

***Just Read, Florida!***  
**Professional Development**  
**Participant Handouts**

**Florida K-12 Reading Endorsement**  
***REESOL Bundle Inservice Training***  
***Fluency***



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# REESOL Bundle Inservice Training Participant Handouts Fluency

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## Fluency

This module addresses the following **Florida K-12 Reading Endorsement Competencies**:

**Competency 1: Foundations in Language and Cognition**

Has substantive knowledge of language structure and function and cognition for each of the five major components of the reading process.

**Competency 2: Foundations of Research-Based Practices**

Understands the principles of scientifically based reading research as the foundation of comprehensive instruction that synchronize and scaffolds each of the major components of the reading process toward student mastery.

**Competency 5: Application of Differentiated Instruction**

Has knowledge of effective, research-based instructional methodology to prevent reading difficulties and promote acceleration of reading progress for struggling students, including students with disabilities and from diverse populations.

**Competency 6: Demonstration of Accomplishment**

Applies knowledge of reading development to reading instruction with sufficient evidence of increased student reading proficiency for struggling students, including students with disabilities and students of diverse populations.

### Knowledge

- 1.C.1 Identify the principles of reading fluency as they relate to reading development.
- 1.C.2 Understands the role of reading fluency in development of the reading process.
- 2.C Identify explicit, systematic instructional plans for scaffolding fluency development and reading endurance.

### Skills

- 5.6 Apply research-based instructional practices for developing students' reading fluency, automaticity, and reading endurance.
- 5.9 Apply research-based instructional practices for facilitating reading comprehension.
- 6.4 Demonstrate knowledge of research-based instructional practices for developing reading fluency, automaticity, and reading endurance.
- 6.6 Demonstrate knowledge of research-based instructional practices for facilitating reading comprehension.
- 6.7 Demonstrate knowledge of instruction to facilitate students' metacognitive efficiency in reading.

## Fluency Agenda

Welcome and introduction

Fluency, vocabulary, and comprehension

- Module overview and reflection log
- Florida K-12 Reading Endorsement Competencies and module outcomes

Low-progress reader experience

Fostering fluency and anticipation guide

Strategies for successful fluency development

- Guided oral reading
- Echo reading
- Paired reading
- Choral reading
- Readers' theatre
- Radio reading
- Repeated readings

Low-progress reader

Defining fluency and key elements of fluency

The Big Picture

Fluency development lessons

Intensive immediate intervention for low-progress readers

Expression Phrasing

Assessing fluency

Conclusion

- Summary
- Evaluation

## Linking Literacy to Learners Fluency Overview

Over the past three decades our understanding of what is involved in reading fluency has been altered and enlarged. Earlier emphasis was on word recognition alone. Even *The Literacy Dictionary* (Harris & Hodges, 1995) defines fluency as “freedom from word identification problems.” It has been recognized that fluency requires high speed word recognition that frees a reader’s cognitive resources so that the meaning of text can be the focus of attention.

It is now clear that fluency may also include the ability to group words appropriately into meaningful grammatical units for interpretation (Schreiber, 1980, 1987). Fluency requires the rapid use of punctuation and the determination of where to place the emphasis or where to pause to make sense of a text. Readers must carry out these aspects of interpretation rapidly – and usually without cognitive attention.

*Report of the National Reading Panel, Teaching Children to Read* (2000), 3-6.

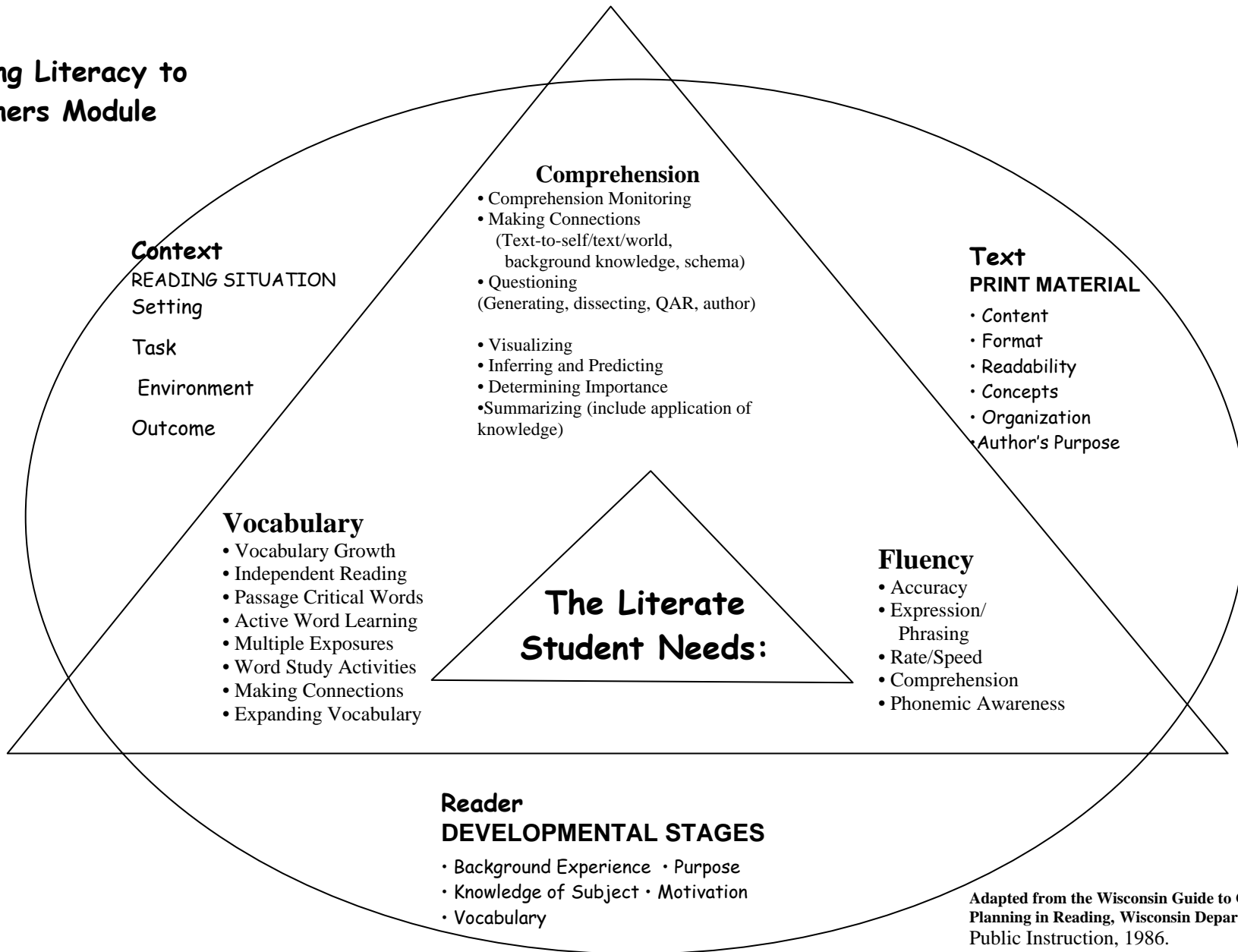
## Summary of Research-based Fluency Instruction

<b>Type of Instruction</b>	<b>Definition and Rationale for Instruction</b>	<b>Why Instruct?</b>	<b>Procedures Taught or Practiced</b>
<b>Model Fluent Reading</b>	Fluency is the ability to read quickly, smoothly, easily and automatically without conscious awareness to the separate components of reading, such as decoding and word identification.	To show that reading is pleasurable and to help students determine the natural flow of text.	<ul style="list-style-type: none"> <li>• Echo reading – the teacher reads a line of story and the student echoes the teacher by reading the same line, imitating the teacher’s intonation and phrasing.</li> <li>• Daily read-alouds by teacher of a variety of genres.</li> </ul>
<b>Align Students’ Reading Abilities with the Appropriate Materials for Instruction</b>	For a reader to construct meaning from various types of material, reading must be fluent. When students spend valuable time and energy on decoding and word recognition, they have little or no time and energy left to construct meaning.	To match instructional materials with a student’s reading level enables the student to comprehend text in order to experience reading success.	<ul style="list-style-type: none"> <li>• Literacy assessments to determine the reading level of each student</li> <li>• Formulas for estimating the readability level of a text</li> <li>• Identify text structures that impact fluency —is it narrative or expository?</li> </ul>
<b>Provide Guided Oral Reading Opportunities</b>	Fluency procedures continue to be useful far beyond grade three or four – at least for some readers. Repeated readings and other guided oral reading procedures have clearly been shown to improve fluency and overall reading achievement (NRP, 2000).	To read a text several times improves the reader’s rate, accuracy and prosody.	<ul style="list-style-type: none"> <li>• Repeated readings</li> <li>• Paired readings</li> <li>• Choral readings</li> <li>• Readers’ Theater</li> <li>• Radio Reading</li> </ul>

<b>Type of Instruction</b>	<b>Definition and Rationale for Instruction</b>	<b>Why Instruct?</b>	<b>Procedures Taught or Practiced</b>
<b>Provide Explicit Instruction and Feedback</b>	For students who are not fluent decoders, explicit and systematic instruction in structural analysis and word recognition skills is important.	To enable a student to become a proficient decoder, thus allowing him time and energy to focus on meaning.	<ul style="list-style-type: none"> <li>• Assess students in oral reading fluency</li> <li>• Explicitly teach sound-spelling correspondences, high utility decoding and structural analysis and a large core of sight words</li> <li>• Create materials with high-frequency words, vocabulary and pertinent phrases that students can read and reread with confidence</li> <li>• Teach multi-syllabic words using chunking, including morphemes</li> <li>• Shift between Four Types of Reading</li> </ul>

Research has identified different strategies and methods for boosting students' reading fluency, which are included in this module. Of course, the teacher is the critical decision maker when determining which approaches are best suited to the needs of the students. Teachers should remember that no new strategy or method should be embraced uncritically; there is no one instructional practice that is the key to unlocking student success. However, when implementing any classroom practice, a reflective and well-informed teacher is the ultimate key to student achievement.

# Linking Literacy to Learners Module



# Linking Literacy to Learners

## I. Comprehension

Comprehension Monitoring

Questioning

Visualizing

Making Connections

Inferring and Predicting

Determining Importance

Summarizing

## III. Fluency

Accuracy

Prosody

Rate/Speed

## II. Vocabulary

Vocabulary Growth

Reading

Passage Critical Words

Active Word Learning

Multiple Exposures

Word Study Activities

Making Connections

Morphemic Knowledge

## Each component contains the following areas:

Research

Strategic Teaching and Learning

Learner Modifications

Types of Assessment

## Reflections Log

New things I've learned	How do I plan to use this information?	Questions I still have	How can I learn more?

# Outcomes

## Knowledge

Participants will be able to:

- Define fluency.
- Explain the role of fluency in development of the reading process.
- Identify features of text that influence comprehension.
- Identify principles of reading fluency as they relate to reading development.
- Identify explicit, systematic instructional plans for scaffolding fluency development and reading endurance.
- Identify conditions for learning.

## Skills

Participants will be able to:

- Utilize instructional strategies and activities that promote fluency.
- Implement assessment techniques for setting appropriate fluency goals and monitoring growth over time.

## Attitudes

Participants will:

- Adopt the perspective that fluency plays a significant role in the comprehension processes of a skilled reader.

## Anticipation Guide for Fluency

**Directions:** Read each statement below and check whether or not you agree or disagree with the statement.

**Agree**

**Disagree**

- |       |       |  |
|-------|-------|--|
| _____ | _____ | 1. Fluency in reading is most relevant at the beginning stages of reading.   |
| _____ | _____ | 2. Fluency is independent of comprehension.  |
| _____ | _____ | 3. Research has identified several methods to increase reading fluency.  |
| _____ | _____ | 4. Oral reading fluency is developed best through independent reading.   |
| _____ | _____ | 5. One aspect of fluency can be judged by determining the student's rate of reading in words per minute (WPM).           |
| _____ | _____ | 6. It is appropriate to consider fluency in silent reading.  |
| _____ | _____ | 7. Fluency is actually speed of reading.   |
| _____ | _____ | 8. Fluency strategies are primarily for students experiencing difficulty in reading.                                     |
| _____ | _____ | 9. Students should adjust reading rate according to their purposes for reading.  |
| _____ | _____ | 10. A reasonable oral fluency rate for third-grade students is 160 words per minute (WPM) by the end of the school year. |

From Jerry L. Johns and Roberta L. Berglund, *Fluency: Questions, Answers, and Evidence-Based Strategies*. Copyright 2002. Kendall/Hunt Publishing Company (1-800-247-3458, ext 5). May be reproduced for noncommercial educational purposes.

# **Instructional Practices for Successful Fluency Development in Students**

## **Model Fluent Reading**

Students need to have a proficient, fluent reader (teacher or student) model fluent reading. Phrasing, emphasis, and tone are some of the aspects of fluency that can be modeled. Teachers may select to read daily newspaper and magazine articles, poems, short stories, letters and portions of novels. Because 90% of all adult reading is non-fiction (Burns, Roe, & Stoodt, 1998), informational texts should be read orally often. Daily oral reading to students should be an integral part of the instructional program to:

- Stimulate language development.
- Help students determine the natural flow of text.
- Show that reading is pleasurable.
- Demonstrate that print is meaningful.
- Foster an interest in print.
- Encourage students to become active listeners.
- Build rapport.
- Share the joy of reading.

## **Echo Reading**

Echo reading is a type of modeling that is most appropriate for the student who needs the teacher to model fluent oral reading and needs to repeat the reading immediately in order to remember how the text sounded. The teacher reads a line of a story and the student echoes the teacher by reading the same line, imitating the teacher's intonation and phrasing.

### Procedure:

1. The teacher selects a text of around 200 words that is near reading frustration level for the student.
2. The teacher reads the first line of the text, accentuating appropriate phrasing and intonation.
3. Immediately, the student reads the same line, modeling the teacher's example.
4. The teacher and the student read in echo fashion for the entire passage, increasing the amount of text when the student can imitate the model.

### Modifications:

1. Echo reading is an effective intervention with repeated readings. After the first reading, the teacher and student can echo read those sentences where there was a string of miscues or errors.
2. Echo reading can also be used in conjunction with “chunking,” so the student can hear the way the teacher chunks language into thoughts.

### **Content Area Considerations:**

- Choose sections of magazines or newspapers that employ “short takes,” very short one-liners or phrases that illustrate a concept (such as TIME Magazine’s “Verbatim” Column). A fluent reader (or the teacher) should read one line, modeling fluency and intonation, and have readers who may feel intimidated by reading long passages read the next line.
- Read articles or passages aloud related to the content, employing the “think-aloud” strategy that shows students how to read fluently for meaning.
- Allow students to take turns reading short articles of their own choosing related to the content aloud to the class. Encourage them to practice reading the article at home until it can be read fluently to develop confidence.

# Instructional Practices for Successful Fluency Development in Students

## Provide Guided Oral Reading Opportunities

Below are several guided oral reading procedures that positively impact fluency.

1. **Repeated Readings** of selected texts is an activity where passages of texts are read and reread orally by students (Samuels, 1979). Structured repeated readings “foster increased fluency by reducing the number of miscues and increase the rate/speed due to increased automaticity” (Allington, 2001, p. 73).
2. **Paired Reading** is an activity during which a less proficient reader is paired with a fluent reader to read a selected passage together aloud.
3. **Choral Reading** is an oral interpretation of text, often poetry or songs, by a pair or group of students. This activity provides an opportunity to enjoy and learn, often from the collaborative effort of students in determining how to perform the poem rather than the performance itself (Gillet and Temple, 2000). Also, choral reading helps build confidence and extend an enjoyable reading experience (Opitz & Rasinski, 1998). It is important that teachers carefully select passages for this activity that are appropriate for the students’ interests, levels of reading, and ages (Walker, 2002). More information about **Choral Reading** is provided in the following pages.
4. **Readers’ Theater** is an oral reading of a script written by students using theatrical terms and directions. The script is an adaptation of a selected passage or story rewritten as a script by students (Lynch-Brown, 1998). More information about **Readers’ Theater** is provided in the following pages.
5. **Radio Reading** is similar to Reader’s Theater except sound effects (background music, footsteps, thunder, doors opening and closing, telephone ringing, animal noises, etc. are added (Lynch-Brown, 1998). Tape recordings made for audiences to hear later are optional. Another version of Radio Reading allows students to create or choose materials to communicate a message to their peers (Green, 1979; Searfoss, 1975). In modeling radio announcers, students must read with expression at a comprehensible rate so that the listeners can focus on meaning and enjoyment of the passage (Lynch-Brown, 1998). More information about **Radio Reading** is provided in the following pages.

## Choral Reading

- Develops effective and fluent read aloud skills.
- Improves sight vocabulary.
- Helps students learn to pronounce new words by hearing others reading aloud at the same time.
- Provides supported and usually enjoyable reading practice.
- Builds positive attitudes toward participation in groups,
- Develops students' imaginative abilities.
- Helps students understand rhythm, meter, patterns, rhymes and characters of a poem because it is well suited to poetry and rhymes.

### Simple Ways To Utilize Choral Reading

According to Lois Walker, "Contrast is the key when using the voice to interpret the meaning of a choral speaking piece." The possibilities are endless, but here are a few to consider:

- **Alternate** slow and fast lines, stanzas, or paragraphs, and loud and soft lines.
- **Emphasize** key words and phrases by reciting them in a louder or softer voice.
- **Pause** for a specified number of beats before continuing the next line or phrase.
- **Use sound effects** such as clapping or making other appropriate sound effects are useful at the end of lines, stanzas, or paragraphs.
- **Incorporate music** when appropriate.
- **Add costumes and props** to the recitation as long as they are simple and easily handled" (Walker, 2002).

## All About Readers' Theater

**Readers' Theater** allows students to take any piece of literature, analyze it, and adapt it into a script. Here is where students get practice becoming fluent oral readers. They must understand the story before they can use their voices to convey that interpretation to others. Originally popular in college courses, Readers' Theater is used as a fun, convenient and effective way to create interest in reading among students. There are many variations of this form of minimal theater, but they all share similar traits (Lynch-Brown, 1998).

### Benefits of Readers' Theater

- Readers' Theater helps students with decoding and reading fluency.
- Readers' Theater helps students develop appropriate intonation based on the context of the passage.
- Readers' Theater improves how well students understand a passage through repeated readings and interpretation.
- Readers' Theater encourages and requires teamwork among students.
- Readers' Theater allows students to learn to relate the information of a text through dialogue rather than pure narration.
- Readers' Theater helps students learn to create setting, character, and emotion through their voice and actions.
- Readers' Theater develops fluency, word recognition, and comprehension by emphasizing expressive reading and repetition.

### Preparing A Readers' Theater Script

- Teacher or student finds and reads a good book.
- Teacher or student selects a passage from the book using the following criteria:
  - Is Interesting (suspenseful, humorous, eventful)
  - Gives a general impression of what the book is about
  - Has two or more characters
  - Is two to five pages in length.
- Student rewrites the passage as a theater script using the following guidelines:
  - Uses a narrator to read unspoken parts.
  - Starts a new line with each change of character.
  - Writes the narrator's or character's name in parentheses at the beginning of the speech to indicate **who** is to read these words.
  - Places directions as to how the speech is to be read in parentheses just before the speech.
  - Leaves out the "he said," and "she said" phrases.

(Lynch-Brown, 1998)

## Radio Reading

**Radio reading**, sometimes called “cooperative reading,” allows students to create or choose materials to communicate a message to their peers (Green, 1979; Searfoss, 1975). In Reading Radio, students read fluently for the purpose of performing and sharing a selected portion of text with others. Just as radio announcers do, students must read with expression at a comprehensible rate so that the listeners can focus on meaning and possible enjoyment of the passage.

### **Six Steps to Successful Radio (Cooperative) Readings:**

Step 1: Assemble students into groups. Pass out scripts.

Step 2: Ask students to read through their scripts silently. Then assign practice spaces to each group. Groups may now break away and go to their practice spaces. Students discuss the story as a group. They need to focus on how each character feels in the situation. Explore possible ways a reader might communicate feeling through voice.

Step 3: Using cooperative learning, each group assigns parts and rehearses its script. Suggestions for improvements, additions or changes must come from the group. The teacher moves from group to group encouraging the readers.

Step 4: Ask readers to practice reading scripts at home. Suggest reading the script aloud with various family members.

Step 5: Allow groups to practice two or three times or until they feel ready for an audience.

Step 6: Schedule the group presentations. You might feature one group presentation per day for a week or hold a “Friday Festival” and present them all on a Friday afternoon.

**NOTE:** It is not necessary to include all class members in each cooperative reading presentation. Selected groups may rehearse scripts for presentations at different times throughout the school year.

### **Content Area Considerations:**

- Have students create radio theater or readers’ theater from supplemental text related to the content as a way to increase content comprehension and fluency.
- Research projects could be rewritten and performed as talk show scripts or National Public Radio “Science” segments, for example.
- Have students rewrite the textbook material in radio or readers’ theater format for presenting to younger students.
- Interviews between historical figures or scientists can be written and performed for the class.

- Scripts can be performed for the school’s closed-circuit television or the local TV “education” segments as authentic ways of incorporating fluency into the content area classes.
- Suggested content materials suitable for increasing fluency with performances:
  - English/Language Arts: poetry (E.A. Poe’s *The Bells*), plays (see issues of Weekly Reader’s READ Magazine), taking parts in short stories.
  - Social Studies: Practice and deliver speeches, such as MLK’s *I Have a Dream* or famous presidential addresses.
  - Science: Debate concepts, reading aloud evidence to support position.
  - Math: Have students take turns reading word problems aloud.

## Features of Text that Influence Fluency

Helping a student to recognize the distinguishing features of narrative and informational texts can help them learn to adjust the rate and phrasing when reading. Difficult or unusual text features may require scaffolding on the part of the teacher to assist students in making the adjustment.

### *Narrative Text:*

Although narrative text, such as stories, novels, or passages in content texts are often interesting, they can cause difficulty if the events are not in chronological order or the flashback technique is used. Illustrations, photographs, or relevant documents can be helpful in aiding comprehension and fluent reading.

- Chronological or Sequential Order and the Use of Flashbacks
- Reading Level of Material
- Number of illustrations and/or pictures
- Short Story
- Interest

### *Informational Text:*

The organizational pattern on informational text can influence the ease with which a reader can demonstrate fluency. Charts, tables, and simple listing patterns may enhance fluency, while more complex patterns such as comparison/contrast or cause/effect may slow down the rate of fluency. If the teacher is aware of textual difficulties, he or she should make adjustments for those difficulties.

- Interest
- Reading Level of Material
- Number of Illustrations
- Organizational Pattern
  - Five Common Patterns (Simmons, 1999)
    1. Sequential or chronological order
    2. Comparison and Contrast
    3. Cause and Effect
    4. Definition or Explanation
    5. Enumeration or Simple Listing Pattern
- Whether the information is accurate and consistent (Armbruster and Anderson, 1981).
- The clarity and coherence of the information (Armbruster and Anderson, 1981).

## What is Reading Like for a Non-Fluent Reader?

### Eumycetes or Fungi

Fungi are thallophytes without chlorophyll that reproduce by means of spores. A thallophyte is a plant without differentiation into stem, leaves, and roots; consequently it has a very simple structure and is devoid of any special vascular system. Fungi are either saprophytes or parasites, the latter causing many and varied diseases of forest trees. Fungi generally have two reasonably distinct phases in their development, the vegetative and the reproductive stage, the latter usually being the most conspicuous. For example, the microscopically fine mycelium hidden from view in the cells of the heartwood is the vegetative stage of a wood-destroying fungus causing decay in a living tree, whereas the fructification or conk plainly visible on the trunk is the reproductive stage.

--taken from *Forest Pathology*, 1948.

### Key Elements of Fluency

Fluency is not the final goal in any overall reading program, but a gateway to comprehension. Fluent reading frees resources to process meaning (*Allington, 1983*).

**Accuracy** refers to the ability to decode and comprehend words with few or no errors. Once accurate, fluency develops through plentiful opportunities for practice in which the task can be performed at a high rate of success (*Zutell, 1998*).

**Automaticity** refers to the ability to read words with no noticeable mental effort. Word recognition skills are so “automatic” they do not require conscious attention (*Logon, 1997*).

**Expression** refers a particular manner of wording and pacing in speech to convey meaning. Fluent readers use appropriate tone and pitch in reading, and have the ability to group words appropriately into meaningful grammatical units. (*Harris & Hodges, 1995*).

**Reading Rate** refers to the rate of reading, usually determined in correct words read per minute. Incremental improvements can be achieved through practice (*Samuels, 1997*). Reading rate reflects one part of reading fluency and can indicate how meaningfully students process text (*Opitz & Rasinski, 1998*).

## Fluency Definitions

**Accuracy:** “The ability to identify letter-sound correspondences, blending patterns, spelling patterns, and word pronunciation correctly in order to decode” (*Manzo and Manzo, 1993, p. 93*).

**Automaticity:** The ability to read words rapidly with little attention required to the word’s appearance (*Ehri, 1998*).

**Decode:** “To analyze spoken or graphic symbols of a familiar language to ascertain their intended meaning. To learn to read, one must learn the conventional code in which something is written in order to decode the written message. In reading practice, the term is used primarily to refer to word identification rather than to identification of units of meaning” (*Harris and Hodges, 1995, p. 55*).

**Fluency:** The ability to read quickly, smoothly, easily, and automatically without conscious awareness to the separate components of reading, such as decoding and word identification (*Meyer and Felton, 1999*).

**Inner Voice:** Internal or silent speech one “hears” mentally while reading (*Smith, 1973*).

**Phonemic Awareness:** “The awareness of sounds (phonemes) that make up spoken words. Such awareness does not appear when young children learn to talk; the ability is not necessary for speaking and understanding spoken language. However, in order to learn the correspondences between letters and sounds, one must have an understanding that words are made up of phonemes. There are approximately 44 sounds presented by 26 letters or letter clusters in the English alphabet” (*Harris and Hodges, 1995, p. 185*).

**Rate Of Reading:** “The speed at which oral or silent reading occurs, measured in words per minute” (*Smith, 1973, p. 39*).

**Regression:** “A backward eye movement in reading when reading continuous text. The practice of rereading or involuntary going over material already read. Regression is a very common problem which handicaps reading efficiency” (*Manzo and Manzo, 1973, p.382*).

**Speed of Comprehension:** “The rapidity with which one understands what is read, usually when reading silently, and is measured in relation to the number of passages successfully understood, not in words per minute” (*Harris and Hodges, 1995, p. 239*).

**Subvocalization:** “The movements of the lips, tongue, and larynx during silent reading which can hinder fluent silent reading” (*Harris and Hodges, 1995, p. 247*).

**Vocalization:** “The act of causing the vocal folds to vibrate during speech; Voicing” (*Harris and Hodges, 1995, pg. 275*) (*Manzo and Manzo, 1993*).

**Word Recognition:** The process of determining the pronunciation and the meaning of a written that has been previously encountered (*Gunning, 1996*).

## **Procedures for Most Fluency Lessons:**

- Give students copies of appropriately leveled passage consisting of 50 - 200 words.
- Read the text aloud while students read silently. Repeat as necessary.
- Discuss the content. Ask how you used your voice, rate, and expression to help convey meaning.
- Use “echo” or “choral” reading for students to read aloud.
- When approaching proficiency, have students practice in pairs.
- Share aloud as a group.
- Give specific oral praise for reading proficiency.

## **Learner Modifications**

Students for whom reading is difficult need many opportunities to experience the thoughts, vocabulary, and ideas of any content area. Since content knowledge is learned through rich, meaningful language, students do not need to be proficient in English to take advantage of learning content material (Au, 1993). Struggling readers can learn from audiobooks, easy to read text, and taped material specific to content knowledge. Texts are also available which scaffold information in the content areas and help to build background knowledge for understanding new concepts.

## **Content Area Considerations**

- Help students with content specific vocabulary by creating word walls or word banks to encourage instant recognition of difficult words used repeatedly in units.
- Read the first part of the text aloud and have students follow along to allow them the opportunity to hear how informational text should be read.
- Allow students to work in pairs or groups as they practice reading aloud.
- Provide supplemental texts within the content area on various reading levels to allow practice in reading fluently.

## **Provide Direct Instruction and Feedback**

- Explicitly teach students the sound - spelling correspondences, high utility decoding and syllabication. See Utility of 45 Phonic Generalizations, Handout F 15-16.
- Create instructional materials pertinent to core areas of study that include high frequency words, vocabulary and pertinent phrases that the students can read and reread to learn the words and gain confidence. Words and phrases might be put onto cards, word splashes, or included in a game format to increase practice and usability.
- Teach Multi-syllabic words by using a chunking or divisional theory. Break the word down to its various components and/or identify smaller words within.

### **Content Area Considerations**

Provide the chart (Utility of 45 Phonic Generalizations) to students and post it on the wall to help students who have difficulty decoding. Make the chart available to parents and/or tutors helping less able readers. Encourage students to use the chart as a resource (much like a dictionary) so that the phonetic concepts become internalized.

## The Utility of 45 Phonic Generalizations

Generalization	No. of words conforming	No. of exceptions	Percent of utility
1. When there are two vowels side by side, the long sound of the first one is heard and the second is usually silent.	309 bead	377 chief	45
2. When a vowel is in the middle of a one-syllable word, the vowel is short.	408	249	62
Middle letter	191 (dress)	84 (scold)	69
One of the middle two letters in a word of four letters	191 (rest)	135 (told)	59
One vowel within a word of more than four letters	26 (splash)	30 (fight)	46
3. If the only vowel letter is at the end of a word, the letter usually stands for a long sound.	23 (he)	8 (to)	74
4. When there are two vowels, one of which is final <i>e</i> , the first vowel is long and the <i>e</i> is silent.	180 (bone)	108 (done)	63
5. The <i>r</i> gives the preceding vowel a sound that is neither long nor short.	484 (horn)	134 (wire)	78
6. The first vowel is usually long and the second silent in the digraphs <i>ai</i> , <i>ea</i> , <i>oa</i> , and <i>ui</i> .	179	92	66
<i>ai</i>	43 (nail)	24 (said)	64
<i>ea</i>	101 (bead)	51 (head)	66
<i>oa</i>	34 (boat)	1 (cupboard)	97
<i>ui</i>	1 (suit)	16 (build)	6
7. In the phonogram <i>ie</i> , the <i>i</i> is silent and the <i>e</i> has a long sound.	8 (field)	39 (friend)	17
8. Words having double <i>e</i> usually have the long <i>e</i> sound.	85 (seem)	2 (been)	98
9. When words end with silent <i>e</i> , the preceding <i>a</i> or <i>i</i> is long.	164 (cake)	108 (have)	60
10. In <i>ay</i> the <i>y</i> is silent and gives <i>a</i> its long sound.	36 (play)	10 (always)	78
11. When the letter <i>i</i> is followed by the letters <i>gh</i> , the <i>i</i> usually stands for its long sound and <i>gh</i> is silent.	22 (high)	9 (neighbor)	71
12. When <i>a</i> follows <i>w</i> in a word, it usually has the sound <i>a</i> as in was.	15 (watch)	32 (swan)	32
13. When <i>e</i> is followed by <i>w</i> , the vowel sound is the same as represented by <i>oo</i> .	9 (blew)	17 (sew)	35
14. The two letters <i>ow</i> make the long <i>o</i> sound.	50 (own)	35 (down)	59
15. <i>W</i> is sometimes a vowel and follows the vowel diagram rule.	50 (crow)	75 (threw)	40
16. When <i>y</i> is the final letter in a word, it usually has a vowel sound	169 (dry)	32 (tray)	84
17. When <i>y</i> is used as a vowel in words, it sometimes has the sound of long <i>i</i> .	29 (fly)	170 (funny)	15
18. The letter <i>a</i> has the same sound (o) when followed by <i>l</i> , <i>w</i> , and <i>u</i> .	61 (all)	65 (canal)	48
19. When <i>a</i> is followed by <i>r</i> and final <i>e</i> , we expect to hear the sound heard in care.	9 (dare)	1 (are)	90
20. When <i>c</i> and <i>h</i> are next to each other, they make only one sound.	103 (peach)	0	100

Generalization	No. of words conforming	No. of exceptions	Percent of utility
21. <i>Ch</i> is usually pronounced as it is in <i>kitchen</i> , <i>catch</i> , and <i>chair</i> , not like <i>sh</i> .	99 (catch)	5 (machine)	95
22. When <i>c</i> is followed by <i>e</i> or <i>i</i> , the sound of <i>s</i> is likely to be heard.	66 (cent)	3 (ocean)	96
23. When the letter <i>c</i> is followed by <i>o</i> or <i>a</i> the sound of <i>k</i> is likely to be heard.	143 (camp)	0	100
24. The letter <i>g</i> often has a sound similar to that of <i>j</i> in <i>jump</i> when it precedes the letter <i>i</i> or <i>e</i> .	49 (engine)	28 (give)	64
25. When <i>ght</i> is seen in a word, <i>gh</i> is silent.	30 (fight)	0	100
26. When a word begins <i>kn</i> , the <i>k</i> is silent.	10 (knife)	0	100
27. When a word begins with <i>wr</i> , the <i>w</i> is silent.	8 (write)	0	100
28. When two of the same consonants are side by side only one is heard.	334 (carry)	3 (suggest)	99
29. When a word ends in <i>ck</i> , it has the same last sound as in <i>look</i> .	46 (brick)	0	100
30. In most two-syllable words, the first syllable is accented.	828 (famous)	143 (polite)	85
31. If <i>a</i> , <i>in</i> , <i>re</i> , <i>ex</i> , <i>de</i> , or <i>be</i> is the first syllable in a word, it is usually unaccented.	86 (belong)	13 (insect)	87
32. In most two-syllable words that end in a consonant followed by <i>y</i> , the first syllable is accented and the last is unaccented.	101 (baby)	4 (supply)	96
33. One vowel letter in an accented syllable has its short sound.	547 (city)	356 (lady)	61
34. When <i>y</i> or <i>ey</i> is seen in the last syllable that is not accented, the long sound of <i>e</i> is heard.	0	157 (baby)	0
35. When <i>ture</i> is the final syllable in a word, it is unaccented.	4 (picture)	0	100
36. When <i>tion</i> is the final syllable in a word, it is unaccented.	5 (station)	0	100
37. In many two- and three-syllable words, the final <i>e</i> lengthens the vowel in the last syllable.	52 (invite)	62 (gasoline)	46
38. If the first vowel sound in a word is followed by two consonants, the first syllable usually ends with the first of the two consonants.	404 (bullet)	159 (singer)	72
39. If the first vowel sound in a word is followed by a single consonant, that consonant usually begins the second syllable.	190 (over)	237 (oven)	44
40. If the last syllable of a word ends in <i>le</i> , the consonant preceding the <i>le</i> usually begins the last syllable.	62 (tumble)	2 (buckle)	97
41. When the first vowel element in a word is followed by <i>th</i> , <i>ch</i> , or <i>sh</i> , these symbols are not broken when the word is divided into syllables and may go with either the first or second syllable.	30 (dishes)	0	100
42. In a word of more than one syllable, the letter <i>v</i> usually goes with the preceding vowel to form a syllable.	53 (cover)	20 (clover)	73
43. When a word has only one vowel letter, the vowel sound is likely to be short.	433 (hid)	322 (kind)	57
44. When there is one <i>e</i> in a word that ends in a consonant, the <i>e</i> usually has a short sound.	85 (leg)	27 (blew)	76
45. When the last syllable is the sound <i>r</i> , it is unaccented.	188 (butter)	9 (appear)	95

Taken from *The Reading Teacher*, Vol 50 (3), November 1996, pp. 184-185.



# Sentence Tunes



We did not tell them you brought rotten apples.  
(*Someone else said it*)

We **did** not tell them you brought rotten apples.  
(*Disputatious denial*)

We did **not** tell them you brought rotten apples.  
(*Disputatious denial*)

We did not **tell** them you brought rotten apples.  
(*We implied or suspected*)

We did not tell **them** you brought rotten apples.  
(*We told someone else*)

We did not tell them **you** brought rotten apples.  
(*Someone else did it*)

We did not tell them you **brought** rotten apples.  
(*You did something else with them*)

We did not tell them you brought **rotten** apples.  
(*You brought some other kind of apples*)

We did not tell them you brought rotten **apples**.  
(*You brought something else that was rotten*)

# Gettysburg Address

**Fourscore and seven years ago our fathers brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation so conceive...**

# Phrase-Cued Weekly Practice Sessions

Practice sessions should take about 10 minutes a day and should be done several times a week. Passages should be selected based on each student's instructional reading level. Make two copies of the passage, marking the natural phrase boundaries on one copy and leaving the other copy unmarked.

## Day 1

1. Select and distribute a marked text passage (100-250 words) written at the reading level of a group of students.
2. Explain the format, informing students that good phrasing will improve their comprehension; and with practice, they will become familiar with reading from marked text.
3. Demonstrate by reading the marked text aloud as students use their copies to follow along silently. This can be done 2-3 times.
4. Encourage students to comment on what they observed about your phrasing and expression.
5. Have students use the marked text to read aloud chorally. They will have additional opportunities to practice throughout the week.

## Day 2

1. Demonstrate by reading the marked text aloud.
2. Have students chorally read aloud from copies of their marked text two or three times.
3. Encourage students to comment on their reading and give them your feedback.
4. Discuss the content of the passage.
5. Have students practice reading aloud the marked text in pairs or small groups.
6. Encourage them to exchange constructive feedback.

## Day 3

1. Have students use the marked text to read aloud chorally.
2. Follow up by having students practice reading aloud in pairs or small groups
3. You may wish to have students tape-record themselves, so they can assess their own reading.
4. Encourage students to find opportunities during the day to practice reading their marked text.

**Day 4**

1. Distribute the unmarked version of the text.
2. Ask each student to read aloud the passage without the phrases marked. Give each student feedback on his or her reading.
3. Have students practice reading the unmarked text in pairs. They may also tape-record themselves and compare their various readings.

**Day 5**

1. Meet with each student individually. Ask him or her to read the unmarked version of the text. Note phrasing, appropriate pauses, expression, and reading rate. Give the student positive feedback.
2. Encourage students to take the passage home and read it to an adult.

## Assessing Fluency Jigsaw Activity

**Purpose:** To introduce a variety of appropriate and effective fluency assessments used to diagnose, monitor, and evaluate students' fluency development.

**Time:** 20 minutes

**Materials:** (All the corresponding overheads and handouts)

**Description:** This activity provides participants with important background information concerning how and why to assess fluency, in addition to various qualitative and quantitative assessments.

**Directions:**

1. Divide participants into small groups of three or four.
2. Ask each group to select a group of assessments to read and discuss.
3. Direct participants to create a presentation about each assessment. The presentations will include the name of the assessment, the purpose of the assessment, the appropriate time to use the assessment, and a brief description of the assessment

The ultimate goal of implementing activities and strategies that foster fluency is for more students to read at higher levels of proficiency. The goal for nonfluent readers is to develop into proficient readers, while the goal for proficient readers is to acquire the skills of advanced readers (Beers, 2003). In order to set appropriate goals for individual students, evaluations must be administered initially, followed routinely by other types of assessments and evaluations to monitor progress adequately.

It is best to use a combination of *quantitative* and *qualitative* assessments, in addition to a wide range of formal and informal assessments, to gain the most accurate and detailed information about each student's reading behaviors (Harp, 2000).

To identify, describe, and measure reading behaviors, *Qualitative Assessments* such as interviews, surveys, observations, rubrics, and informal reading inventories are used. To measure fluent reading in numerical terms, *Quantitative Assessments* such as the "One Minute Read," the "Snapshot Read," a "Reading Progress Chart," a "Silent Reading Rate Chart" are used in addition to the "TOWRE" and "DIBELS" assessments.

# Observation as Evaluation

## Anecdotal Records

Good teachers constantly engage in kidwatching to evaluate students, but seldom record their observations. According to Bush and Huebner, “recording these observations is an absolute necessity because teachers may forget previous behaviors as new ones appear” (1979).

An anecdotal record is the recording of a description of an observed significant incident in which the description and interpretation are separate. The anecdotal record should be recordings of what the child said or did – not interpretations.

\*\*\*(Bush, C. & Huebner, M. 1979, *Strategies for reading in the elementary school (2nd ed.)*. New York: Macmillan pg 355)

Almost any observation that can shed light on a student’s literacy behavior is a suitable entry for an anecdotal record, including notes on strategies, miscues, interests, interactions, and work habits (Rhodes, 1990).

Recording several observations of a student as he or she reads orally *and* silently reveals a great deal of information about the student and how this information can be used to plan his or her instructional program.

### Observation Checklist for Silent Reading

Name of Student \_\_\_\_\_ Date \_\_\_\_\_

	Never	Seldom	Occasionally	Frequently
Appears comfortable while silently reading				
Uses a card or finger to follow while reading				
Vocalizes while silently reading				
Subvocalizes while silently reading				

## Student's Self-report Checklist on Strategies for Learning from Text

### Self-Evaluation

Name of Student \_\_\_\_\_ Date \_\_\_\_\_

	Usually	Often	Sometimes	Never
While reading <i>silently</i> ...				
I am easily distracted.	_____	_____	_____	_____
I use a card, piece of paper or my finger as a guide.	_____	_____	_____	_____
I whisper/mumble the words I "hear" in my head.	_____	_____	_____	_____
I move my lips while making little or no sound as I "hear" the words in my head.	_____	_____	_____	_____
I visualize what I read.	_____	_____	_____	_____
While reading <i>orally</i> ...				
I am easily distracted.	_____	_____	_____	_____
I use a card, piece of paper or my finger as my guide.	_____	_____	_____	_____
I sound words out before I read them.	_____	_____	_____	_____
I sound words out as I read them.	_____	_____	_____	_____
I visualize what I read.	_____	_____	_____	_____

# Reading Miscue Inventory

## (Goodman and Burke, 1979)

1. Select a passage of interest to the student that is different enough so that miscues will be made. The student reads into a tape recorder for 10 to 15 minutes. The examiner is not allowed to provide any assistance to the reader. While the student is reading, the examiner records errors on the worksheet.
2. Only five types of errors are recorded: substitutions, omissions, insertions, reversals, and repetitions. However, these errors are broken down into fine detail.
3. After reading, the student is asked to retell the information in as much detail as possible. The examiner may ask probing questions. It is also helpful to tape this for further analysis.
4. Following the session, the examiner plays the recording of the session, checking to see if miscues were correctly identified. The miscues are then analyzed in detail. This analysis begins with the asking of nine questions about each miscue.
  1. Dialect: Is a dialect variation involved in the miscue?
  2. Intonation: Is a shift in intonation involved in the miscue?
  3. Graphic Similarity: How much does the miscue look like what was expected?
  4. Sound Similarity: How much does the miscue sound like what was expected?
  5. Grammatical Function: Is the grammatical function of the miscue the same as the grammatical function of the word in the text?
  6. Correction: Is the miscue corrected?
  7. Grammatical Acceptability: Does the miscue occur in a structure that is grammatically acceptable?
  8. Semantic Acceptability: Does the miscue occur in a structure that is grammatically acceptable?
  9. Meaning Change: Does the miscue result in a change of meaning?
5. Finally the examiner evaluates the reader's retelling. Identify ways in which the miscues affected the reader's comprehension. Provide a written analysis of the results.

# Multidimensional Fluency Scale

(T. Rasinski, 2003)

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Text Selection: \_\_\_\_\_

Directions: Use the scale in all four areas to rate reader fluency. Circle the number in each category that best corresponds to your observations. Scores of 9 and above indicate that fluency has been achieved for the grade level of the passage read. Scores below 8 indicate that fluency may be a concern.

## Accuracy

1. Word recognition accuracy is poor: generally below 85%. Reader clearly struggles in decoding words. Makes multiple decoding attempts for many words, usually without success.
2. Word recognition accuracy is marginal: 86%-90%. Reader struggles on many words. Many unsuccessful attempts at self-correction.
3. Word recognition accuracy is good: 91%-95%. Self-corrects successfully.
4. Word recognition accuracy is excellent: 96%. Self-corrections are few but successful as nearly all words are read correctly on initial attempt.

## Phrasing

1. Monotonic with little sense of phrase boundaries; frequent word-by-word reading.
2. Frequent two- and three- word phrases, giving the impression of choppy reading; improper stress and intonation that fails to mark ends of sentences and clauses.
3. Mixture of run-ons, midsentence pauses for breath, and possibly some choppiness; reasonable stress/intonation.
4. Generally well phrased, mostly in clause and sentence units with adequate attention to expression.

## Smoothness

1. Frequent extended pauses, hesitations, false starts, sound-outs, repetitions, and/or multiple attempts.
2. Several "rough spots" in text where extended pauses, hesitations, and so on, are more frequent and disruptive.
3. Occasional breaks in smoothness caused by difficulties with specific words and/or structures
4. Generally sooth reading with some breaks, but word and structure difficulties are resolved quickly, usually through self-correction.

## Pace

1. Slow and laborious
2. Moderately slow
3. Uneven mixture of fast and slow reading
4. Consistently conversational

## 5-Point Fluency Scale for Oral Reading

Student \_\_\_\_\_ Grade \_\_\_\_\_ Teacher \_\_\_\_\_

1	2	3	4	5
Word-by-word	Some word-by-word, some 2-3 word phrases	Phrases; some word-by- word	Mostly in phrases	Phrasing consistently used
Long pauses between words; struggles with words	Some hesitations; sounds out words; disrupts flow	Some smooth, some choppy	Generally smooth; may exhibit difficulty with some words	Generally smooth; good use of self-corrections
Reading in monotone	Reads mostly in monotone	Combines uses of expression with monotone	Appropriate expression throughout much of the piece	Appropriate expression; intonation maintained throughout
Little evidence of use of punctuation	Shows some use of punctuation	Shows some use of punctuation, but still ignores some	Use of punctuation is generally good	Uses punctuation consistently
Rate is generally slow and laborious	Slow rate	Rate varies	Rate is generally conversational	Rate in conversational and consistent throughout

Date	Level	Selection	Comments

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## The One Minute Read

1. Provide the student with an appropriately leveled passage (100 - 200 words). This should be within the student's identified independent level.
2. Use a timer and stop the student after one minute.
3. Determine the number of words read, subtract the number of incorrect words read, and this results in Correct Words Per Minute (CWPM)
4. Refer to the chart to see the grade equivalency of the student

## Silent Reading Rate Chart

Below is information on silent reading rates. According to Carver, this rate is considered in tandem with comprehension (1989).

### Silent Reading Rates for Students in Various Grades Who Understand the Material

<b>Grade</b>	<b>WPM</b>	<b>Grade</b>	<b>WPM</b>
1	< 81	7	175 - 185
2	82 - 108	8	186 - 197
3	109 - 130	9	198 - 209
4	131 - 147	10	210 - 224
5	148 - 161	11	225 - 240
6	162 - 174	12	241 - 255

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## Median Annual Oral Reading Rate Increases for Students in Grades 4 through 8

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Grade	Percentile	Fall WCPM	Winter WCPM	Spring WCPM
4	75	125	133	143
	50	99	112	118
	25	72	89	92
5	75	126	143	151
	50	105	118	128
	25	77	93	100
6	90	171	85	201
	75	143	160	172
	50	115	132	145
	25	91	106	117
	10	73	81	90
7	90	200	207	213
	75	175	183	193
	50	147	158	167
	25	126	134	146
	10	106	116	124
8	90	208	217	221
	75	183	196	198
	50	156	167	171
	25	126	144	145
	10	100	113	115

From Jerry Johns and Roberta L. Berglund, *Fluency: Questions, Answers, and Evidence-Based Strategies*. Copyright 2002 Kendall/Hunt

# Summing Up

*Fluency is a separate, yet integral part, of the reading process.*

*Fluency results from a complex interrelationship of processes that is more than the sum of these components.*

*Teachers who make fluency a part of their comprehensive reading program and implement instruction with engaging materials help students solve the reading puzzle.*



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## **Appendix A**

### **Instructional Practices for Successful Fluency Development in Students**

#### **Align Each Student's Reading Abilities to Appropriate Materials for Instruction.**

Students in the intermediate and upper grades should be able to construct meaning from various forms of school-assigned printed texts such as content textbooks, supplementary materials, and fiction. As students mature, their reading preferences and needs change as well. In fact, 90 percent of the reading in life is informational (Allington, 2001). For example, as students near the age of 15, they realize that in order to have a driver's license, they must pass a written exam in addition to a performance evaluation. Each state prints a booklet of information produced to help would-be drivers prepare for this written exam, and most teenagers at some point obtain a copy to read, study, and review before taking the test. And while the booklet is printed on or about the sixth grade reading level, the material is more appropriate for an older student simply because it meets the older student's need.

To construct meaning from the various types of material, reading must be fluent. When a text is too difficult and students spend valuable time and energy on decoding and word recognition, they have little or no time and energy left to construct meaning.

Students who are not fluent will benefit from initial instruction and immediate intensive intervention focused on learning phonics generalizations and decoding strategies. (More about this in a later section)

One problematic characteristic of secondary classes is the wide range in reading abilities among the students, regardless of the class and/or grade level. For example, it is possible that in a sixth grade social studies class, the students' reading abilities will range as widely as third grade to twelfth grade. In essence, teachers in the upper grades must realize that a student's grade placement may not reflect his or her reading ability. With these varying reading abilities among students, teachers must first determine each student's current reading ability in order to set each student's reading goals. Teachers are then able to strengthen the performances of students who are reading well for their grade placements and give assistance that is more basic to students who are reading at levels significantly below their grade placements (Roe, Stoodt, & Burns, 1998).

Literacy assessments are used to determine the reading ability of each student. These assessments are vital in any reading program because they provide a collection of data that helps content area and reading teachers determine problem areas and make instructional decisions. Many assessments are needed to obtain a complete picture of students' abilities

and possibilities. *The FLaRE Assessment Module* offers a wide variety of these assessments to help teachers make important decisions about instruction.

Materials are suitable for instructional purposes if the student can comprehend 75 percent of what he or she reads without any assistance from the teacher, as indicated by performance on well-constructed comprehension questions (Beers, 2003). This is the student's **instructional level**. Specialized assistance with vocabulary along with targeted comprehension strategies will help students increase their comprehension. When a student comprehends 50 percent or less of what he or she reads, the material is on his or her **frustration level**. At this level, students are too frustrated by the text to learn. When a student comprehends 90 to 100 percent of what he or she reads without any assistance from the teacher, the material is classified as being on his or her **independent level**. In order for struggling readers to develop fluency, they need to have many opportunities to read and reread materials at their independent level (Samuels, Shemer, and Reinking, 1992). Reading texts within their independent reading level:

- Helps establish the habit of reading;
- Provides an opportunity for practice;
- Communicates the importance of reading;
- Familiarizes students with many types of reading materials;
- Encourages the appropriate selection of materials;
- Fosters engagement with printed materials.

### **Content Area Considerations:**

It is frustrating for content area teachers to find that their students cannot read the textbook that has been adopted and purchased by the state or district. They often have little control over the selection and no resources with which to purchase other materials better suited to their students' reading levels. Supplement the textbook with other content-related material, have students bring in content-related texts of their own choosing, or make use of the varied levels of reading material in the school's media center. Give students time in class to read materials on their level, provide opportunities for sharing oral readings, and encourage fluency in language by allowing discussions. If resources are limited, scaffold student's fluency and comprehension by becoming familiar with before, during, and after reading activities to facilitate learning.

After assessing their students, it is important that teachers understand that the instructional material often is not written at the grade level at which it is used. They also need to know whether their students can read at the level on which the textbook is written. The readability level of texts can be estimated using any one of a variety of different formulas available. Following are several of the more commonly used.

## Appendix B

### Formulas for Determining the Readability Level of Text

The readability level of texts can be estimated using any one of a variety of different formulas available such as the Flesch-Kincaid, Fry, Spache, and Dale-Chall. Following is a brief description of each.

#### **Flesch-Kincaid Readability Formula:**

“This index computes readability based on the average number of syllables per word and the average number of words per sentence” (Harris and Hodges, 1995, p. 85). It can be determined (for a PC) by inputting at least 100 words of text using Microsoft Word, Tools, spelling and grammar, check the grammar box, open options and check “readability statistics”. For MAC users: go to the word menu, preferences, spelling and grammar, and then readability.

#### **Fry Readability Formula:**

“This method of estimating the difficulty level of reading material developed by Fry is based on the number of syllables and sentences in 100-word samples, with corresponding grade-level values from a graph” (Harris and Hodges, 1995, p.88-89). Also, the Fry Readability graph can be found at [www.Discoveryschool.com](http://www.Discoveryschool.com).

#### **Spache Readability Formula:**

“This method was originally published in 1953 for estimating the difficulty of primary level reading materials based on average sentence length in words and number of words” (Harris and Hodges, 1995, p. 237).

#### **Dale-Chall Readability Formula:**

“This method is based on the percentage of words not on the Dale List of 3,000 Familiar Words and on the average number of words in sample sentences. Note: This method, developed by Dale and Chall, predicts 50 percent comprehension, with a table yielding corrected reading grade levels. A considerable number of modifications, extensions, and special uses of the formula have been suggested since the formula’s first publication in 1948, but it continues to be used primarily as originally published” (Harris and Hodges, 1995, p. 54).

## Appendix C

### **TOWRE ACTIVITY**

**Purpose:** To provide participants with an opportunity to assess students individually in decoding and sight-word recognition skills.

**Time:** 5 minutes

**Materials :**Stopwatch, timer, or watch with a second hand,

**Description:**

The **TOWRE** measures the reader’s ability to pronounce printed words accurately and fluently. For 45 seconds, the student reads as many words as possible from a list of words that progressively become more difficult. The test administrator counts the correct number of words. Using the student’s date of birth, the test provides a chart giving the student’s reading efficiency level.

The test is designed to assess “both fluency and accuracy of print-based word reading strategies,” in other words, decoding without using context. The authors of the **TOWRE** suggest that other authentic forms of assessment be used as a complement to this tool if the purpose is to assess ultimate literacy goals in the classroom.

Using the TOWRE as an exercise is an excellent way to highlight the importance of practice to students. The participants should notice that the number of nonsense words they can successfully read each time increases.

## TOWRE (Test of Word Reading Efficiency)

**Preparing the Tests:** Type or print the test on a separate sheet of paper and make copies to use as answer sheets to record the student’s responses.

**Directions:** First, give each student a copy of the chart below. Be sure to point out to the students that the words are nonsense, or made-up words. Next, explain to the student that he or she is to read as many words as possible within 45 seconds. Use a stopwatch or other timer to time the student. Put a check mark on the answer sheet beside each word the student reads incorrectly or skips. Count a word correct if the pronunciation is correct according to common sound-spelling relationships.

Phonemic Decoding Efficiency		
ip	barp	cratty
ga	stip	trober
ko	plin	depate
ta	frip	glant
om	poth	splloosh
ig	vasp	dreker
ni	meest	ritlun
pim	shlee	hedfert
wum	guddy	bremick
lat	skree	nifpate
baf	felly	binbert
din	cirt	cabom
nup	sline	drepnort
fet	dreef	shratted
bave	prain	pofent
pate	zint	smuncrit
herm	bloot	pelnador
dess	trisk	fornalask
chur	kelm	fermabalt
knap	strone	crenidmoke
tive	lunaf	emulbatate

From *Test of Word Reading Efficiency*, by J. K. Torgessen, R. Wagner, and C. Rashotte, 1999,  
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## Appendix D

### Speed Drills

Speed drills are quick-paced, timed drills. These fun activities can sharpen students' awareness of syllable divisions (Carreker, 1999). A blank speed drill form is provided below. One drill contains 20 common syllables in random order. Before timing students, give them a chance to practice reading the syllables or words on the drill. Then, give them one minute to read as many syllables or words as they can. This must be done one-on-one with each student. Select five students each day to test. On a copy of the drill, mark the syllables or words the students mispronounce. Have students count the number of syllables or words read correctly and mark this on a progress chart. The benefits from students monitoring their own progress are tremendous. Note: Words can easily be substituted for syllables.

ment	ver	ing	bout	der	ple	ture	ex	num	com
ing	bout	der	ple	ture	ex	num	com	ment	ver
der	ple	ture	ex	num	com	ment	ver	ing	bout
ture	ex	num	com	ment	ver	ing	bout	der	ple
num	com	ment	ver	ing	bout	der	ple	ture	ex
ver	ing	bout	der	ple	ture	ex	num	com	ment
ex	num	com	ment	ver	ing	bout	der	ple	ture
com	ver	ment	ing	bout	der	ple	ture	num	com
ple	ture	ex	num	com	ver	ment	ing	bout	der
bout	der	ple	ture	ex	num	com	ver	ment	ing

Use the blank table below to create syllable or word speed drills.


Secondary Consideration: Create a speed drill for content area vocabulary. For example, chemistry words that students should become proficient at reading might work well in the speed drill.

## Appendix E

### The Bells Edgar Allan Poe

I  
Hear the sledges with the bells-  
Silver bells!  
What a world of merriment their melody foretells!  
How they tinkle, tinkle, tinkle,  
In the icy air of night!  
While the stars that oversprinkle  
All the heavens, seem to twinkle  
With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells-  
From the jingling and the tinkling of the bells.

II  
Hear the mellow wedding bells,  
Golden bells!  
What a world of happiness their harmony foretells!  
Through the balmy air of night  
How they ring out their delight!  
From the molten-golden notes,  
And an in tune,  
What a liquid ditty floats  
To the turtle-dove that listens, while she gloats  
On the moon!  
Oh, from out the sounding cells,  
What a gush of euphony voluminously wells!  
How it swells!  
How it dwells  
On the Future! how it tells  
Of the rapture that impels  
To the swinging and the ringing  
Of the bells, bells, bells,  
Of the bells, bells, bells, bells,  
Bells, bells, bells-  
To the rhyming and the chiming of the bells!

III  
Hear the loud alarum bells-  
Brazen bells!  
What a tale of terror, now, their turbulency tells!  
In the startled ear of night  
How they scream out their affright!

Too much horrified to speak,  
They can only shriek, shriek,  
Out of tune,  
In a clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire,  
Leaping higher, higher, higher,  
With a desperate desire,  
And a resolute endeavor,  
Now—now to sit or never,  
By the side of the pale-faced moon.  
Oh, the bells, bells, bells!  
What a tale their terror tells  
Of Despair!  
How they clang, and clash, and roar!  
What a horror they outpour  
On the bosom of the palpitating air!  
Yet the ear it fully knows,  
By the twanging,  
And the clanging,  
How the danger ebbs and flows:  
Yet the ear distinctly tells,  
In the jangling,  
And the wrangling,  
How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells-  
Of the bells-  
Of the bells, bells, bells, bells,  
Bells, bells, bells-  
In the clamor and the clangor of the bells!

#### IV

Hear the tolling of the bells-  
Iron Bells!  
What a world of solemn thought their monody compels!  
In the silence of the night,  
How we shiver with affright  
At the melancholy menace of their tone!  
For every sound that floats  
From the rust within their throats  
Is a groan.  
And the people—ah, the people-  
They that dwell up in the steeple,  
All Alone  
And who, tolling, tolling, tolling,  
In that muffled monotone,  
Feel a glory in so rolling  
On the human heart a stone-  
They are neither man nor woman-  
They are neither brute nor human-

They are Ghouls:  
And their king it is who tolls;  
And he rolls, rolls, rolls,  
Rolls  
A paeon from the bells!  
And his merry bosom swells  
With the paeon of the bells!  
And he dances, and he yells;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the paeon of the bells-  
Of the bells:  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the throbbing of the bells-  
Of the bells, bells, bells-  
To the sobbing of the bells;  
Keeping time, time, time,  
As he knells, knells, knells,  
In a happy Runic rhyme,  
To the rolling of the bells-  
Of the bells, bells, bells:  
To the tolling of the bells,  
Of the bells, bells, bells, bells-  
Bells, bells, bells-  
To the moaning and the groaning of the bells.

THE END

# Appendix F

## The War Prayer Mark Twain

Reader's Theater Edition #5

Adapted for reader's theater (or readers theatre) by Aaron Shepard

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For more reader's theater, visit Aaron Shepard's RT Page at [www.aaronshep.com/rt](http://www.aaronshep.com/rt)

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PREVIEW: A mysterious stranger attends a church service on the eve of war.

GENRE: Fables (original), satire  
CULTURE: American (early 20th century)  
THEME: War and peace; patriotism READERS: 8 or more  
READER AGES: 12 and up  
LENGTH: 5 minutes

ROLES: Citizens 1–6, Minister, Stranger, (Other Citizens)

NOTES: The language of the original text has been highly simplified for this adaptation. Twain wrote the story in 1904–5, but after trying just once to publish it, he set it aside. He wrote a friend, "I don't think the prayer will be published in my time. None but the dead are permitted to tell the truth." CITIZENS serve as narrators. For best effect, place all CITIZENS in the center.

Aaron's Extras  
All special features are at [www.aaronshep.com/extras](http://www.aaronshep.com/extras).

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CITIZEN 1: It was a time of great and uplifting excitement. The country was up in arms, and the war was on.

CITIZEN 6: In our small town, every breast burned with the holy fire of patriotism. Drums beat, bands played, toy pistols popped, firecrackers hissed and spluttered. On every street, a fluttering wilderness of flags flashed in the sun.

CITIZEN 2: Daily the young volunteers marched down the avenue, smart and fine in their new uniforms. Proud fathers and mothers and sisters and sweethearts cheered with voices choked with emotion.

CITIZEN 5: Nightly we packed the public meetings, where patriotic speeches stirred our hearts to the deepest deep. At every other word, we burst in with cyclones of applause, even as tears ran down our cheeks.

CITIZEN 3: A half dozen rash dissenters dared to disapprove of the war and cast doubt on its righteousness. But they right away got such a stern and angry warning that they quickly shrank from sight and offended no more.

CITIZEN 4: It was indeed a glad and gracious time.

\*\*\*\*\*

CITIZEN 1: Sunday morning came and our church was filled. It was the day before the battalions would leave for the front.

CITIZEN 6: The volunteers were there, their young faces alight with visions of glorious victory. Beside them were their proud and happy dear ones, as well as envious neighbors with no sons or brothers of their own to send forth to the field of honor.

CITIZEN 2: The minister read a war chapter from the Old Testament.

CITIZEN 5: Then an organ blast shook the building, and together we rose with glowing eyes and beating hearts to pour out that tremendous invocation,

ALL (except STRANGER):

God the all-terrible! Thou who ordainest,  
Thunder thy clarion and lightning thy sword!

CITIZEN 3: Then came the minister's prayer.

CITIZEN 4: Never in our church had we heard the like of it for passionate pleading and moving language.

MINISTER: Ever-merciful and benign Father of us all, watch over our noble young soldiers. Bless and shield them in the day of battle and the hour of peril. Bear them in Thy mighty hand, make them invincible in the bloody onslaught. Grant to them and to their flag and country imperishable honor and glory. . . .

CITIZEN 1: An aged stranger entered from the back and moved up the aisle with slow and noiseless step. His long body was clothed in a robe that reached to his feet, and his white hair fell in a frothy waterfall to his shoulders. His rough face was unnaturally pale, almost ghostly.

CITIZEN 6: With all our eyes on him, he ascended to the minister's side and stood there, waiting. The minister's own eyes were shut in prayer, and he went on unaware of the stranger.

MINISTER: Grant us victory, O Lord our God, Father and Protector of our land and flag. Amen.

CITIZEN 2: The stranger touched the startled minister on the arm and motioned him to step aside. The minister did so, and the stranger took his place.

CITIZEN 5: For some moments he surveyed his spellbound audience, then spoke in a solemn voice.

STRANGER: I come from the Throne of Heaven, bearing a message from Almighty God.

CITIZEN 3: The words smote us with a shock.

CITIZEN 4: If the stranger noticed, he gave no heed.

STRANGER: You have heard your minister pray, "Grant us victory, O Lord our God." The Lord too has heard this prayer, and He will grant it—if such is your desire. But first I am commanded to explain to you its full meaning. For it is not one prayer, but two—one spoken, the other not. Listen now to the silent prayer:

"O Lord our God, help us tear the enemy soldiers to bloody shreds. Help us cover their smiling fields with their patriot dead. Help us drown the thunder of guns with the shrieks of their wounded.

"God our Father, help us lay waste the enemy's homes with a hurricane of fire. Help us send out their women and children and elderly to wander homeless in rags and hunger and thirst.

"For our sakes who adore Thee, Lord, fill the hearts of the enemy with helpless fear and grief. Break their spirits, blast their hopes, and blight their lives. All this we ask in the spirit of Love, of Him Who is the source of Love. Amen."

(pauses) You have prayed it. If you still desire it, speak! The messenger of the Most High waits.

\*\*\*\*\*

CITIZEN 1: Afterward, we agreed the man must have been a lunatic. What he said made no sense at all.

## Appendix G

### Casey At The Bat "Phin", 1888

The outlook wasn't brilliant for the Mudville nine that day;  
The score stood four to two with but one inning more to play.  
And then when Cooney died at first, and Barrows did the same,  
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest  
Clung to that hope which springs eternal in the human breast;  
They thought if only Casey could but get a whack at that--  
We'd put up even money now with Casey at the bat.

But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a lulu and the latter was a cake;  
So upon that stricken multitude grim melancholy sat,  
For there seemed but little chance of Casey's getting to the bat.

But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and the men saw what had occurred,  
There was Johnnie safe at second and Flynn a-hugging third.

Then from 5,000 throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It knocked upon the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;  
There was pride in Casey's bearing and a smile on Casey's face.  
And when, responding to the cheers, he lightly doffed his hat,  
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;  
Five thousand tongues applauded when he wiped them on his shirt.  
Then while the writhing pitcher ground the ball into his hip,  
Defiance gleamed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped--  
"That ain't my style," said Casey. "Strike one," the umpire said.

From the benches black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore.  
"Kill him! Kill the umpire!" shouted some one on the stand;  
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the spheroid flew;  
But Casey still ignored it, and the umpire said, "Strike two."

"Fraud!" cried the maddened thousands, and echo answered fraud;  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate;  
He pounds with cruel violence his bat upon the plate.  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favored land the sun is shining bright;  
The band is playing somewhere, and somewhere hearts are light,  
And somewhere men are laughing, and somewhere children shout;  
But there is no joy in Mudville-- mighty Casey has struck out.