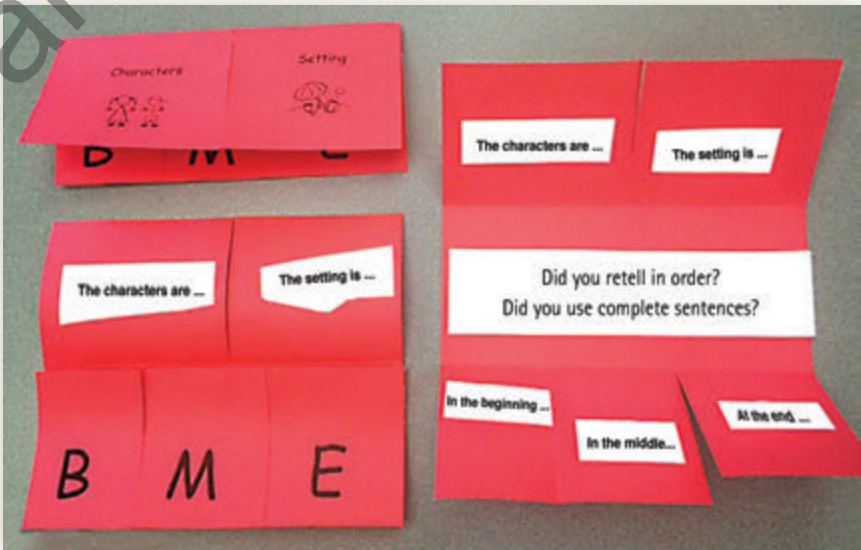
Readers develop inferences by...

1. Noticing clues about the character in the text (Text Clues)

2. Combining the clues with what they already know about people like this (Background Knowledge)

3. Stating an idea (Inference)

Text Clues + Background Knowledge = Inference

It says... I know... So I think...

Process Charts. These charts help to make visual the steps of the strategy, with pictures, icons, and/or key words.

Repertoire Charts.
Repertoire charts help remind students of the sorts of strategies they've already been practicing and should be incorporating as part of a regular habit. A collection of individual charts or tools, for instance, four separate process charts, could be combined on one larger chart. Sometimes teachers "retire" the more detailed process chart, and instead rewrite a summary of the strategy on the repertoire chart.

Content Charts. These charts offer students a reference for their work with a strategy, such as a list of character traits or word families.
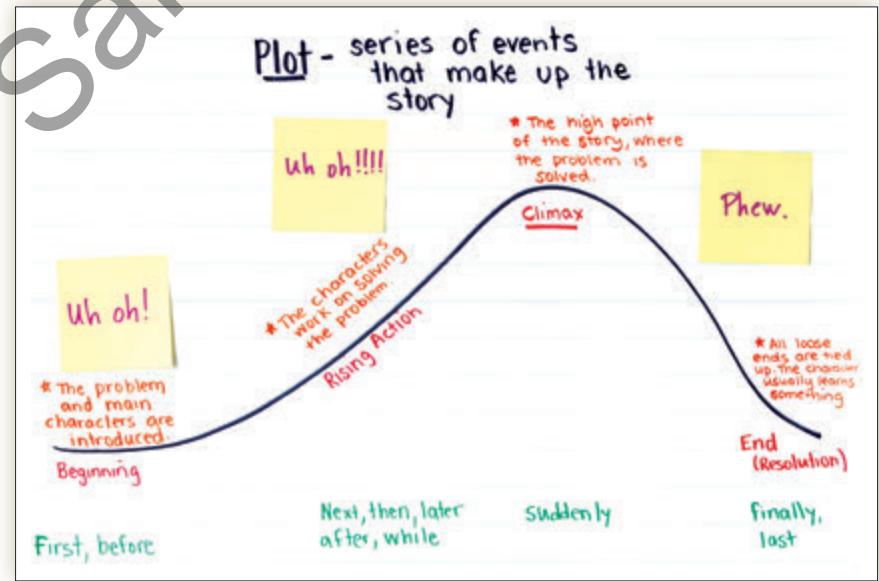
◎ A Note About the Common Core Standards

As this book goes to print, the Common Core is less "common" than it was even a few years ago. Some states are choosing to create their own standards heavily modeled after the CCSS, and others are choosing to create standards that are quite different. Still others are just coming aboard to try to learn about the Common Core. Many, but not all, states are in the nascent stages of using Partnership for Assessment of Readiness for College and Careers (PARCC) or Smarter Balanced Assessment Consortium (SBAC) standardized assessments aligned to the Core.

Whatever state you teach in, and whatever way the political winds are blowing when this book actually reaches your hands, I want us to remember these very important principles of good teaching: We must meet children where they are, we must understand them well to teach them, and we must offer them the right amounts of supports and challenges to grow. I deliberately decided not to include references to standards in this book because I don't believe any standards would change my opinion about these principles. Also, we must remember that standards are a year-end set of outcomes, not a set of prescriptions for how to accomplish them. This book helps you to identify goals for children and gives you the how-to to move them forward. Start from an assessment of what a child can already do, pick one of the thirteen goals, and start teaching. Be secure in the knowledge that your teaching will match your child, and it will inevitably also help the child reach higher standards.

And with that, I'm sure you're ready to get started!