HUFS TESOL Certificate Program
Fall 2013

Young Learners
TELS 2
Reading & Writing

YL (Reading & Writing) TELS 2 Syllabus

Course Description

"Young Learner TELS 2" is designed to help you effectively teach reading and writing to young learners. Pedagogy, language teaching activities, and classroom management strategies will also be emphasized.

In this course, you will:

- Examine the reasons and purposes for teaching reading and writing to young learners
- Learn the fundamentals of phonics teaching and how to incorporate phonics into a curriculum
- Practice activities that help young learners practice handwriting, and show how to link writing with other skills
- Examine and produce various types of poems which are used to introduce young learners to the writing process
- Experience and practice ways of teaching vocabulary to young learners
- Make mini-books as models for teaching; these mini-books serve as evidence of understanding of reading material
- Read graded readers, poetry, and novels and discuss their reading with classmates in lively and interactive activities. By doing these activities, students will learn reading strategies, vocabulary, increase reading speed, and become familiar with a long list of techniques and resources which can be used when teaching.

Materials

- Course packet (Young Learner TELS 2) – [Available at ChamGul copy store at HUFS back gate]
- Other materials to be posted on course coordinator or instructor website

Assessment criteria

Assignments 400 points

You will be required to complete several homework assignments this semester. Be sure to follow directions carefully, ask for help when you don't understand, and turn each assignment in on time (in class or via email). Late assignments will not be accepted under any circumstances.

- Extensive Reading & Interview (700 pages): 120 pts
- Bookstore Tour: 40 points
- Homework/class participation: 40 points
- Word Walls (group): 80 points)
- Paired Presentations (pairs): 80 points
- Projects/Crafts: 40 points
- *Attendance* 320 points (20 points per day x 16 weeks) You are expected to attend every class. Out of respect for your classmates and me, please come to every class on time and participate actively. In the event that you're late or absent, here's how it will affect your grade:
- Late: -2 points every 5 minutes
- Late more than 50 minutes or absent: -20 points

Extensive Reading:

You will read at least 700 pages from a novel(s) from the TESOL department library. You may choose your own book also. Choose books that are at your level – not too hard and not too easy. (This is an important concept that we will study this semester).

Interviews:

At the end of the semester we will discuss the stories, characters, and ideas from books that you have read. Additionally, this is a time for you to offer feedback on the extensive reading process (insights, revelations, etc).

Assignments:

You will make some grammar poems for your teaching, and (if possible) you will show them to your students as examples for them to follow. You will also be required to produce other materials for your teaching, such as a sample book from a---zreading.com website.

Homework:

The purpose of homework is:

(1) to interact with the material and to consider your own thoughts and beliefs about teaching and to
(2) help prepare you for class discussions. If your homework is not done before class, it cannot be handed in later!

Participation:

Class discussions are central to this class. People learn by doing and discussing. There will be much time for group work in every class; please do your individual work prior to class so that group work can progress smoothly.

Word Walls:

A word wall is an interactive collection of words or parts of words used to teach vocabulary, spelling, letter-sound correspondence, and more. They are not simply decoration; they are works in progress designed to promote group learning. We will learn how and why word walls are used, as well as how to make them.

Paired Presentations:

For your extensive reading assignment, 600 or so (of 700) pages will be read by you alone. For the last 100 pages or so, you and a partner will *read* the SAME book, from the beginning of that book, (consider your bookstore tour carefully) and *present* on that book, informally, to your peers in class. This is an introduction into how we can have variety for our students when engaging in reading activities. Paired Presentations are due Week 16.

Attendance:

Because we have just one class per week, missing even one class is a big deal. Of course emergencies do happen, but absences can lead to a lower grade. **Four absences is a fail or "F" grade**. Don't let this happen to you!

Bookstore Tour:

Have you ever visited a foreign bookstore in Seoul? In order to find good materials in English, we need to consider visiting a bookstore and seeing what resources it has to offer. You will be required to answer questions about the tour, a kind of information scavenger hunt. No internet research! Due Week 16.

****NOTE****

Plagiarism (copying another's ideas or words without giving credit) is taken very seriously at HUFS. If you copy/plagiarize material from the Internet, another student, or another source, you could fail this class. Definitely your grade will be lowered. If you are uncertain how to give credit to a source, please ask your instructor – we are here to help!

Semester schedule

Week 1 Introductions and course overview/Library tour
Week 2 Teaching English to Children in Asia (Chapter 6)
Week 3 Morning Message (Daily Letter) & Extensive reading and One Sentence Summaries
Week 4 Word Walls & Theme-based curriculums
Week 5 Activities from *Phonics from A to Z - Practice Teaching*
Week 6 English for Primary Teachers: Ch. 6 Reading
Week 7 English for Primary Teachers Ch. 7 Writing
Week 8 Activities from *Writing with Children & Primary Vocabulary Box - Practice Teaching*
Week 9 Power of Reading part 1
Week 10 Power of Reading part 2
Week 11 Graded Readers part 1
Week 12 Graded Readers part 2
Week 13 Mini-books & Tri-O-Ramas
Week 14 Poetry
Week 15 Interviews about extensive reading/ and one-sentence summaries
Week 16 Paired Presentations and Bookstore Tour (due)

NOTE:

Guiding questions for each of the chapters are either in the course packet or will be given to you in a handout. These should be answered before to class to prepare you for group/class discussions!

Week 2

Answer the questions below as thoroughly as possible. Please be prepared to discuss your answers and opinions in class. Most questions require only 2- or 3-sentence answers, but you are free to say more if necessary. Original page # provided, not coursebook page numbers.

1. [page 85] What are the main arguments against teaching Asian EFL learners to read and write?

2. [pages 86, 100] What is "internalization"? How does a balance of skills help learners internalize language?

3. [page 87-89] The textbook on pages 47-49 identifies three common approaches to teaching reading: whole-language approaches, phonic approaches, and whole-word approaches. Chose one of these approaches and describe it in your own words.

4. [page 87-89] In which learning situations are whole-word approaches, whole-language approaches, and phonic approaches most appropriate?

5. What reading and writing activities can children do at home between lessons?

6. [pages 90-100] How can we use phonics to motivate the children to learn English actively?

7. [page 89] How can we encourage children to move beyond phonics to read less controlled text?

8. [pages 90-91] The textbook provides numerous games and activities for young learners at Stage 4 of the phonics sequence. Which game is your favourite? Why? Describe it (its materials, rules, format, etc.) in your own words.

CHAPTER 6

Reading and writing

Asian EFL learners need to read and write in order to deeply internalize the English they learn. But which methods are effective with children who have a different writing system in their native language? How can we make reading and writing fun and achievable? How can we prepare the children to read with confidence and communicate meaningfully when they write?

A BALANCE OF SKILLS

Being able to read and write enables an EFL learner to speak more communicatively.

The need for all four skills

There is a common view among academics, teachers, and government officials in Asia, that Asian EFL learners should focus on listening and speaking skills more than reading and writing. This is a serious misperception of the needs of these children and what they are capable of. An ESL learner may be able to pick up a lot of English naturally without learning to read or write, but it is difficult for an Asian EFL learner to pick up spoken English in this way. The children need to be able to read and write in order to speak beyond a basic level.

Many teachers feel that reading and writing are too difficult for the children and that it is more enjoyable to just learn listening and speaking. But it depends on the method. Many common methods of teaching reading and writing to both elementary and secondary school students are definitely too difficult for many Asian EFL learners, but there are alternatives that are not difficult. There are also a lot of children, particularly those who are shy or quiet, who enjoy reading and writing more than speaking.

The arguments against reading and writing are usually made out of kindness to the children. The intention is to spare them from the traditional Asian secondary school English class that is not communicative, overemphasizes reading and writing, and is demotivating for many students. But the suggestion that elementary school children should do little or no reading or writing is an overreaction to the problems at secondary school. An imbalance of skills at secondary school does not justify an imbalance of skills in the elementary English class.

■ Interviews

For over ten years, I interviewed large numbers of Japanese elementary school children. These were children who had learned English for varying lengths of time at language schools or private elementary schools. Most of the children produced English like parrots. They could say things like, *cat,* or, *I'm fine, thank you,* perfectly, but they could not use English flexibly in novel situations.

There were exceptions. There were children who seemed to have internalized English better and were more spontaneous and adventurous. Some of these children had learned English for a year and some for four years, so it was not a matter of having more knowledge. The important thing was whether they could use their knowledge to express themselves in a genuine way.

Whenever I interviewed a child who seemed to be able to communicate more flexibly, I tried to find out how she had learned English. In most cases, the children had a particular advantage – one or both of the parents spoke English well, they had spent time overseas, or they had English-speaking friends they played with. They were, at least to some extent, ESL rather than EFL learners. However, there were some children who could use English flexibly and yet did not seem to have any special advantage. All of these children had learned English in a reasonably balanced way. They could read and write many of the patterns they could use flexibly.

It is true that they could hear and understand more than they could say, read and write, but this is natural even when learning the four skills in a balanced way. It is also true that they could say fixed expressions such as, *I'm eight years old,* that they might not be able to read or write, but it is also normal in a balanced course for the children to learn these kinds of expressions orally. It is important to point out that almost all the children I interviewed only had one or two English lessons a week. When children have more lessons than this, it is possible to spend a higher percentage of time on listening and speaking.

■ Why a balance of skills?

One reason is that it is much easier to learn something if we approach it from a number of different directions. We tend to forget isolated bits of knowledge and use it inflexibly because we have not grappled with it in enough different ways. An Asian EFL learner who learns only orally may just come across a new English pattern in the classroom, and possibly on a tape at home, so she is not approaching it from enough different directions. When she learns to say, read and write the pattern, she is much more likely to be able to internalize the new pattern and it is also much easier for her to do homework between lessons.

It is also difficult for a child to practice speaking at home if nobody in her family speaks English or they are all busy, but it is easy for her to read or write by herself.

We also have to bear in mind that different children learn best in different ways. Some children like to speak out a lot, others enjoy reading, and many are happy writing and drawing in a notebook or workbook. A course that focuses on a balance of skills has something for each of these children.

READING

Learning to read can be a wonderful adventure for children, if only we use appropriate methods.

Approaches to reading

Approaches to teaching reading are usually divided into **whole-language approaches** and **phonic approaches**. It is also important to look at **whole-word approaches** as a separate category because these are commonly used with beginners in Asian EFL classes.

Whole-word approaches

The children learn words such as *cat*, *dog*, or *ship* as whole, independent words. At least, this is the aim. Many children actually memorize the spelling (*C-A-T* = *CAT*). Whether or not the children picture the word as a whole or memorize the spelling, the important point is that they are learning independent words and are not focusing on the connections between one word and another, which means they are not using their brains particularly actively or effectively. The children may practice reading by drawing pictures next to words, by coloring the pictures, and even putting the words in puzzles, and these methods certainly do a lot to increase the children's retention of the words. But the children are still focusing on independent items of knowledge rather than underlying patterns.

In an environment where there is a lot of natural reinforcement of the words the children come across in class, or where they have many English lessons each week and often encounter the words *cat*, *dog*, or *ship*, a whole-word approach may achieve some success. But even in these situations, the children who are best at reading are likely to notice the phonic connections between words like *cat* and *hat*.

In an Asian EFL situation, however, where there is little natural reinforcement of English, the number of independent words the children are able to memorize comfortably is limited. The children feel pressure when they move beyond this comfort zone, and are likely to lose positivity. The teacher may feel obliged to teach, or say things like, *Go home memorize next week test!* Even if we say, *Next week game!* where the vocabulary is tested in a game, the language is still being forced into the children, and many of them also come to feel that learning English is difficult for them.

Whole-language approaches

Whole-language approaches stress that language should be learned in a natural, meaningful context. Words should be learned as complete words, and sentences and whole stories should be learned with as little analysis as possible. Wherever possible, the children are expected to guess the meaning of unfamiliar words from the context or from hints. One example of a whole-language approach is for children to follow stories in books as we read them aloud, and in time, they will be able to read the stories by themselves.

For this approach to work well, the children need a lot of exposure to words orally before they read or write them. They can then guess how to read words from context without breaking the words down phonically. Most children in Asian EFL classes do not have enough exposure to oral English to be able to do this well.

Some teachers try to get around this problem by getting the children to listen to and say many words in class, often for a year or two, before they begin to read. Elementary school children, who are capable of reading and writing, can be seriously held back by this approach, and can easily end up simply parroting new words and patterns because they are not really internalizing them. Besides, the method achieves very limited results. Most children who learn this way are still not capable of making many guesses from context.

Another common way of dealing with the lack of natural exposure to oral English is for the children to be taught orally for a while, then taught to read through a whole-word approach and then through a whole-language approach. Unfortunately, many children who learn this way can only handle the whole-word reading by rote memorization, and when they are faced with written language in context they can only read the words they have memorized.

Placing emphasis on the teaching of words orally before reading through a whole-language approach is trying to use a method that is more appropriate for native speakers of English. When a native speaker needs to make a guess about how to read a new word from context, she usually already knows the word orally because her oral vocabulary is so large. Asian EFL learners who have learned through a whole-word or whole-language approach look at the new word, probably do not know it orally, and have no strategy for guessing how to read it. This leads to a passive attitude to reading, seriously restricts the potential of the children, and makes it less likely that they will have an active and positive attitude towards learning English.

Phonic approaches

The children learn phonic sounds (e.g. *'ar'* or 'ee') and pronunciation rules (e.g. special 'e': *cap* + e = *cape*, *hat* + e = *hate*) and read by breaking words up into their component sounds (e.g. *book* is read *'b' 'oo' 'k'*). The idea is to teach frequent, regular sound-spelling relationships systematically and to expose the children to

sentences and stories that contain a high percentage of the sounds they have learned so far.

Phonics is often taught in a rather mechanical way with the children memorizing a lot of rules, doing a lot of repetition, and reading and writing sentences that have little personal meaning for the children such as *Tom and Ted sat.* The style is quite often behavioristic, with teachers protecting children from making mistakes, focusing on rewards, and teaching rather than stimulating the children to learn.

When phonics is introduced in a more child-centered way, it can be a wonderful tool for encouraging creativity and active learning, and can give Asian EFL learners the confidence to approach the reading and writing of English with positivity and enthusiasm. One great advantage of phonics is that it gives children an effective strategy for reading words they have not seen before. This is particularly relevant when we are teaching children who have little exposure to English words and are constantly coming across words they have never seen before.

But most important of all, phonics focuses on underlying patterns, not on knowledge. This fits with the constructivist view that active learners look for patterns and connections, and use these patterns to make guesses about new things they encounter (see Chapter 11, page 173). And if children focus on patterns, they do not need to memorize individual words one by one, which means the door has been opened for them to read many more words.

From phonics to books

The learning of phonics is a means to an end. It is not an end in itself. Learning phonics can give Asian EFL learners the confidence to try and read words that would otherwise feel alien and distant, and it can give them the motivation to approach a book with a positive attitude.

We need to introduce children to storybooks whenever they are ready, starting with very simple stories which they will find easy. It is important, at first, that the children should be able to read almost all the words in any book we give to them. They do not need to have seen all these words before. They should know some words and be able to make guesses about the others using the phonic patterns they have learned.

Wherever possible, the books should also be colorful and contain pictures that provide hints for the meaning of the words the children may not have read before. These books can become more and more difficult over time, but they should not become too difficult too quickly. The most important thing is for the children to stay positive about reading and excited about the new books they come across.

ACTIVE PHONICS

The children need an approach that helps them notice patterns and use these patterns to make guesses.

Active not mechanical

Phonics is a very useful technique for giving the children a confident, positive, and adventurous approach to reading and writing. When used actively, phonics can give children the confidence to explore the world of English with a willingness to take risks and learn from mistakes. It can make words in the Roman alphabet much more approachable, encourage the children to notice patterns they can use to read and write new words, and most important of all, active phonics can help the children smile and have a lot of fun.

Active phonics involves a lot of games. The children play and play, moving through a phonic sequence which fits together and makes sense, discovering and linking each stage of the sequence as they go along. The children are successful at each stage before moving on to the next stage. The following suggested sequence is widely used with children who do not use the Roman alphabet in their native language:

Stage 1 Vowels
Stage 2 Consonants
Stage 3 Vowel-consonant combinations
Stage 4 Consonant-vowel-consonant combinations
Stage 5 Longer words (with basic vowels)
Stage 6 Special combinations
Stage 7 Combining additional vowels with consonants
Stage 8 Special rules

The early stages are fairly simple, covering regular vowel and consonant sounds followed by combinations. However, even from the very beginning, we should introduce a few words that are phonically irregular such as *What* in *What is it?* so that children can write natural sentences. As the children become more confident, they can accept more words that are not phonically regular, and we introduce these irregularities at a rate that does not threaten the children's positive and adventurous attitude to reading and writing. Active phonics is a means to an end. The end being for the children to read and write text that contains both phonically regular and irregular words. It is not an end in itself, so we should not try to oversterilize the learning of phonics.

The best indication of when the children are ready to move to the next phonic stage is when they can hear and write down vowels or consonants in Stages 1 and 2 in any sequence, and when they can hear and write down the combinations of letters in Stages 3 to 8 in random combinations. For example, at Stage 2, if the sounds *'c,' 'd,' 't,' 'n,' 'g,'* and *'p'* are dictated in any sequence, and the children are able to write down the letters without much prompting, we can be fairly sure that the children can proceed to the next level.

Stage 1 - Vowels

	For example:		
'a'	apple	ant	Africa
'e'	elephant	Everest	egg
'i'	India	iguana	igloo
'o'	octopus	Oxford	October
'u'	umbrella	under	up

The children learn the basic phonic sounds *'a,' 'e,' 'i,' 'o,' 'u.'* Each sound can be introduced with a flash card that has the vowel on one side and a picture that illustrates the basic vowel sound on the other. Which pictures we use depends on the course book we are using, on the local culture, and especially on what the children find attractive and familiar.

There are many fun ways to introduce these sounds. One way is to hide a picture behind a book and slowly reveal it. At a certain point the children will recognize the picture. If they know what it is in English, they may call out, *apple*. If they do not know the English word, they may just look puzzled, but because the picture was introduced as a kind of game, they will probably want to know what it is. At this point, we help them say, *apple*.

When the children have said the word, we then turn the card around as if there is another puzzle to be solved, show them the letter *a* on the other side, and help them say *'a'* pronounced as in *apple*. We turn the card backwards and forwards a little as they say, *a-apple*. The children then play games with the cards, sometimes with the picture sides showing, sometimes with the letter sides showing, and sometimes matching pictures and letters. We gradually slip into the background and have the children play games like **Tic Tac Toe** and **Car Race** (see Games bank), practicing pronunciation, reading, and writing.

Notes:

- The pictures do not need to be of words that are phonically regular because they are not spelled out on the card. In fact, these cards provide a good opportunity for the children to come across vocabulary that is not phonically regular.

It often helps younger children with their pronunciation if they continue to refer to, *a-apple* for some time. Older children may sometimes find this childish and just say, *'a.'*

- In some methods, both the upper case letters and the lower case letters (e.g. *A* and *a*) are on the back of each picture. In other methods, just the lower case letters are used. Generally, it is best to have both the upper and lower case letters together on the card.

- Many teachers like to use the names of letters such as *ABC* as well as their phonic sounds, and may get the children to say things like *A is said 'a'* or *a is called 'A'* (where *a* is the phonic pronunciation and *A* is the pronunciation as in ABC). It is understandable why teachers feel comfortable using *ABC* as well as phonic sounds, and these methods can work to some extent, but the children will pick up phonics and learn to read and write more quickly if they only practice the phonic pronunciation of letters.

- Learning *ABC* is, of course, necessary, but the children will easily pick this up as they go along, even if it is not made into a main target of the lesson. In fact, most children already know *ABC* before starting their first English class.

Stage 2 - Consonants

	For example:		
'c'	cat	camel	Canada
'd'	dog	Denmark	duck
't'	Thailand	Turkey	tiger

The children can learn the consonants in the same way as the vowels, playing with cards that have the consonant on one side and a model picture on the other side. It is best to introduce a few consonants in a lesson. The children play games with the first group of consonant cards, mixing them with the vowel cards they have already learned. They then play games with the next group of consonant cards, mixing them with all the cards learned so far.

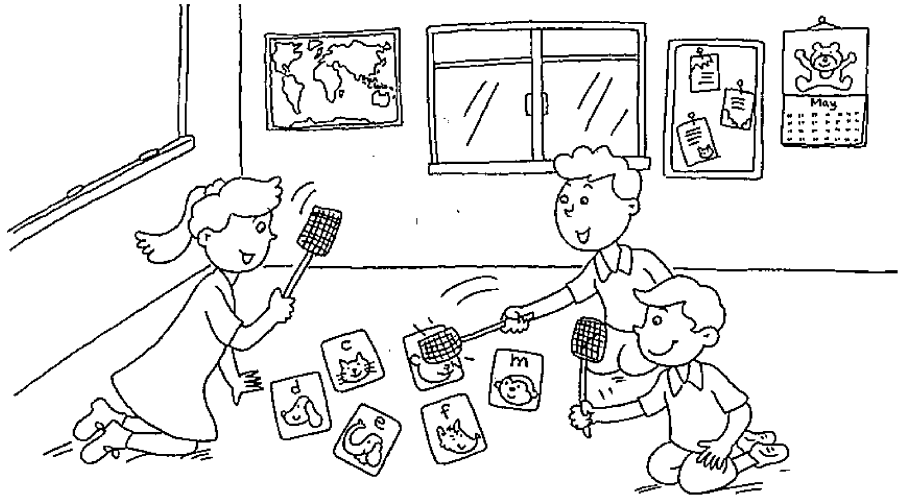
Distinguishing sounds

The children may not find it easy to distinguish certain sounds. When this happens, we should try to find a fun way to help, and avoid analysis or explanation. Here are some examples:

- **Fun noises**
  Get the children to make fun noises for each of the phonic sounds they have difficulty distinguishing. For example, if the children have a problem with *'l'* and *'r'* they can say *'l'* with a melody *la-la-la-la-la-la,* clearly moving their tongues, and they can say *'r'* with a dog's growl *rrrrrr,* moving their chin up like a dog growling.

- **Listening puzzles**
  The children can play all kinds of listening games where they listen to the phonic sounds they find difficult mixed in with other phonic sounds. For example, they can draw circles around the sounds they hear, which when joined together make a fun picture.

- **Animals on cards**
  The children can draw animals on pieces of card and write a letter on each animal. When they hear the letter, they race to hit the animals with a fly swatter, jump on to the animal, or throw something at the animal.



Stage 3 - Vowel-consonant combinations

For example:
'at' *'et'* *'it'* *'ot'* *'ut'*

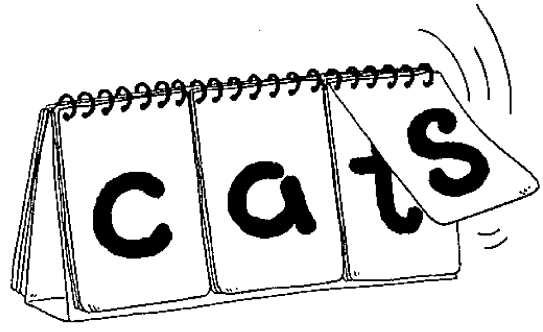
Again, the children play many games, practicing to pronounce, read, and write the sounds. Whenever the children have difficulty, we can restrict the number of consonants in the activities so it is easier for the children to notice the patterns. For example, we might combine the vowels with *'t,' 'g,'* and *'d'* for a while, and then add more consonants gradually.

It can be very helpful to have special cards which are blank on one side and have vowel-consonant combinations (e.g. *'en,' 'ab,' 'ot'*) on the other. The children can play all kinds of games with these cards such as **Concentration, Tic Tac Toe,** and other activities in the Games bank.

Stage 4 - Consonant-vowel-consonant combinations

For example:

'hat' *'het'* *'hit'* *'hot'* *'hut'*



The children practice these combinations in much the same way, playing all kinds of games, and using all kinds of combinations, some of which have meaning and many of which have no meaning. It is important to bear in mind that the children are not learning the spelling of particular words. They are learning the skill of joining consonants and vowels together, so they can use this skill to guess how to read and write words they have never seen before or have not seen often enough to remember. A useful tool to use is a "Phonics builder." This can be purchased, or made by having three notepads side by side, with the outer pads having consonants and the inner pad having vowels. With the builder it is very easy for the teachers and children to make and play with new combinations.

Stage 5 - Longer words (with basic vowels)

For example:

'lemon'	*'flag'*	*'sock'*	*'rabbit'*
'melon'	*'frog'*	*'rock'*	*'carrot'*

By this stage, the children are generally able to pick up additional skills such as basic consonant combinations (e.g. *'fr'* in *frog* or *'ck'* in *sock*), and repeated consonants (e.g. *'bb'* in *rabbit*), provided they have many opportunities to encounter variations of the same pattern. It is also important for the children to practice many words that have no meaning. They should be encouraged to create their own words and challenge other children to read them.

One way of doing this is to play the **Letter Tiles** game, where the vowels are in one colour (e.g. pink) and the consonants are in another color (e.g. blue). One child makes a four-letter word (blue-pink-blue-pink), and challenges another child to read it. The next child adds two (or four) more letters (blue-pink) and challenges the first child to read it. These words can get longer and longer and run all the way around the room. The same game can be played in teams or with more than two children taking turns to add tiles.

Stage 6 - Special combinations

For example:

'ar' *'car'* *'park'* *'card'* *'star'*

Additional vowel sounds are often formed by joining a vowel and a consonant or two vowels such as *'ar'* or 'ee.' These can be introduced, a few at a time, in the same way as with the basic vowels with a picture on one side of a card and the sound on the other (e.g. *ar-car, ee-bee*) and the children can play many of the same kinds of games. Some of the most useful sounds are:

'ee'	tree	bee	sheep	green
'ea'	seal	sea	leaf	bean
'oo'	foot	book	wood	mushroom
'oo'	spoon	moon	kangaroo	zoo
'ou'	cloud	house	mouse	mouth
'ir'	girl	bird	shirt	skirt
'oy'	boy	toy		
'ow'	cow	brown	owl	crown
'ow'	window	bow	bowl	crow
'ay'	day	tray	May	Sunday
'ai'	sail	tail	train	nail
'oa'	soap	boat	goat	coat
'or'	fork	horse	storm	corn
'or'	doctor	sailor	actor	conductor
'er'	sister	teacher	mother	river

Some useful additional consonant combinations are below. These can also be introduced with cards such as *sh-ship* or *sh-fish*.

'sh'	ship	fish	shop	shark
'ch'	chip	chop	chicken	peach
'th'	this	that	they	there
'th'	thin	thick	moth	bath

Some teachers prefer to introduce even the more basic vowel combinations such as *'ck'* in this way, by using a card such as *ck-duck* and focusing on the family of words *sock, duck, rock, ticket.*

A strong argument can be made for drawing the children's attention to a lot of patterns, particularly if the children find reading difficult, or if they have trouble with particular patterns. However, we do need to be careful not to treat English as a kind of mathematics and analyze every rule systematically. We need to focus on enough phonic rules to give the children the confidence to notice the others for themselves.

Stage 7 - Combining the additional vowels with consonants

In the same way that *a* was extended to *at* and then *cat*, *ar* can be extended to *art* and then *cart*. The children play games such as the **Letter Tiles** game with the additional vowel sounds like *'ee'* or *'oa,'* joining them to consonants and making long words running around the room, so they do not hesitate to pronounce, read or write any combinations of these sounds and consonants. Again, it is important to emphasize words with no meaning, and to realize that the children are learning the skills of active reading and writing. They are not memorizing knowledge.

Stage 8 - Special rules

It is best to keep the number of special phonic rules to a minimum, just giving the children enough to keep their confidence going. The more complex rules can be inferred by the children as they get better at reading and writing. However, there are a few more special rules that can be introduced with special cards, such as:

Special 'e'

'a ... e' – snake	*'i ... e'* – kite	*'o ... e'* – bone
and possibly	u ... e – flute	

The families of words include:

'a ... e'	lake	snake	wave	grape
'i ... e'	kite	tiger	slide	crocodile
'o ... e'	home	stone	bone	hole

and possibly:

'u ... e'	June	ruler	tune	flute

One very useful special rule it is worth having a card for is '... *a*' – panda

The family of words include:

'... *a*'	panda	gorilla	banana	camera
	Africa	Canada	Kenya	Alaska

■ Why practice letter combinations with no meaning?

Imagine a child who encounters the word *antidisestablishmentarianism*:

- If she has learned to read through a whole-word approach, she will probably take one look at the word and give up. She has not been taught the word and has not memorized it.

- In a phonics approach, where children only practice real words such as *cat, bat,* or *mat,* and not with other combinations such as *gat* or *dat.* Some of the children will have internalized the phonic patterns successfully enough to be able to read *antidisestablishment.* However, many children, especially those who need the most help from us, will fail and give up trying to read.

- If a child has learned through active phonics she will have manipulated all kinds of letter combinations and see long combinations of phonic sounds as fun puzzles to solve. If she has played with the sounds enough, she should have no trouble reading *an-ti-dis-es-tab-lish-ment.*

■ Vocabulary and sentences

The children can read and write words and sentences from Stage 4 onwards, and they can produce words and sentences orally before this. For example, they can say, *It's an ant,* when they are at Stage 1 and read and write the sentence when they are at Stage 4. This means they can play oral games with vocabulary cards and sentences, and also make personalized sentences when they are at Stage 1 in the phonic sequence. A clear distinction needs to be made between activities where children play around creatively with phonic sounds, and activities where the children are making complete sentences:

Phonics

The children put sounds together in all kinds of combinations to give them the skill to read and write actively. The words they make, or we introduce, may or may not have meaning.

Sentences

Sentences are complete utterances and should have meaning. They should say, read and write sentences which have meaning to a child such as, *It's an ant. I don't like camels,* and, *My brother has a dog.* In order to make these kinds of sentences natural and meaningful they may need to use some phonically-irregular words.

The important point is whether the children can accept these irregularities without their mental model of how English works becoming cloudy. If they cannot, we should delay the introduction of irregularities, and keep the sentences they need to read and write simple.

WRITING

When children can express themselves in writing using new target patterns, they are clearly ready to move forward to the next stage of learning.

■ The value of writing

Writing is generally regarded as the most difficult of the four skills, and for most children it probably is. But, as with reading, writing English can be a lot simpler than often appears, and the children can have a lot of fun while learning. There are many reasons why it is important for elementary school children to learn to write English from an early stage. One reason is simply that by adding another skill, the children can learn target patterns more deeply. One skill supports another, and helps the children look at the same patterns from various angles which is crucial in the process of internalization.

Another reason is that writing is very visible. The children, the teacher and parents can all see what the children are learning, and can have a better idea of what has been accomplished and what patterns have not really been understood. This visible record can also help the children look back and clearly see their progress. Also, children can get away with appearing to understand a particular language pattern when we are practicing the other skills, but when a child can express herself in writing using a new pattern, we can be fairly confident that she is ready to move forward.

■ The stages of writing

In the early stages, reading and writing can be learned at a similar pace, usually with reading slightly ahead of writing. If the children's writing ability falls too far behind, we may need to spend extra time on writing. However, if we need to do this, it is much better to integrate longer writing sessions into almost all our lessons, rather than have special lessons for writing and then not do writing for a while. The children need to practice writing regularly in order to make good progress.

As with reading, much of the children's early writing will be of phonic patterns, soon leading into short meaningful sentences. The phonic stages follow the same sequence as for reading, and mostly involve dictation. The children listen to phonic sounds and patterns and write them down. Many children are quite happy to concentrate on this kind of activity even if it is not in the form of an exciting game, but it is not difficult to make this kind of practice fun.

■ Phonic writing games

We can dictate sounds which when joined together make pictures or lead to hidden treasure, have sounds scattered on the board and get teams of children to shoot them and write down the ones they hit (**Shooting Letters and Words**, **Target**), dictate sounds onto treasure maps and bingo grids (**Phonic Bingo**, **Treasure Hunt Challenge**), and use many other fun activities. Wherever possible, we should draw the children's attention to patterns through the activities, focusing on families of sounds such as, *'ar,' 'arm,' 'arp,' 'park,' 'mark,'* and *'dark.'* We can mix sounds with meaning together with sounds with no meaning so we are sure the children are getting the pattern.

■ Thinking and writing

There are a lot of children who can show their parents beautifully written stories they have copied at school, but if given a blank sheet of paper and asked to write a story from scratch, would not know where to start. It takes time to produce creative work on a blank sheet of paper, but when teaching writing we need to bear in mind that this is one of our ultimate goals. If we make writing into an unthinking ritual where the children copy or just go through the motions of writing, we will be moving away from this goal.

There should be as little copying in our lessons as possible, but there are some exceptions. The children do need to copy the formation of letters and hand writing styles, but there are even ways to make these kinds of activities more active, such as by getting the children to write with us, not after us. Another technique is to write letters on the board, let the children look at them and think about them for a minute, then erase them, and see how much the children can write in their notebooks. It is always good to get the children's minds working.

Parents' attitudes are an important consideration when it comes to copying. It is true that many parents like to see beautifully copied and illustrated writing, but they also notice whether their children can write by themselves without much help. When their children can do this, they are even more impressed. Part of the struggle is to stop the parents helping their children too much with their written homework. We need to explain to the parents that they should make sure their children do homework regularly, but not help them too much. We, of course, must set homework that is achievable under these conditions.

■ Correctness and style

Some teachers like to spend a lot of time on getting the children to form perfect letters and have beautiful handwriting. Many Asian children respond positively to this, particularly if they are used to this kind of training with their own writing scripts. The danger is that if we encourage the children to focus too much on perfection, the children will watch what they do too closely and critically, and will be less likely to experiment and risk making mistakes.

Considering the widespread preference for accurate handwriting in many Asian classrooms, some kind of compromise needs to be reached. We need to focus on the thoughts the children are trying to express rather than focusing too much on correcting every small detail in their handwriting, but the children should also have the opportunity to learn how to write beautifully, as this can really motivate some children to enjoy learning English.

Even if we do spend time on helping the children write letters correctly and beautifully, we should never forget that some children with terrible handwriting and who make careless spelling mistakes may end up being able to write and speak English at a much higher level than their classmates.

Sentences and beyond

As soon as the children have moved to Stage 4 of the phonic sequence, they can practice spelling and read and write simple sentences.

Disappearing prompts

We may give the children a basic model sentence such as, *Birds can fly.* The second sentence we give them might be just a prompt such as, ... *can*.... We can write these prompts on the board or dictate them and have the children fill in the sentence with their own ideas. Then we may give the children a few more sample sentences and reduce the prompts even more, such as, *Horses...*, *I* ..., and, *My sister* .... Afterwards, the children can write three or five more sentences using the same patterns.

Picture prompts

The children can spell the animal or object in a picture, or write something about it using the target language or other patterns learned previously. For example, a picture of a cat could lead to sentences such as, *It's a cat. It's a big cat. It's a black and white cat. I think it likes having fun. I think it can climb trees,* and, *It's bigger than my cat.* As a course progresses, the children learn to express themselves more. In a multiple skills course, they will be able to understand, say, read, and write these kinds of sentences.

Puzzles

The children can rearrange jumbled-up words or sentences such as *abanna* (banana), and *arlgolls klei abasnna* (gorillas like bananas). They can read a story which has some pictures instead of words, and they write words where the pictures are. Later, they can do the same exercise without pictures, guessing what the missing words could be.

Crosswords

We can use crosswords as soon as the children can write three-letter words. The clues can be pictures, sentences with a word missing, opposites, or

definitions. Crosswords can be used at any level, and are a wonderful way to bring together vocabulary from many different lessons. We can also focus on the target patterns when designing the clues. There are various on-line resources that allow teachers and children to make printable crossword puzzles (see Useful Web sites, page 211).

Team writing

There are many kinds of team writing games, some of which are in the Games bank. One idea is for teams to collect letters to try and form sentences (e.g. the **Shooting Letters and Words** and **Tiddlywinks** games). They can collect the letters by throwing a soft toy onto letters or words on the floor, throwing something at letters written randomly on the board, flicking a counter onto a tiddlywinks board that has letters on it, taking turns to draw letters from a pile of cards, or winning letters instead of points in any game. Each team tries to put the letters they collect into words, and words they collect into sentences. They can get more points for including difficult letters, for longer words, for longer sentences, or for using certain target words.

Galaxies

One child writes any word in the middle of the board or on a large piece of paper, and draws a star around it. The next child writes a word she associates with the first word, draws a star or planet around it and a line from the first star to the new star or planet. The next child writes a word she associates with any of the other words, draws a star or planet around it and draws a line to the associated word. The stars or planets can be in all sorts of colors. This activity can lead into the idea of mind mapping which can be a very useful technique when we want the children to be as creative as possible. Each child starts with a word in a star, and builds up her own galaxy of associated words. She then tells or writes a story based on the associated ideas she has built up.

Extended writing

As the children get more confident, they can put sentences together, and build these sentences into paragraphs. At first, we may have to help by suggesting they select ideas from a list of patterns such as, *I live* ... and, *I like* ..., and over time, they will need our help less and less.

Some of the most effective extended writing projects are letters, e-mails, diaries and journals. We can also ask the children to write about their family, pets, school, and favorite TV programs. The children can also write stories they have heard in the class, or take turns to write stories one line at a time. They can enjoy illustrating these stories for a class project. "Response partners" can also be used. One child writes, and shows what she has written to a partner to comment on. The partner also shows her what she has written. This can be particularly effective in a mixed level class.

A PAUSE TO REFLECT

Internalization

When an Asian EFL learner has learned a new pattern orally, we have to review it again and again. When she has learned to read the pattern as well as use it orally, we also need to review it a lot, but not quite so much. When she has learned to write the pattern as well, we still need to review it, but not nearly so much.

When she is able to write personalized sentences using the pattern, she will have internalized the pattern much more deeply than if she just knew it orally. If she has internalized it more deeply, it means she is able to use it more flexibly and communicatively in novel situations. In this way, one skill supports another, and learning to write enables a child to speak more communicatively.

What are Dolch Words?

Reading is the most important skill a child will ever learn. It is impossible for a person to live a productive life without being able to read, i.e.; becoming literate. In most schools, children are expected to be able to read simple sentences and stories by the end of first grade. By third grade, they are expected to be able to read almost any kind of text. As well as being able to "sound out" (phonetically decode) regularly spelled words, children must also master reading basic, common sight words.

A list of English sight words, The Dolch Word List, was compiled by Edward William Dolch, PhD, in 1948. The list was originally published in his book *Problems in Reading*. Dolch compiled the list based on words used in children's reading books in the 1930s and 40s. The list contains 220 "service words" that must be quickly recognized in order to achieve reading fluency.

The Dolch Word List is also called Sight Words or The Dolch 220. It includes the most frequently used words in the English language. Sight words make up 50 to 70 percent of any general text. Therefore, teaching The Dolch Word List is a crucial goal of education in grades kindergarten through 3.

Many of the 220 Dolch words cannot be "sounded out" and have to be learned by "sight," that is memorized. The list is divided into grade levels. It includes pronouns, adjectives, adverbs, prepositions, conjunctions, and verbs. The basic list excludes nouns, which make up a separate 95 word list.

Because fluency in reading the Dolch 220 and the 95 nouns is essential to literacy, a variety of techniques are used to teach them, including: reading Dolch literature books, using flash cards, playing games, and writing activities. Repetition and practice are very important in making recognition of sight words automatic. Once this core of basic sight words has been memorized, children read more fluently, with greater comprehension.

http://www.mrsperkins.com/what_are_dolch_words.html

Here are the Dolch words separated into grade levels and ordered alphabetically.

Pre-kindergarten	Kindergarten	Grade 1	Grade 2	Grade 3
a	all	after	always	about
and	am	again	around	better
away	are	an	because	bring
big	at	any	been	carry
blue	ate	as	before	clean
can	be	ask	best	cut
come	black	by	both	done
down	brown	could	buy	draw
find	but	every	call	drink
for	came	fly	cold	eight
funny	did	from	does	fall
go	do	give	don't	far
help	eat	going	fast	full
here	four	had	first	got
I	get	has	five	grow
in	good	her	found	hold
is	have	him	gave	hot
it	he	his	goes	hurt
jump	into	how	green	if
little	like	just	its	keep
look	must	know	made	kind
make	new	let	many	laugh
me	no	live	off	light
my	now	may	or	long
not	on	of	pull	much
one	our	old	read	myself
play	out	once	right	never
red	please	open	sing	only
run	pretty	over	sit	own
said	ran	put	sleep	pick
see	ride	round	tell	seven
the	saw	some	their	shall
three	say	stop	these	show
to	she	take	those	six
two	so	thank	upon	small
up	soon	them	us	start
we	that	then	use	ten
where	there	think	very	today
yellow	they	walk	wash	together
you	this	were	which	try
	too	when	why	warm
	under		wish	
	want		work	
	was		would	
	well		write	
	went		your	
	what			
	white			
	who			
	will			
	with			
	yes			

http://www.mrsperkins.com/dolch-words-all-alpha.html

Here are the Dolch words separated into grade levels and ordered by frequency.

Pre-kindergarten	Kindergarten	Grade 1	Grade 2	Grade 3
the	he	of	would	if
to	was	his	very	long
and	that	had	your	about
a	she	him	its	got
I	on	her	around	six
you	they	some	don't	never
it	but	as	right	seven
in	at	then	green	eight
said	with	could	their	today
for	all	when	call	myself
up	there	were	sleep	much
look	out	them	five	keep
is	be	ask	wash	try
go	have	an	or	start
we	am	over	before	ten
little	do	just	been	bring
down	did	from	off	drink
can	what	any	cold	only
see	so	how	tell	better
not	get	know	work	hold
one	like	put	first	warm
my	this	take	does	full
me	will	every	goes	done
big	yes	old	write	light
come	went	by	always	pick
blue	are	after	made	hurt
red	now	think	gave	cut
where	no	let	us	kind
jump	came	going	buy	fall
away	ride	walk	those	carry
here	into	again	use	small
help	good	may	fast	own
make	want	stop	pull	show
yellow	too	fly	both	hot
two	pretty	round	sit	far
play	four	give	which	draw
run	saw	once	read	clean
find	well	open	why	grow
three	ran	has	found	together
funny	brown	live	because	shall
	eat	thank	best	laugh
	who		upon	
	new		these	
	must		sing	
	black		wish	
	white		many	
	soon			
	our			
	ate			
	say			
	under			
	please			

http://www.mrsperkins.com/dolch-words-all-freq-by-grade.html

Week 3

Part 1

Before looking at the textbook, let's discuss briefly the following question: **What is a morning message?** *[original pagination: pages 5-17]*

A morning message is most often a letter that a teacher writes to her students. It begins with a greeting and usually finishes with the teacher's signature, just like a real letter. Morning messages are written before the students arrive and are read by the whole class at the start of the day.

Morning messages can contain numerous pieces of information. For kindergarten students, a morning message might include only information about what day it is *(ex. Wednesday, January 15th)* and what the weather is like *(ex. sunny, cloudy, rainy, etc.)*. For first graders, second graders, and more advanced students, the morning message might include additional information such as an overview of the day's activities, information about who has a birthday today, a highlight of something to come in the day's lesson, or just everyday activities.

Morning messages usually also include lots of colour, rebus symbols *(images that represent the vocabulary:* ☂ *= rain)*, maybe some fill in the blanks or word jumbles *(mixed letters)* – and many, many other teaching techniques! They should be written in big, legible handwriting in complete, grammatically correct sentences. In this way, a morning message can be one form of a shared reading *(i.e. a text that the teacher and students read aloud together)* that teaches sentence patterns, grammar, parts of speech *(ex: noun, verb, etc.)* and vocabulary, all the while reinforced by experiencing the target language through multiple modalities *(visually, orally, and aurally)*.

When doing a morning message with your students, it's important to keep in mind that the reading should be slow, deliberate, repetitive, interactive…and fun for everyone! ☺

We'll explore these ideas and many more in class next week. In the mean time, please try your best to answer the following questions, which we'll discuss during class time. Good luck!

1. Why does the writer consider Daily Letters (i.e. Morning Messages) to be an invaluable teaching tool?

2. What tools are required to create a Daily Letter/Morning Message?

3. The charts in the textbook *for kindergarten*, *for first grade*, and *for second grade* provide us with numerous examples of Daily Letter/Morning Message activities. Fill out the following chart with ideas that you think are most interesting and useful for our situation of teaching EFL learners here in Korea. Two ideas per column, please! ☺

Kindergarten Activities	First Grade Activities	Second Grade Activities

4. There are numerous examples of Morning Messages throughout the chapter. Some of them are a little bit difficult to read, but do your best. Read some of them and choose that you think is really interesting. Then answer the following questions:

   a. What is it about? What is its content?

   b. What literacy-building activities does it use?

   c. Why did you choose this particular Morning Message? Does it have a particular relevance for Korean EFL students?

If you can, please, bring some art supplies to class such as coloured pencils, scissors, markers, etc. You'll need these resources to create a Morning Messages. You will turn in your completed Morning Message next week. Before you turn in the Morning Message, you will practice-teach it to your group.

- **Write your name on the back of your Morning Message**
- **Indicate the context or teaching situation e.g. where, level & ages of Ss, topic or theme**
- **Morning Messages should be hand written so no computer work**
- **Remember the style should be minimalist and reflect the idea that this is something a teacher does quickly before class on a regular basis, i.e., DON'T spend a lot of time creating your morning message.**
- **Also describe the activities from pages 10, 12 and 15 that you chose to use with your Morning Message**

Dear Reader,

For the past ten years, Daily Letters have been an integral part of my day. In kindergarten, first-, and second-grade classrooms, the Daily Letter has become an invaluable teaching tool that lets me model reading and writing every day. At the same time, I can focus on specific literacy and content-area knowledge and skills. The predictable format gives my young students the structure they need, and the flexibility lets me tailor my teaching for each class. When I realized all the teaching and learning opportunities the Daily Letter offers—extending far beyond the traditional morning message—I wanted to share my ideas with other teachers.

I begin the very first day of school with a Daily Letter. I set it on my easel directly in front of our meeting area, where children can gather comfortably. After students have stored their bags in their cubbies, placed their folders on their seats, signed up for lunch, and greeted their friends, they gather in front of the Daily Letter for the next part of their morning routine. I often find children congregating in front of the Daily Letter even before their bags are put away. They miss the letter when I am absent or cannot write one due to special scheduling. It is a welcoming fixture of our classroom.

On the first day of school, when second-graders see a letter written especially for them, they might say:

> Look at those strange words!
> I love that sticker!
> That face looks like me!
> Oh, is that how you spell September?!

Seeing all that excitement, I can not help but respond with,

> Well let's sit down in front of the letter and see what it has to say!

You may be thinking: "I'm not sure I could write a letter every day." Read on! It's easier than you think and well worth the effort. When you see how much children enjoy it, how well it integrates all sorts of learning, and how easily it builds a sense of community, composing the letter will become a seamless part of your teaching. Think of it as writing to a friend or a whole class of friends; the words will flow naturally.

To help you on your way, I've compiled this collection of sample letters, lessons, and teaching ideas. As you read, select and adapt those that will work for you and your children. Let the learning begin!

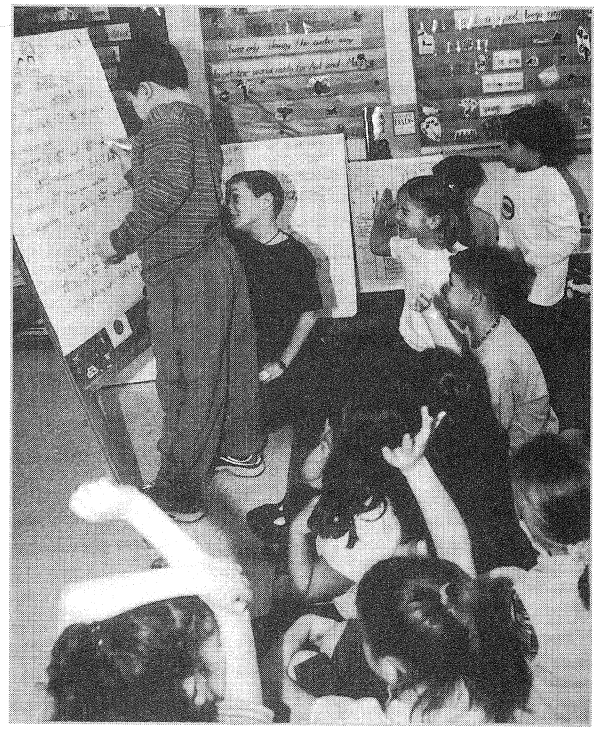
Valerie Schiefer Daniff

CHAPTER 1

The Basics of a Daily Letter

A Daily Letter is a teacher-written text that can be a springboard to reading, writing, spelling, vocabulary, math, and content-area activities. It serves as a model for writing every day and helps foster a sense of community in your classroom. As you write to your students about classroom activities, the weather, the weekend, upcoming events, and other things on your mind, you can easily weave in literacy concepts and content-area knowledge, all while making your students feel special and important. Students will enthusiastically approach the familiar page that greets them every morning (or after lunch, or any other time that suits your

schedule) and eagerly work through it. Keeping the format friendly is the key to engaging and sustaining student interest, and this chapter provides plenty of ideas for making the letter appealing to students. Subsequent chapters provide a wealth of rich teaching possibilities using the Daily Letter.



Second graders enjoy reading their letter and filling in the blanks.

What You Need to Write a Daily Letter

I prefer to write the letter on 1-inch-lined chart paper, which helps me stay neat so it's easy to read. For younger students it's helpful to skip lines. Since I send the letter home with the class helper, I use chart paper that's perforated on top.

I am most comfortable writing the letter in the morning before school begins. This way I am fresh and can include such things as weather conditions, daily reminders, homework recaps, previous-day experiences, changes in the daily routine, and spontaneous events. You can write it the night before (if you're not a morning person!). In a pinch you can prepare letters a few days ahead, although letters lose their immediacy that way.

To prepare your letter, you need the following items:

- chart paper
- markers
- stickers
- clip art
- sticky notes
- correction fluid (in case you make a mistake while writing)

To present your letter, it's helpful to have the following items on hand:

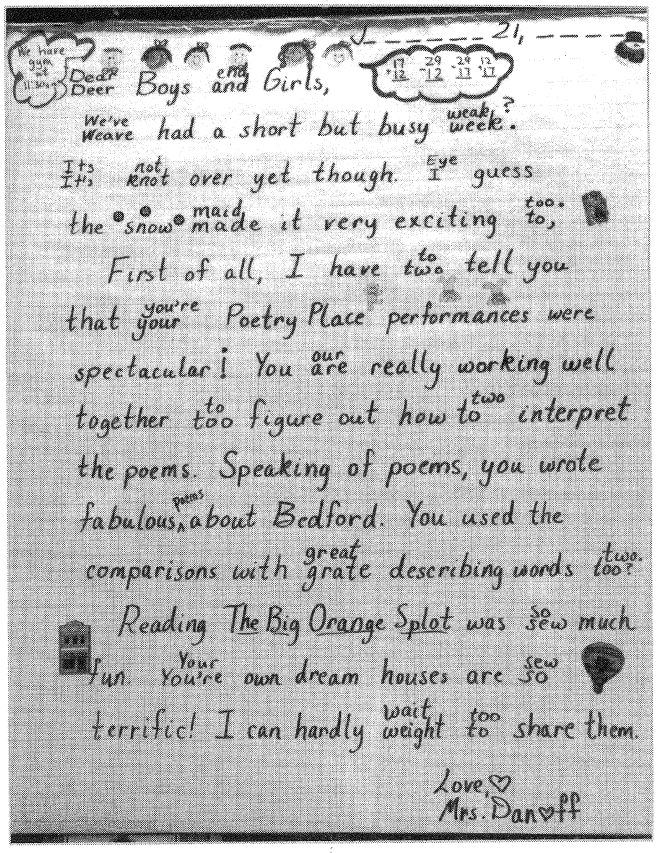
- chart stand or table easel
- easel clips
- highlighting markers
- highlighting tape

Making the Daily Letter Kid-Pleasing

Here are some easy ways to spice up your letters:

- Use a rebus style by drawing simple pictures, such as
  - faces above "boys" and "girls."
  - a sun.
  - clouds around the words describing cloudy weather.
  - eyeballs above "see" or "look."
  - a shape when writing about shapes.
- Use stickers for rebus.
- Use clip art by tracing or gluing for rebus.
- Use stamps for rebus.
- Draw speech balloons. You can even buy these as stickers.

To get you started, I have provided some traceable rebus symbols on page 8. You can trace them through chart paper directly onto your letter.



If the letter is neat, colorful, and attractive, students will flock to it naturally.

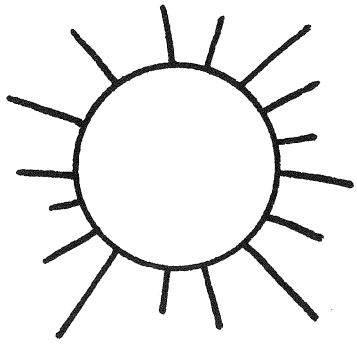
Daily Letters in Kindergarten

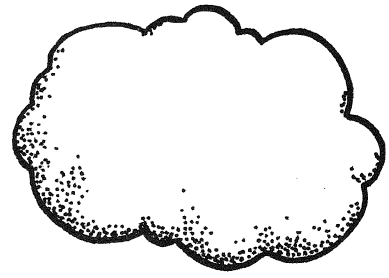
Reading and writing are new and exciting endeavors for kindergartners. For many children, your classroom may be their first experience with written communication. Letter writing can show children how personal this form of communication can be.

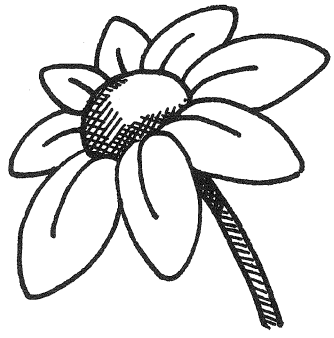
The Daily Letter lets kindergartners explore written language. As you read it aloud and point to the words, they learn that print carries meaning and can express personal thoughts and feelings. You model left-to-right, top-to-bottom, and return-sweep directional movements. You reinforce one-to-one word matching and demonstrate how to use picture clues. Over time, students will be able to locate known and unknown words, recognize the difference between a letter and a word, and identify beginning and ending sounds. While you may be encouraging temporary spelling in student work, your letter models correct spelling every day. All this modeling helps your students develop early reading behaviors.

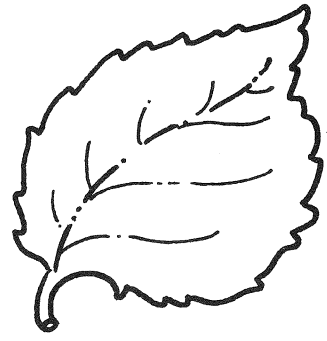
(Continued on page 9)

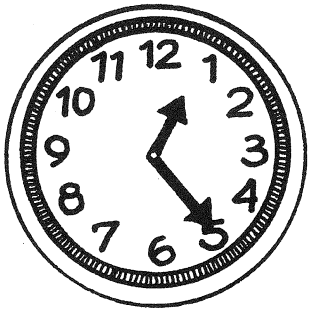
Reproducible Rebus Symbols

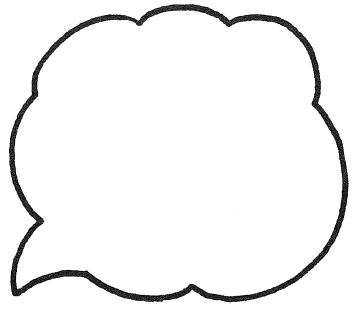


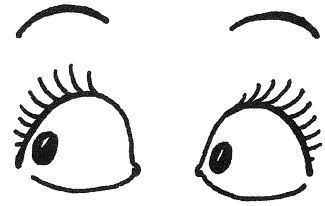


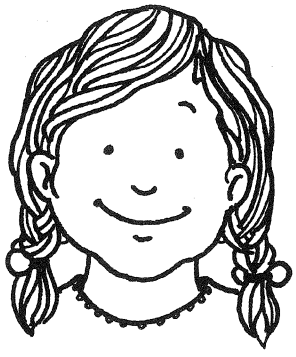


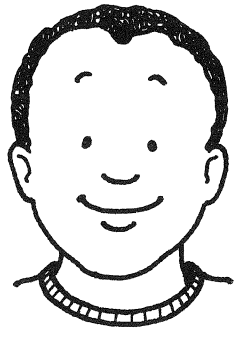












Beyond Morning Message Scholastic Professional Books

Tips for Writing to Kindergartners

Keep the following ideas in mind when writing to kindergartners:

- Form large letters, using two lines on lined chart paper, so children can easily see each letter's shape.
- Write with brightly-colored markers, not pastels.
- Limit the length of the letter to three or four simple sentences.
- Write each sentence in a different color.
- Repeat some words and sentences every day to build familiarity.
- Use a rebus style as much as possible. (See rebus ideas.)
- Keep the language simple and natural (e.g., *Today is Tuesday. We have music.*).

Teaching Kindergartners with Daily Letters

If you're excited about the letter, your enthusiasm will captivate your students and motivate them to read it. Here are some tips for helping your learners interact with—and make sense of—a Daily Letter:

- Give students an opportunity to look at the letter independently before you read it aloud.
- Ask them to describe what they see (i.e., words, letters, pictures, patterns).
- Ask them if they see something in today's letter that is the same as or different from yesterday's letter.
- Using a pointer, point to each word as you read the letter sentence by sentence to the class. This practice helps children track from left to right.
- Pace yourself and stop between sentences to ask questions about what you've read, reinforcing the idea that reading is making meaning out of symbols.
- Give children opportunities to come up to the letter and touch or point to words, letters, and pictures.
- Gently guide the child's hand to the correct place if necessary.

As children become familiar with the letter and its format, leave blank spaces for individual letters and invite children to come up and fill them in. If a child writes a letter incorrectly, congratulate the effort. Ask if she can be your puppet and allow you to move her hand to write the letter correctly. Eventually, children may be able to fill in entire words.

As the year progresses more time can be spent on the letter. The activity can go from ten minutes to as long as thirty-five minutes, depending on content and what is being highlighted.

Literacy-Building Activities for Kindergarten

I've discovered many, many ways to teach kindergartners with Daily Letters. Below is a compilation of my ideas to get you started. You'll surely discover new twists as you go along. As your children gain literacy skills, be sure to check out the list for first grade on page 12, too.

ACTIVITY	USE FOR:
Clap words.	✳ enhancing auditory discrimination ✳ teaching syllables
Invite children to circle specific letters or words with a highlighter.	✳ building letter/word recognition ✳ working on initial and final consonant sounds and medial vowels
Ask children to circle all the words that begin or end with a particular letter.	✳ building letter recognition ✳ developing letter-sound associations
Write one letter in the same color throughout the message.	✳ building letter recognition
Cover up initial consonant sound with a sticky note.	✳ working on beginning letter sounds
Challenge students to match a letter or word written on a sticky note to a letter or word in the Daily Letter.	✳ building letter and word recognition
Encourage students to cup their hands around words to help them recognize and identify sounds and letters.	✳ building letter-sound associations
Omit a letter from a word, leaving a blank space to indicate where it should go. Invite children to write in the missing letter.	✳ practicing forming letters ✳ building letter-sound associations
Choose a word like *cat*; ask children to think of words that rhyme with it.	✳ introducing word families, spelling patterns, rhyme
Ask children to identify individual words.	✳ building sight word vocabulary
Model the handwriting "letter of the day" by using it in the letter.	✳ developing handwriting skills

For kindergartners the Daily Letter helps develop phonemic awareness, visual discrimination, early reading behaviors, and writing skills, and encourages children to expand their attention span and take risks.

Daily Letters in First Grade

This is the year many children become readers. Most are ready and anxious to get started, yet they still need to be encouraged to take risks and practice their reading and writing skills.

Tips for Writing to First Graders

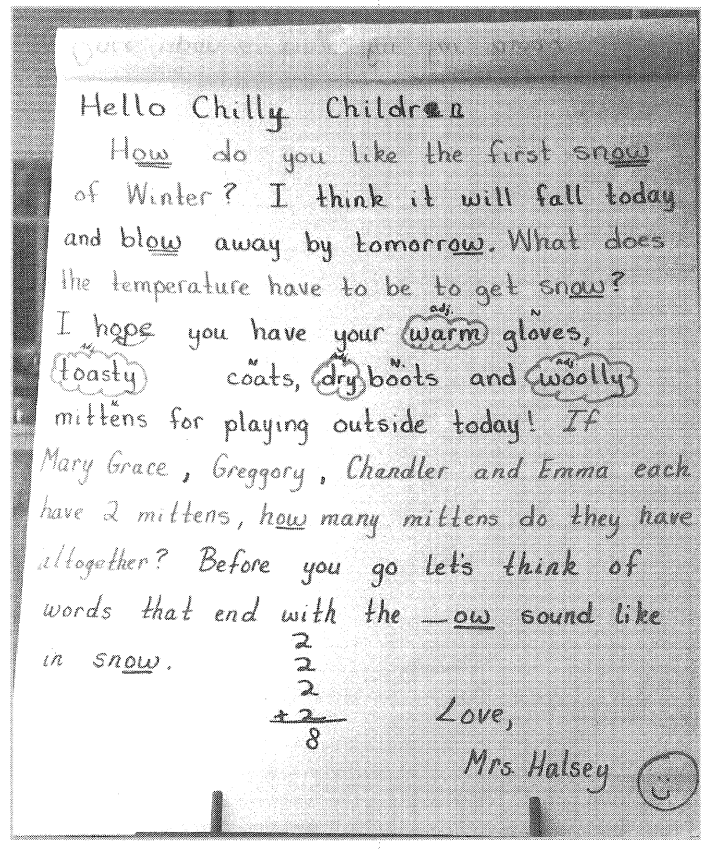
Capitalize on your students' eagerness to read by making the Daily Letter an important part of their day. Here are some strategies for ensuring that the Daily Letter is appealing to all of your budding readers:

When creating the letter:

- use brightly colored markers, not pastels.
- write 7–9 sentences.
- skip lines and use a whole line space to form letters.
- write each sentence in a different color.
- begin with simple language. As the year progresses, incorporate adjectives, adverbs, and more challenging vocabulary.
- follow a friendly letter format; including the date and a P.S. is okay too.
- repeat selected text each day, such as "Today is our _____ day of school. It is Monday."
- use a rebus style as much as possible, especially at the beginning of the year.
- avoid making predictions, like "We will go outside for recess today." You can avoid some big disappointments this way!

When using the letter:

- begin by asking children what they see now that is the same as or different from the previous day's letter.
- invite children to read independently to themselves or look for words they know. Before reading with the whole class, ask children to come up and identify words they know.



This first-grade letter capitalizes on the excitement of the winter's first snow. Notice that Mrs. Halsey omitted ending sounds so she could focus on the -ow sound.

- use a pointer as you read chorally with the whole class. As the year progresses (usually around November), ask if anyone would like to read a whole sentence aloud to the class.

Literacy-Building Activities for First Grade

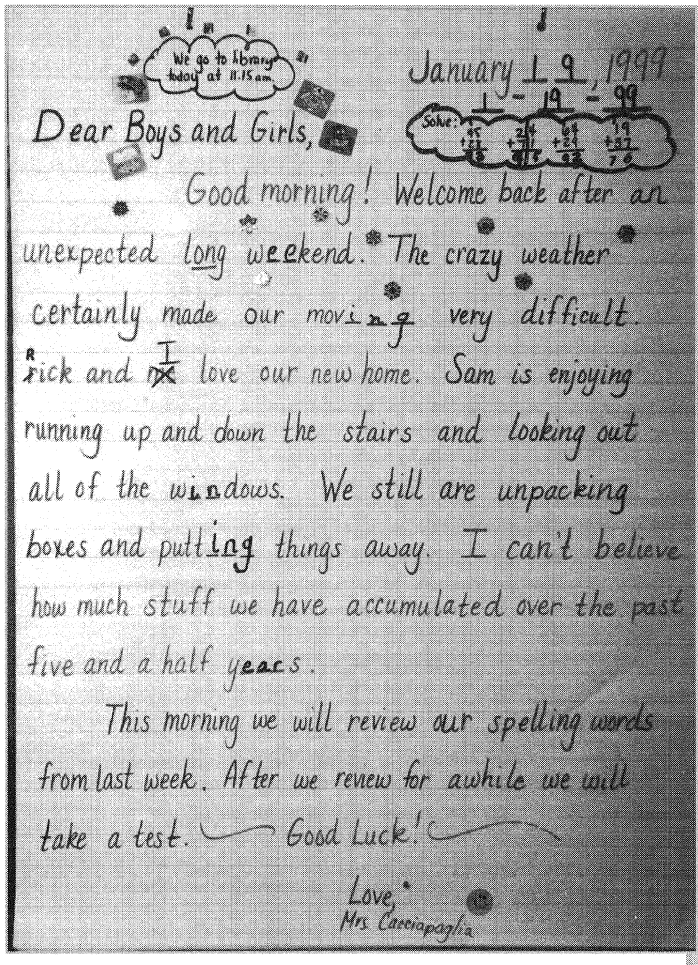
The possibilities for teaching with a Daily Letter in first grade include all the kindergarten ideas on page 10 as well as those on the following list:

ACTIVITY	USE FOR:
Count and circle sentences with highlighters.	✳ reinforcing idea of sentence ✳ highlighting punctuation
Omit letters for children to fill in, leaving one space per missing letter.	✳ working with consonant clusters, vowels, digraphs, or any letter you want to focus on
Write prefixes or suffixes in a different color.	✳ focusing on word parts
Cover up words or parts of words with sticky notes.	✳ working on syllabification, word chunks, or other decoding skills
Write different consonants on sticky notes and invite children to place them over a written word, creating a new word.	✳ exploring word families and spelling patterns
Invite children to brainstorm words that rhyme with a word used in the letter.	✳ exploring word families and spelling patterns
Highlight compound words.	✳ introducing and exploring compound words
Include word choices that are homonyms, such as *The sun/son is out today.*	✳ discussing and practicing homonyms
Include word choices that are synonyms. Invite students to choose the one they like best.	✳ choosing the right word
Include a simile.	✳ introducing and exploring similes
Incorporate a familiar poem. Omit some words and challenge the children to think of replacements.	✳ exploring poetry ✳ choosing appropriate words ✳ finding rhyming words

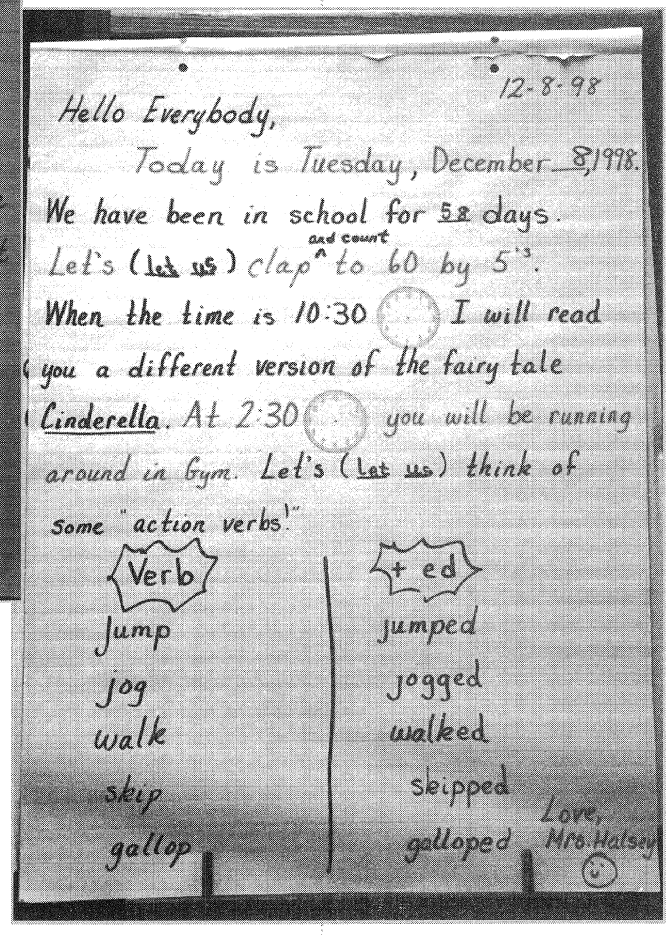
First graders often become independent readers by spring, so come April, you may find them congregating around the letter each morning before you have a chance to get there. They may also have their own ideas about how to use the letter. Encourage their input, and make an effort to try out their suggestions. For instance, one of my classes asked if they could pick the next person to come up to the letter. That began "Pick a Friend Friday," which became a class favorite.

Extended Teaching with the Daily Letter

- During small-group guided reading, ask children to find words from the story they've just read in the Daily Letter.
- For emergent readers, reread the letter in a small group to develop word recognition and fluency.
- Encourage children to use the letter as a model for correct spelling and organization of ideas.



This first-grade letter focused on the -ing ending and middle vowel sounds.



This letter enabled students to practice telling time, counting, and forming the past tense of verbs.

Daily Letters in Second Grade

Second graders quickly discover they can actually read the letter. The excitement and confidence this realization sparks makes it worthwhile to begin the year with a simple letter that all students can read with little difficulty. Of course, you probably have a few students still working on pulling the reading process together; the Daily Letter affords them an excellent opportunity to practice the skills and strategies they need.

Tips for Writing to Second Graders

Although second graders are often experienced readers, it's still important to entice them into the text by making the letter visually appealing. Here are some specific tips:

When creating the letter:

- skip lines, and use a whole line space to form letters. For longer letters, continue onto a second page or onto the back and use an easel clip to hold the letter in place.
- use single lines when including poems or story excerpts.
- use brightly colored markers, not pastels.
- write 7–12 varied and descriptive sentences.
- write each sentence in a different color; this may only be necessary early in the school year.
- use rebus for fun and for word sounds—like a key for "tur-key."
- follow a friendly letter format; including the date and a P. S. is okay.
- avoid making predictions about possible early dismissal for snowstorms and other potential events, since second graders can be just as easily disappointed as anyone else.

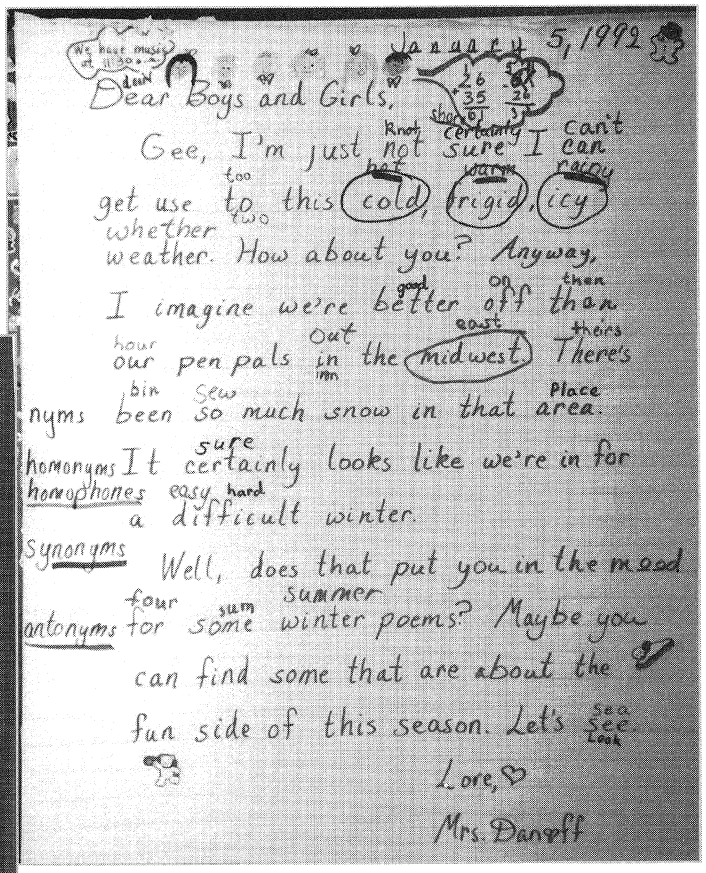
Literacy-Building Activities for Second Grade and Beyond

In addition to the ideas for first grade presented on page 12, you can try the following activities to teach and reinforce reading skills:

ACTIVITY	USE FOR:
Invite children to read entire letter independently to themselves. Ask for volunteers to read sentences aloud.	✳ building fluency
Review reading-response skills.	✳ building comprehension
Incorporate spelling words into the letter.	✳ reviewing spelling words
Stop in the middle of the letter and ask a comprehension question.	✳ building comprehension skills; modeling reading strategies
Omit letters in words, leaving one blank space for each missing letter.	✳ focusing on vowel sounds, digraphs, consonant blends, or spelling patterns
Ask students to clap words.	✳ building syllabication and dictionary skills (students check answers in the dictionary)
Circle punctuation with highlighter.	✳ introducing and reviewing punctuation marks
Invite students to think of words that rhyme with a word used in the letter. Write these on a separate rhyming word chart.	✳ exploring word families
Offer a choice of two antonyms for a word in a sentence. Have students choose one and explain their choice.	✳ checking comprehension
Write homonyms for a word in the letter and challenge students to choose the correct one.	✳ practicing spelling
Circle several words and invite students to generate synonyms (or antonyms) for each word. Write substitutions above the original word.	✳ exploring word choice ✳ expanding vocabulary
Write synonyms for several words on sticky notes and post them on the side of the letter. Ask children to put a sticky note over its synonym in the letter.	✳ expanding vocabulary
Circle verbs, nouns, and adjectives with different-colored markers.	✳ introducing/reviewing parts of speech
Circle suffixes and root words.	✳ exploring word parts
Write down what children are saying as they enter the room, using quotation marks around their words.	✳ teaching dialogue and quotation marks
Identify contractions. Write the contracted words above contraction.	✳ teaching contractions

Second-Grade Letters

We worked on antonyms and homonyms this chilly morning.



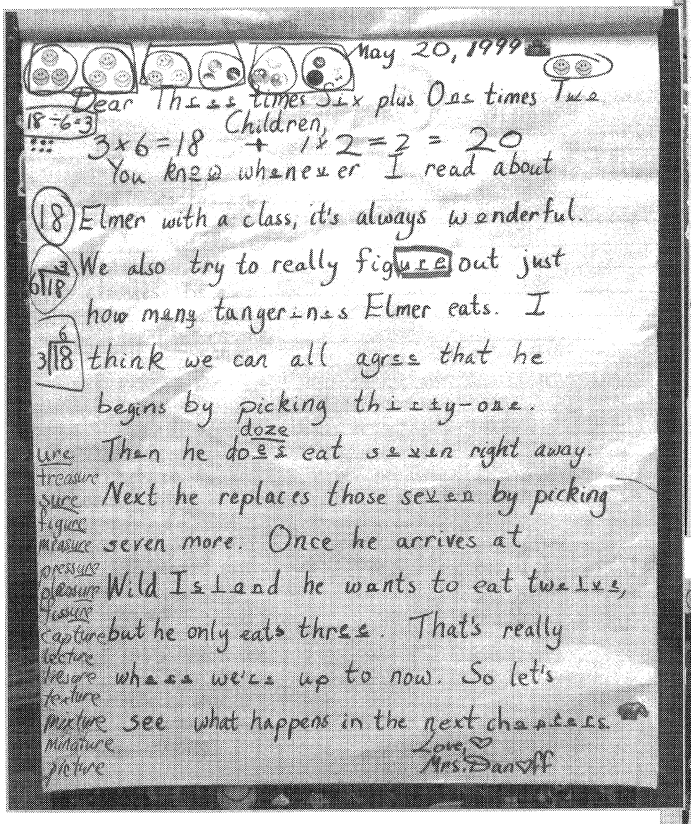
January 5, 1992

Dear Boys and Girls,

Gee, I'm just not sure I can get use to this cold, frigid, icy weather. How about you? Anyway, I imagine we're better off than our pen pals out in the midwest. There's been so much snow in that area. It certainly looks like we're in for a difficult winter.

Well, does that put you in the mood for some winter poems? Maybe you can find some that are about the fun side of this season. Let's see.

Love,
Mrs. Danoff



May 20, 1999

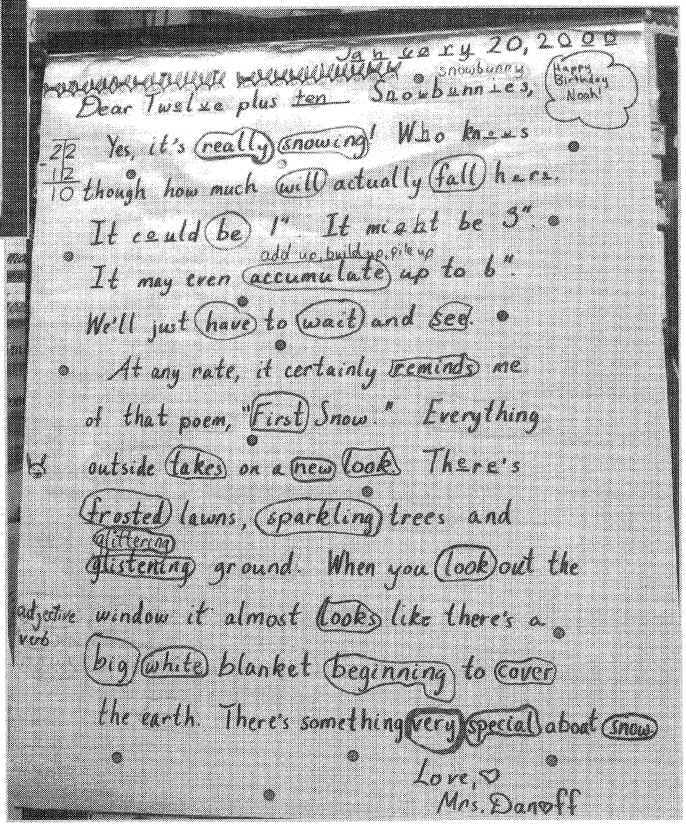
Dear Three times Six plus One times Two Children,

3 x 6 = 18 + 1 x 2 = 2 = 20

You know whenever I read about Elmer with a class, it's always wonderful. We also try to really figure out just how many tangerines Elmer eats. I think we can all agree that he begins by picking thirty-one. Then he does eat seven right away. Next he replaces those seven by picking seven more. Once he arrives at Wild Island he wants to eat twelve, but he only eats three. That's really where we're up to now. So let's see what happens in the next chapters.

Love,
Mrs. Danoff

My second graders worked on rhyming words this day; notice the list they brainstormed on the left side of the page.



January 20, 2000

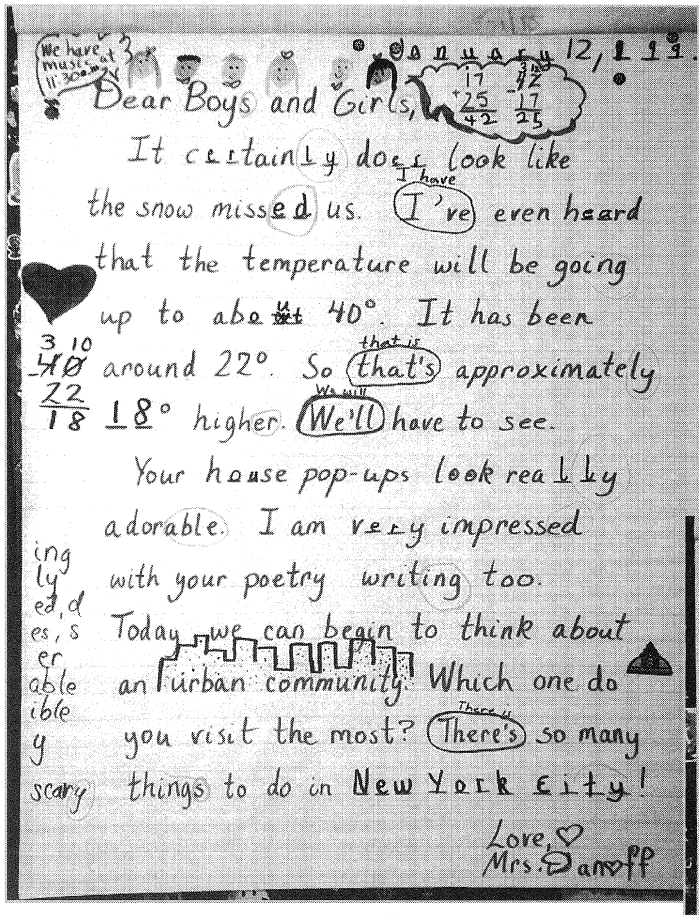
Dear Twelve plus ten Snowbunnies,

Yes, it's really snowing! Who knows though how much will actually fall here. It could be 1". It might be 3". It may even accumulate up to 6". We'll just have to wait and see.

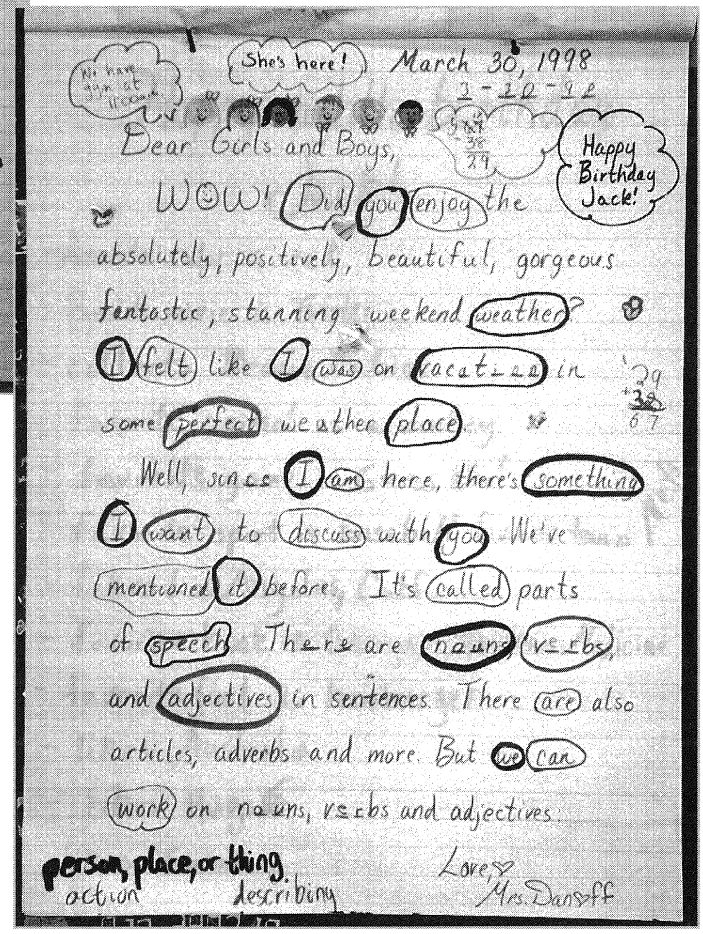
At any rate, it certainly reminds me of that poem, "First Snow." Everything outside takes on a new look. There's frosted lawns, sparkling trees and glittering glistening ground. When you look out the window it almost looks like there's a big white blanket beginning to cover the earth. There's something very special about snow.

Love,
Mrs. Danoff

By circling nouns, verbs, and adjectives in different colors, we worked on parts of speech.



I focused on contractions and word endings in this letter.



We talked about and circled various parts of speech after reading this letter.

While reading the next few chapters, remember to give yourself time to experiment with Daily Letter writing. Write some at home, first. Then, copy them onto chart paper. You'll soon develop your own style and routine, and you'll discover the best way to make the Daily Letter a valuable part of your day.

Dear class,

Today is Monday.

It is rainy day.

We will go to art.

Lets have a great day!

Love

Mrs. Michelle

Eunjoo

Oct-31-2011

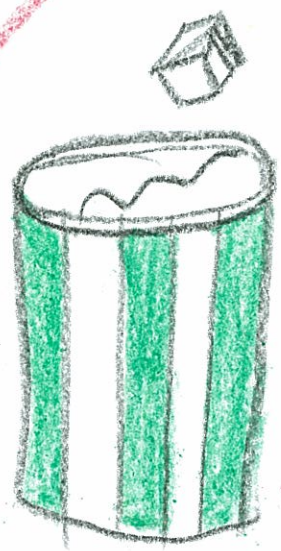
Hi, everyone!

Today is Tuesday.

We will pick trash outside.

After read this message, come out to playground.

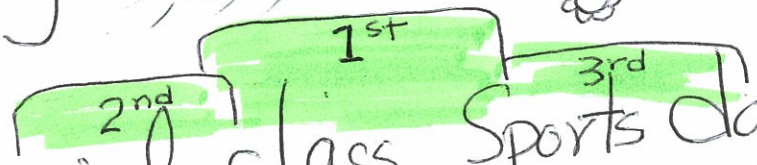
Mrs. Kim



Hello everyone!

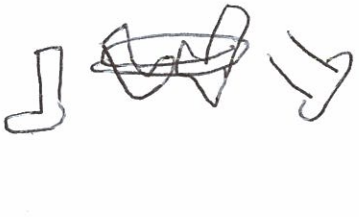
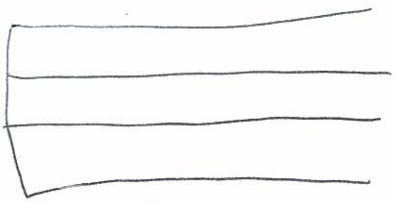
Welcome back to .

Today is very



We have Special class. Sports day

Our class will do

1. egg and
2. 3 legs 
3. long jump
4. race 

♡ Good Luck ♡

Love

Mr and Mrs ~

Extensive Reading Information

A major requirement of the YL R+W course is to practice reading. By week 14 you need to have read 700 pages. Each student will be interviewed in weeks 14 or 15 about their reading habits. Successful students will demonstrate an awareness of their own reading, changes in their reading habits, abilities, and opinions, and how reading benefited them. **(All books need to be returned in week 14.)**

The extensive reading library has many books for you to choose. You may take out one book at a time. If you are unsatisfied with your choice for any reason (too hard, too easy, boring, etc.) you can return it. You are not required to finish books you don't like, but of course you should soon find books that you like and will finish.

One sentence summaries will be checked in weeks 4, 8, and 14. You must write at least one (1) one-sentence summary per week. If you read one book in a week, then it's easy: the one-sentence summary should be for that book. If you have read only part of a book, that's fine, and the one-sentence summary will be just for the pages you read. Each summary must be at least 50 words.

One Sentence Summaries

Name: Lee Su Jin
Class: A

week	one-sentence summaries	pages	total pages
3	**Book: The BFG** The Big Friendly Giant (BFG), who lives in a cave in the giant Country, is able to catch and make dreams, to make humans have nice dreams, but one day while he was blowing a dream to a boy he saw Sophie watching him so he snatched her, but since he doesn't eat humans he becomes friends with Sophie, and together they go to the Queen of England so that they can catch the nine other human-eating giants and send them to prison. (83 words)	200	200
4	**Book: Sweet Valley Twins – Sneaking Out (pp. 1-38)** Jessica and Elizabeth, twins, are forbidden to go to a big Johnny Buck concert because they are too young to go, so Elizabeth gives up going there and she is disappointed, but Jessica does a side job to take care of Mrs. Bramble's dog, Silly, for three days to make money for the concert ticket even though she hates dogs. (60 words)	38	238
5	**Book: Sweet Valley Twins – Sneaking Out (pp. 39-105)** Jessica and Elizabeth pick up Sally from Mrs. Bramble's, but Elizabeth finally takes a walk outside with Sally instead of Jessica, and Jessica spends all the money on her ticket to the show and unfortunately Jessica receives a call that Mrs. Bramble would come back on the day of the concert, so she just keep Sally in the backyard and goes to the concert wearing the twin's best dress, nice shoes, and her mom's earrings. (75 words)	67	305
6	**Book: The Family Under the Bridge** An old hob named Arman, who lives under a bridge in Paris, likes his way of living, meets the Calcets several days before Christmas and finds them disturbing at first, but starts to care about them and eventually gets a regular job as a caretaker and makes the Calcet children's Christmas wish come true. (54 words) **Book: Judy Moody. M.D. The Doctor is in!** When class 3T starts a new unit on the 'Amazing Human Body,' Judy Moody, a girl who wants to be like the first woman doctor Elizabeth Blackwell, gives a brilliant presentation by doing a show and tell of her brother's bellybutton and by performing a live surgery on 'Ima Green Zucchini,' but she learned more about being a doctor by being a patient herself when she got tonsillitis.	113 130	548

One Sentence Summaries

Name: _____ Class: _____

Week/ Weeks	One Sentence Summary	Pages *(from **x** to **y**)*	Total (# read + previous pages)

The Lion with Bad Breath

The Lion was in a bad mood. That morning his wife, the Lioness, had told him that his breath smelled, and that perhaps he needed to do something about it. The Lion had pretended not to care, and had roared loudly and angrily just to show the Lioness who was king. Secretly though, he was worried.

So as soon as the Lioness left the den to go about her day's work, the Lion called his three counselors - the Sheep, the Wolf and the Fox.

First he called the Sheep. "Tell me, Sheep," growled the Lion, "do you think my breath smells?"

The Sheep thought the Lion wanted to know the truth. So she bowed low before the Lion and said, "Your Majesty, your breath smells terrible. In fact, it smells so bad that it is making me feel quite ill."

This was not what the Lion had wanted to hear. Roaring angrily, and calling the Sheep a fool, he pounced on her and bit her head off.

Then he called the Wolf. "Tell me, Wolf," growled the Lion sharpening his claws, "do you think my breath smells?"

The Wolf had seen the dead Sheep on the way, and he had no plans to end up the same way. He bowed low before the Lion and said, "Your Majesty! How can you ask me that? Your breath smells as sweet as the flowers in spring, as fresh as the..."

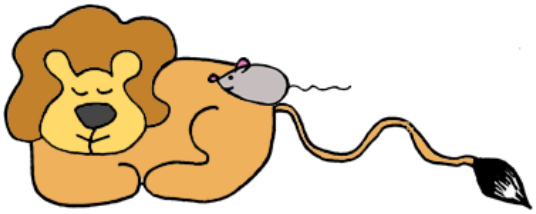
He could not finish what he was going to say. "Liar!" roared the Lion, and ripped him to pieces.

At last the Lion called the Fox. The Fox came warily; she had seen the dead Sheep and the dead Wolf on the way.

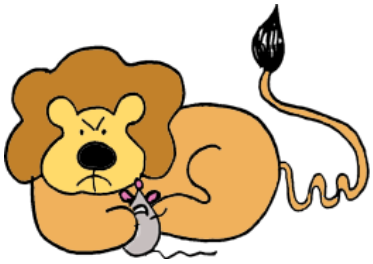
"Tell me, Fox," growled the Lion, sharpening his claws and yawning widely so that the Fox could see his long sharp teeth, "do you think my breath smells?"

The Fox coughed and sneezed and blew her nose, and then clearing her throat noisily, said in a hoarse whisper, "Your Majesty, forgive me. I have such a nasty cold that I cannot smell a thing!"

The Lion and The Mouse



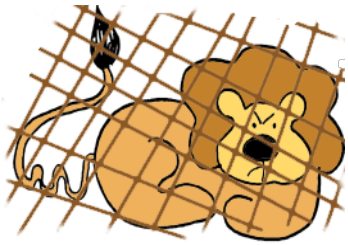
Once, as a lion lay sleeping in his den, a naughty little mouse ran up his tail, and onto his back and up his mane and danced and jumped on his head...so that the lion woke up. The lion grabbed the mouse and, holding him in his large claws, roared in anger. "How dare you wake me up! Don't you know that I am King of the Beasts? Anyone who disturbs my rest deserves to die! I shall kill you and eat you!"



The terrified mouse, shaking and trembling, begged the lion to let him go. "Please don't eat me Your Majesty! I did not mean to wake you, it was a mistake. I was only playing. Please let me go - and I promise I will be your friend forever. Who knows but one day I could save your life?"

The lion looked at the tiny mouse and laughed. "You save my life? What an absurd idea!" he said scornfully. "But you have made me laugh, and put me into a good mood again, so I shall let you go." And the lion opened his claws and let the mouse go free.

"Oh thank you, your majesty," squeaked the mouse, and scurried away as fast as he could.

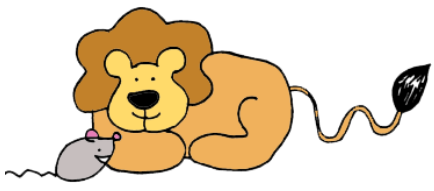


A few days later the lion was caught in a hunter's snare. Struggle as he might, he couldn't break free and became even more entangled in the net of ropes. He let out a roar of anger that shook the forest. Every animal heard it, including the tiny mouse.

"My friend the lion is in trouble," cried the mouse. He ran as fast as he could in the direction of the lion's roar, and soon found the lion trapped in the hunter's snare. "Hold still, Your Majesty," squeaked the mouse. "I'll have you out of there in a jiffy!" And without further delay, the mouse began nibbling through the ropes with his sharp little teeth. Very soon the lion was free.

"I did not believe that you could be of use to me, little mouse, but today you saved my life," said the lion humbly.

"It was my turn to help you, Sire," answered the mouse. Even the weak and small may be of help to those much mightier than themselves.



Marbles

Once, long ago, in a country far away, in a big house with a beautiful garden, there lived a little girl. The little girl had many toys to play with, and all of the big house and the beautiful garden to play in. But all day long, she would play in the road that ran in front of her house.

Sometimes the little girl would play with other children, sometimes she would play with the stray dogs that lived on the pavement - but mostly, she would play alone.

Her favourite game was marbles: she loved the cold, smooth feel of the little glass balls in her palm, their bright colours that shimmered and shone in the sun, and the soft clicking noise they made when they bumped into one another.

She could play marbles all her life if she were allowed to - and mostly she was allowed to, except that she had to do boring things like wash and eat and go to school sometimes. The little girl was better at marbles than any other child on that street - in fact, she was better than any other child in that town.

Till one day a little boy moved into the empty house across the road from her big house. He was a strange child, this little boy. He wouldn't laugh or talk, but just stand silently by himself and watch the other children. He especially liked to watch the little girl play her game of marbles.

The little boy would watch her slender fingers, and the light bouncing off the coloured glass, and hear the soft clicking of one marble against another, and soon he too fell in love with the game.

So the little girl found a friend, a real friend, at last.

The two children would spend hours together, playing with the little girl's marbles, not saying a word to each other, just listening to the clicking of the little glass spheres. Which of the two was better at the game, no one could say, and really, the little boy and the little girl didn't care. All they cared about was their game, and being together.

The little girl and the little boy grew older. They still did not say much to each other, but the marbles were no longer enough. The boy and the girl began going off together for hours, away from all the other boys and girls who still played on that road.

No one knew where they went, or what they did. But some people said they had seen them walking, walking over the cliffs and across the rocks, to the narrow strip of sandy beach by the sea. Sometimes they would return, the girl's apron full of seashells, the boy's pockets full of coloured pebbles. The girl and the boy were happy.

One day the world decided that the girl had walked enough with the boy. So it took her away and married her to a rich man in another country.

The boy was left alone, even more silent than before.

The boy, who was now a man, found solace only in innocence - in the laughter of little children, in the soaring flight of birds, and in the song of the wind. The children loved him, wild birds would fly down to perch on his shoulder, and even the wildest wind would blow softer when he held out his hands to it.

So the years passed. Nothing changed.

One day, as the man stood at his window looking out on to the road, a little girl came out of the big house across the way. She walked into the middle of the street, and squatting on the ground, drew out a fistful of marbles from her pocket, and began to play.

The man watched.

The child played.

The whole day passed.

The very same thing happened the next day, and the next, and the next. The man no longer went for long solitary walks by the seashore. He spent all his time at his window, watching the little girl playing with her marbles.

One morning, the child did not come.

The man waited.

Maybe she was still asleep?

Maybe she had forgotten?

Maybe she was bored of playing marbles all day long?

But he could not get rid of his unease.

At last he could bear it no longer. He opened his door and ran across the street to the big house, and banged on the door. The child's grandmother opened it.

"Where is she," he asked.

The old woman pointed silently at a door inside the house. "She's been asking for you," she said.

He pushed past her into the house, and into the little room at which the old woman had pointed. The child lay in bed, ill, with a high fever, her eyes closed. She heard him come in and held out her arms to him. He gathered her up and held her. She wrapped her arms around his neck and wouldn't let go.

The doctor said it was better to let her be.

The man and the child stayed that way all day, and by evening her fever had broken and she was better. After that, he would come every day to sit by her side, and she would smile and be content.

Later, when she was completely well again, the man and the child spent long hours together. They would laugh and joke and tell each other stories, and go for long walks by the sea where he would show her the best places for seashells and coloured pebbles. And they would play marbles together, and laugh at the soft clicking sound the little spheres made as they bumped into each other.

One day the little child grew up into a young woman. Now she had to go away - but not permanently, not forever. She was only going to the university to study and become a lawyer. She flung her arms around her friend and hugged him. "I'll be back every holiday, and I'll write every day, you'll see," she promised.

She kept her promises. Every holiday she would be home, and then the man and the young woman would laugh and tell each other stories and go for long walks by the sea and play marbles. When she was away he would wait for her letters, and there would be one every day for him.

One summer she came home with a young man. The young man was tall and happy and free, and looked at the young woman as though she held his soul in her delicate hands. The young woman looked at the young man with stars in her eyes.

And the man, who was now old, put away his bag of marbles. He knew he would not need them any more. He was at peace.

The Princess and the Pea

Once upon a time there was a prince who wanted to marry a princess; but she would have to be a real princess. He travelled all over the world to find one, but nowhere could he get what he wanted. There were princesses enough, but it was difficult to find out whether they were real ones. There was always something about them that was not as it should be. So he came home again and was sad, for he would have liked very much to have a real princess.

One evening a terrible storm came on; there was thunder and lightning, and the rain poured down in torrents. Suddenly a knocking was heard at the city gate, and the old king went to open it.

It was a princess standing out there in front of the gate. But, good gracious! What a sight the rain and the wind had made her look. The water ran down from her hair and clothes; it ran down into the toes of her shoes and out again at the heels. And yet she said that she was a real princess.

Well, we'll soon find that out, thought the old queen. But she said nothing, went into the bedroom, took all the bedding off the bedstead, and laid a pea on the bottom; then she took twenty mattresses and laid them on the pea, and then twenty eider-down beds on top of the mattresses.

On this the princess had to lie all night. In the morning she was asked how she had slept.

“Oh, very badly!” said she. “I have scarcely closed my eyes all night. Heaven only knows what was in the bed, but I was lying on something hard, so that I am black and blue all over my body. It's horrible!”

Now they knew that she was a real princess because she had felt the pea right through the twenty mattresses and the twenty eider-down beds.

Nobody but a real princess could be as sensitive as that.

So the prince took her for his wife, for now he knew that he had a real princess; and the pea was put in the museum, where it may still be seen, if no one has stolen it.

There, that is a true story.

The Crocodile and the Monkey

Once there lived a monkey in a jamun tree by a river. The monkey was alone - he had no friends, no family, but he was happy and content. The jamun tree gave him plenty of sweet fruit to eat, and shade from the sun and shelter from the rain.

One day a crocodile came swimming up the river and climbed on to the bank to rest under the monkey's tree. "Hello", called the monkey, who was a friendly animal. "Hello", replied the crocodile, surprised. "Do you know where I can get some food?" he asked. "I haven't had anything to eat all day - there just don't seem to be any fish left in the river."

"Well," said the monkey, "I don't eat fish so I wouldn't know - but I do have plenty of ripe purple jamuns in my tree. Would you like to try some?" He threw some down to the crocodile. The crocodile was so hungry that he ate up all the jamuns even though crocodiles don't eat fruit. He loved the sweet tangy fruit and shyly asked whether he could have some more. "Of course", replied the monkey generously, throwing down more fruit. "Come back whenever you feel like more fruit", he added when the crocodile had eaten his fill.

After that the crocodile would visit the monkey every day. The two animals soon became friends - they would talk and tell each other stories, and eat as much of the sweet jamuns as they wanted. The monkey would throw down all the fruit the crocodile wanted from his tree.

One day the crocodile began talking about his wife and family. "Why didn't you tell me earlier that you had a wife?" asked the monkey. "Please take some of the jamuns for her as well when you go back today." The crocodile thanked him and took some of the fruit for his wife.

The crocodile's wife loved the jamuns. She had never eaten anything so sweet before. "Imagine", she said, "how sweet would be the creature that eats these jamuns every day. The monkey has eaten these every day of his life - his flesh would be even sweeter than the fruit." She asked her husband to invite the monkey for a meal - "and then we can eat him up" she said happily. The crocodile was appalled - how could he eat his friend? He tried to explain to his wife that he could not possibly eat the monkey. "He is my only true friend", he said. But she would not listen - she must eat the monkey. "Since when do crocodiles eat fruit and spare animals," she asked. When the crocodile would not agree to eat the monkey, she pretended to fall very sick.

“Only a monkey’s heart can cure me”, she wailed to her husband. “If you love me you will get your friend the monkey and let me eat his heart.”

The poor crocodile did not know what to do - he did not want to eat his friend, but he could not let his wife die. At last he decided to bring the monkey to his wife.

“O dear friend”, he called as soon as reached the jamun tree. “ My wife insists that you come to us for a meal. She is grateful for all the fruit that you have sent her, and asks that I bring you home with me.” The monkey was flattered, but said he could not possibly go because he did not know how to swim. “Don’t worry about that”, said the crocodile. “I'll carry you on my back.” The monkey agreed and jumped onto the crocodile’s back.

The crocodile swam with him out into the deep wide river. When they were far away from the bank and the jamun tree, he said, “My wife is very ill. The only thing that will cure her is a monkey’s heart. So, dear friend, this will be the end of you and of our friendship.” The monkey was horrified. What could he do to save himself? He thought quickly and said, “Dear friend, I am very sorry to hear of your wife’s illness and I am glad that I will be able to help her. But I have left my heart behind on the jamun tree. Do you think we could go back so that I can fetch it for your wife?”

The crocodile believed the monkey. He turned and swam quickly to the jamun tree. The monkey leaped off his back and into the safety of his tree. “False and foolish friend,” he called. “Don’t you know that we carry our hearts within us? I will never trust you again or ever give you fruit from my tree. Go away and don’t come back again.”

The crocodile felt really foolish - he had lost a friend and a supply of good sweet fruit. The monkey had saved himself because he had thought quickly. He realized that a monkey and a crocodile could never be true friends - crocodiles preferred to eat monkeys rather than be friends with them.

Week 4

Answer the questions below as thoroughly as possible. Please be prepared to discuss your answers and opinions in class. Most questions require only 2- or 3-sentence answers, but you are free to say more if necessary.

1. What is the purpose of a word wall?

2. How do word walls help young learners to learn and master aspects of reading and writing?

3. What materials do you need?

4. What are some ideas for managing and implementing words walls given in the reading? Which of these suggestions might work for you in your class? Why?

5. The reading says frequency is an important feature of having a successful word wall. What does the author mean? How can a word wall be used frequently? (Please brainstorm some specific ideas).

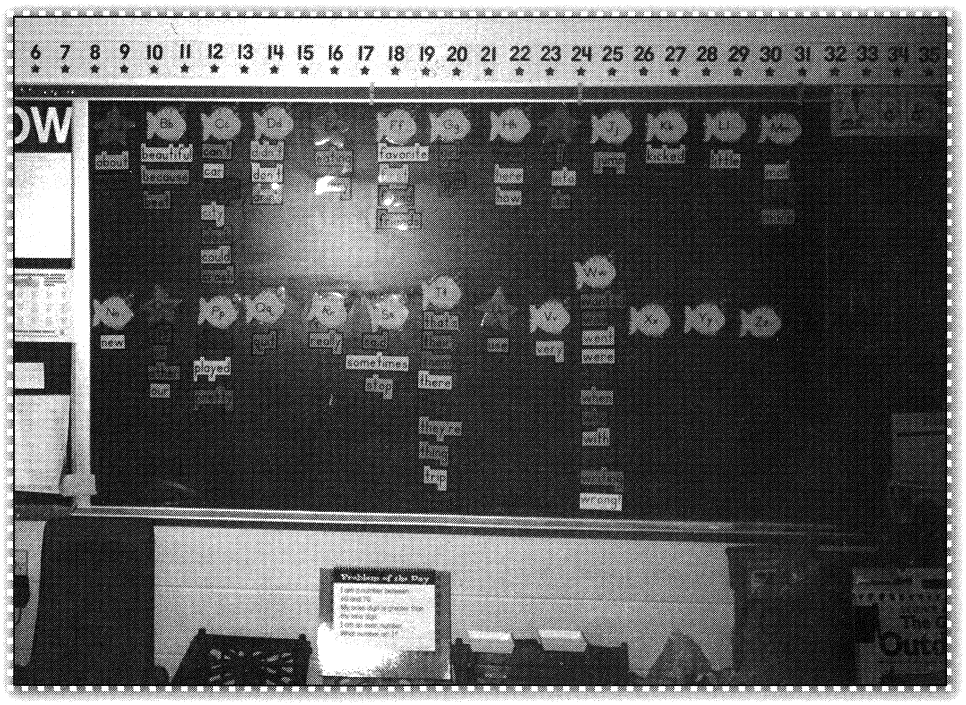
6. What were some of the word wall models suggested in the reading? Which of these did you like? Do you have other ideas for word walls that you could use in your class?

What Is a Word Wall?

A Word Wall is a display of words targeted for word study. It is a visual reference point, a place in the classroom for the teacher and children to collect, analyze, organize and store words encountered together during reading, writing and oral language experiences. Word Walls can be developed for different reasons and to target different skills—but usually, with the teacher's guidance and collaboration, children help generate the words that will be displayed on the wall. The words themselves can be culled from many sources: poems, rhymes, chants, shared readings, environmental print, children's experiences, oral language, and so on. In this way, words are "harvested" from meaningful classroom contexts.

Read All About It

To learn more about Word Walls, read *Teaching Reading and Writing With Word Walls* by Janiel M. Wagstaff (Scholastic, 1999).



The Basics and Beyond

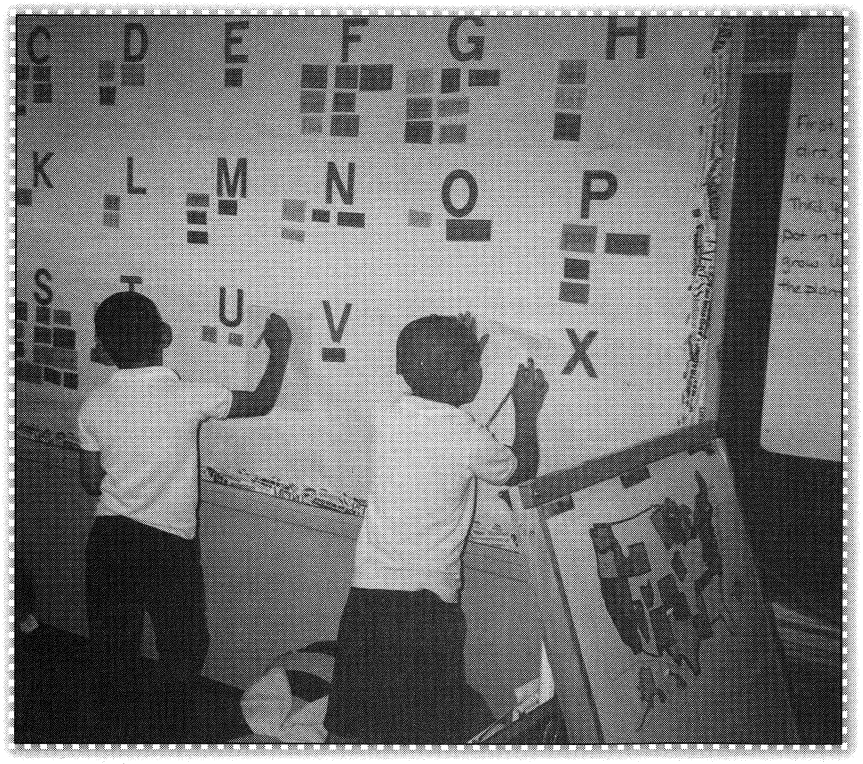
Ideally, a primary classroom would have a large bulletin board for displaying an ABC Word Wall, complete with word cards placed under the appropriate letters (see page 20). Many teachers find that a Chunking (or "Word Family") Word Wall, which has words chosen for the common spelling patterns or word families they represent also deserves classroom wall space (see page 27). While teachers across the country do build these basic models, many regard these Word Walls as springboards for other innovative and unique Word Wall arrangements and designs.

There are many reasons you might create a new or different type of Word Wall. Sometimes a novel Word Wall is called for because classroom space is a challenge. After all, not every classroom has a large, easy-to-access bulletin board just right for displaying a Word Wall! Some special-area teachers, for example, work outside the parameters of the ordinary classroom, storing supplies on carts to create "classrooms on wheels." Such "teachers on-the-go" might want to find a way to make portable Word Walls they can bring to the children.

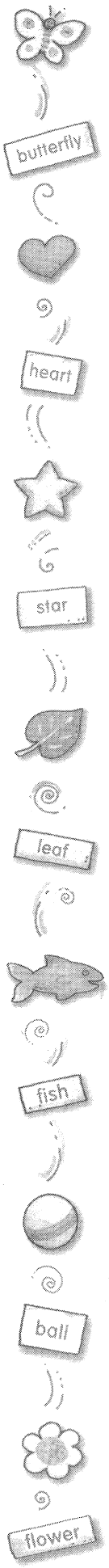
Then, too, many teachers find they enjoy creative, alternative ways to introduce and display words before transferring them to the traditional Word Wall. Others develop different Word Walls to address specific learning goals (for example, for decoding purposes, or to display thematic or content-related vocabulary). Teachers also develop Word Walls that appeal to the specific needs and interests of their students, from pre-kindergarten through the upper elementary grades and beyond.

If you are a Word Wall beginner, you may feel most comfortable starting out with a basic ABC Word Wall or a Chunking Word Wall. As you grow more confident with Word Walls, you'll be ready to manage multiple Word Wall designs. In addition to your main Word Wall model, perhaps you will include additional Word Walls designed to address particular vocabulary themes, word skills, or spelling patterns. You'll probably want your main Word Wall to stay up all year long, and display other models, such as holiday and seasonal Word Walls, for a short time only.

This book will introduce you to a host of ideas that teachers have developed in their classrooms. No matter what your needs or teaching situation, this book will show you Word Wall models that can work for you. Use this book to have fun exploring and experimenting with all sorts of Word Wall possibilities!



Tell children your ABC Word Wall is like a "Giant's Dictionary." Allow them direct access to the Word Wall so they may copy the words they need or check to see that they have spelled words correctly. Removable Word Wall cards allow children to take individual words back to their work area.



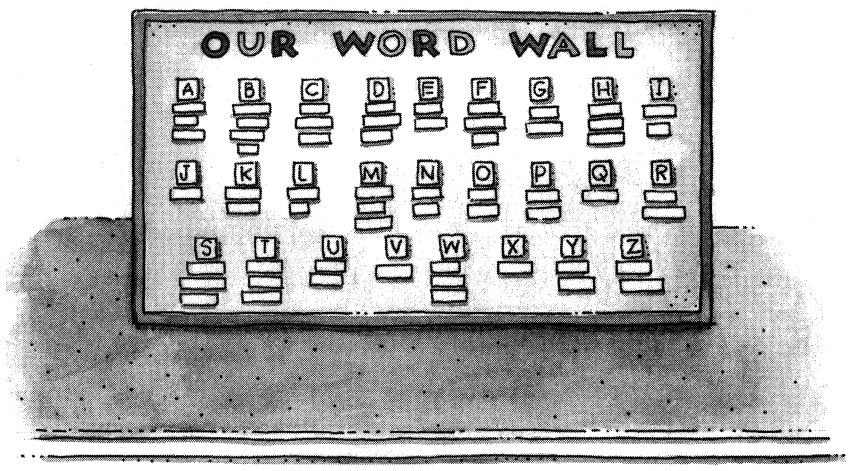
Why Use Word Walls?

Word Walls are worth any effort you put into making, maintaining and using them with children. Here's why:

- **Word Walls elevate words to a starring role** in your classroom, sending children the message that reading and writing are important.
- **Word Walls are interactive tools** that invite children to actively participate in the process of analyzing, using, and manipulating words.
- **Word Walls give children ownership** over their learning.
- **Word Wall words are culled from authentic language experiences**; therefore, children see words in a meaningful context.
- **Word Walls encourage children to become independent** readers and writers.
- **Word Walls help you set visual, concrete learning goals** for each child.
- **Word Walls allow children to self-assess**—to recognize their own growing bank of word knowledge and mastery.

Getting Started

Welcome to the wonderful world of Word Walls! Ease yourself and your students into working with Word Walls with these easy tips and models.



Word Wall Supplies

What you'll need to begin your Word Wall depends on its design and the space available. However, some basic Word Wall designs are described below. Luckily, you probably have most of the basic necessities on hand:

Bulletin Board Word Walls

- craft paper
- borders
- staples or pushpins
- paper or index cards
- markers
- scissors

Pocket Chart Word Walls

- commercially made pocket chart
- sentence strip cards or index cards
- markers
- scissors

Chalkboard Word Walls

- water-soluble chalkboard markers
- chalk
- yardstick

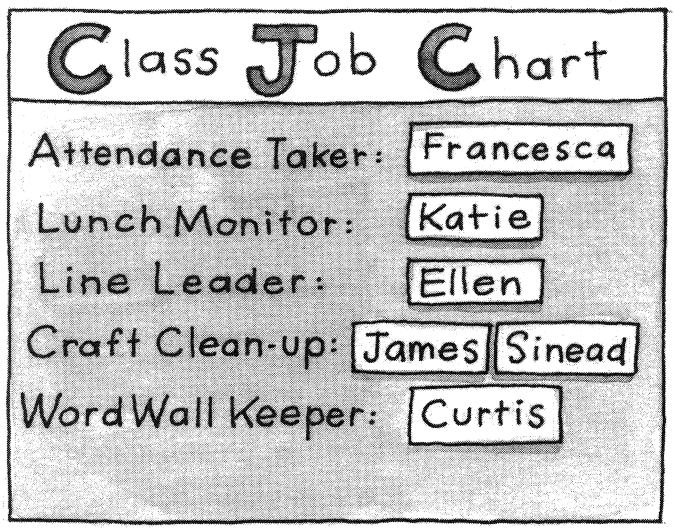
Magnetic Chalkboard Word Walls

- water-soluble chalkboard markers
- self-sticking magnetic strips
- index cards or sentence strips
- markers
- scissors

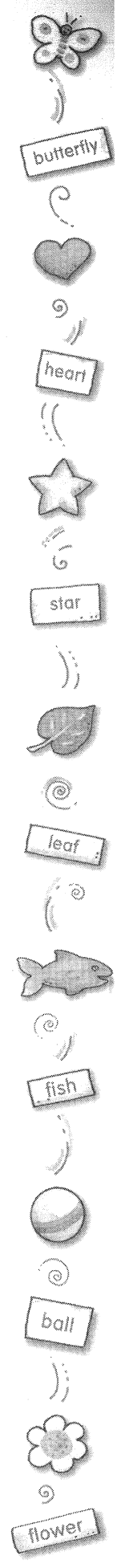
Additional Word Wall models presented throughout the book almost always require similar classroom supplies. If space is an issue for you, read the ideas in "Space Savers" (pages 31-50)

Management Tips

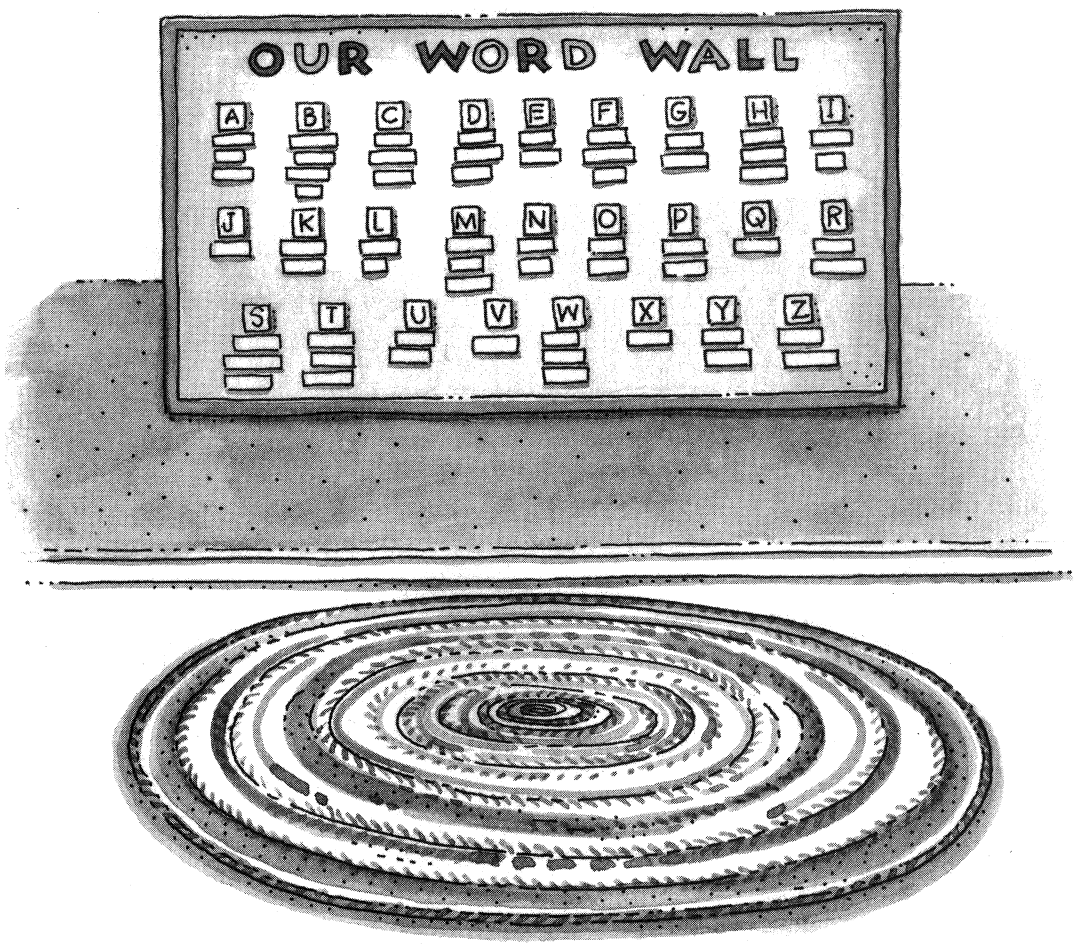
- Whenever possible, build Word Wall displays at children's eye level and within their reach. Even if you design your Word Wall so that the word cards are not removable, children should be able to go to the Word Wall and copy words directly into their writing.
- As your Word Wall fills up, transfer words children have mastered to a secondary display, perhaps located over a chalkboard or behind a door.
- Each week, print out a list of the words featured on the Word Wall (you can use different-colored ink or an asterisk to highlight any new words that have been added to the Wall). Make copies of the list and give to children to store in their individual Word Wall pocket folders, looseleaf folders, or writing folders.



- Assign the job of "Word Wall Keeper" as one of the responsibilities on your class job chart. The Keeper is responsible for placing new words on the wall and making sure word cards are replaced on the wall.



- Educate parents about the importance Word Walls play in your program and enlist their help through volunteering during writing time. Walk parent volunteers through the process of helping children use your Word Wall system.
- Remember: Frequency is key to working with Word Walls. Teachers who are most successful with Word Walls suggest visiting the Word Wall at least once a week, if not every day. Make Word Wall visits a habit, even if for a few minutes at a time. Don't worry that your Word Wall experiences will become monotonous — this book is filled with ideas for keeping Word Walls fresh and fun-filled all year long!
- If possible, set aside an uncluttered, accessible area in the classroom for your Word Wall display. It's ideal if your Word Wall area includes space for the whole class to gather as closely as possible so that introducing and reviewing words can be a whole-group activity.



Word Wall Models

Here are some different formats to consider as you think about creating your Word Wall:

Write-On/Wipe-Off Word Wall Charts

Laminate large pieces of white chart paper (you might decorate the borders first) and use a dry erase marker to write words onto them (you can use a magnetic spring clip to display charts on a magnetic chalk board). You might also punch holes at the top of each chart to hang a collection of charts from a chart holder. When you accumulate a number of charts featuring different collections of words, simply flip back and forth among charts as needed. As children master words (or as you wish to generate new words with a different group of children), simply erase old words and replace.

Color-Coded Word Walls

Use colored index cards to help color-code your Word Wall. For example, if setting up a "Parts of Speech" Word Wall, use red cards for nouns, green for verbs, and blue for adjectives. You can also feature words from different curriculum areas (for example, orange for language arts, green for math). With this strategy, you can still arrange cards in alphabetical order. It's a good idea to post a color key for children to refer to.

Big, Bold Words

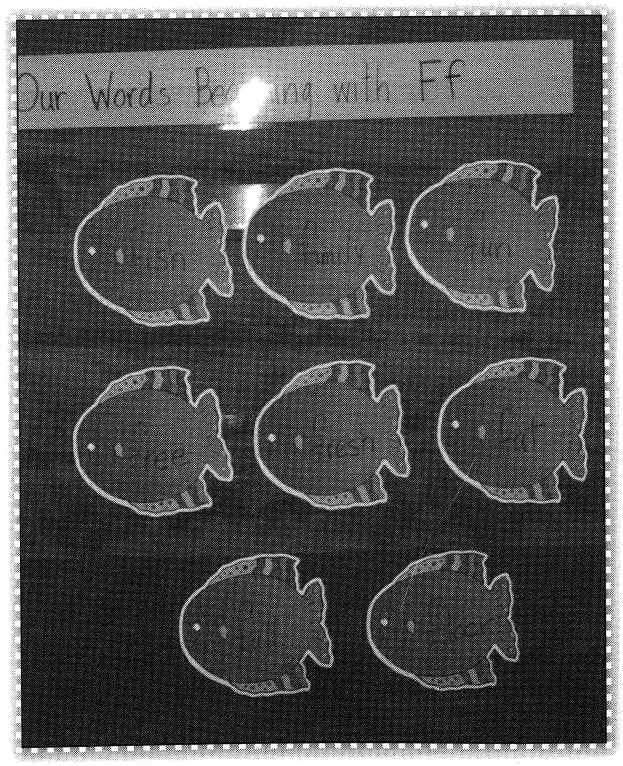
Use a computer and printer to print Word Wall words in 72-point font that children can easily read from a distance. As children become more proficient readers, you might try printing the same words in several different styles so children become used to reading words in a variety of fonts.

Double Duty Word Cards

As you create cards for use on your Word Wall, make a duplicate set for children to manipulate in learning center games and activities. Then, send updated word lists home to families and encourage them to record the words on index cards with their children at home.

Shapely Word Wall Cards

Instead of using ordinary index cards or sentence strips for Word Wall words, try cutting out fun-shaped word cards. These work especially well when recording thematic word collections, such as penguin shapes for a Penguin Word Wall. The shapes can also be used to record words related to a particular alphabet letter, such as fish shapes for a "Words Beginning with Ff" Word Wall. To save time, you might purchase pre-cut shape cards or small shaped note pads. Record words on these shapes, then laminate for future use.

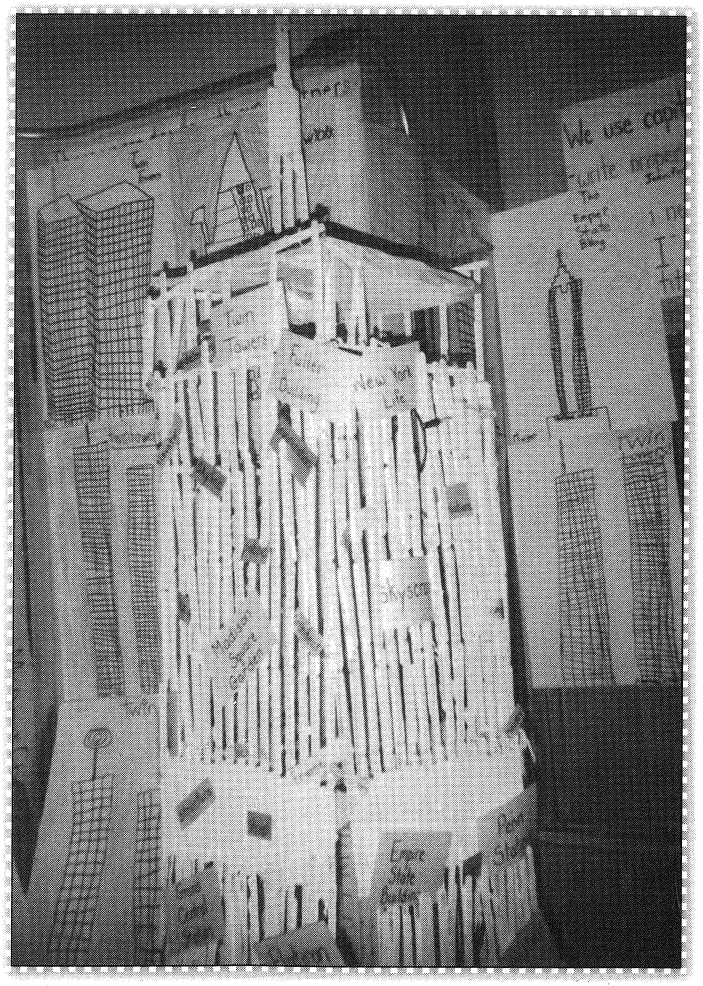


Sticky Notes Word Wall

After recording words on your Word Wall, write the same words on removable self-sticking notes. Have children match the notes to the permanent word display, then press them in place. The notes can be removed for writing games and activities (children can take the notes down, stick them on their shirts, and arrange themselves to create silly sentences). Replace when the stickiness wears off the originals.

3D Word Wall

Have children use art supplies or building blocks to construct a building, sculpture or other structure. Talk about the structure—the materials children used, the shapes they notice, and so on—and use this discussion to generate a list of words to attach directly to it. You might photograph children's buildings and place the photos in an album along with the lists of words each one generated.



Children used wooden craft sticks to build this New York City Skyscraper Word Wall, then displayed names of area buildings and landmarks.

Word Wall Grading Rubric

Age/grade: _____ Size of class: _____ Context: _____ Theme: _____

	Poor 1	Below Ave 2	Fair 3	Very Good 4	Excellent 5
Visual organization of Word Wall (usability)					
Theme/Content appropriateness (Age, Level)					
Impact of materials in generating interest and creating a positive/supporting learning environment					
Learning aim/purpose is clearly identifiable					
Word Wall demonstrates understanding of Ss needs (phonics, vocabulary, content, concepts)					
Word Wall clearly reflects unity in design (that is the team made it together and individuals didn't create separate parts)					

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Week 5

This week is **mini presentation week**. Each student is responsible for preparing a route map that describes the activity that he/she will be teaching to the class. Don't panic! It's easier than it sounds. The instructions are below. ☺

Before looking at the textbook, let's discuss briefly some concepts in learning to read. As essential part of reading development is the skill of being able to recognize written forms and to connect them with their spoken forms and their meanings. This involves (1) recognizing known words and also (2) deciphering unfamiliar words.

If the reader already recognizes a word, that's great. But what if the reader doesn't recognize the word? In this case, the learner needs some strategy to decipher the unknown word. The strategy that we promote in this course is learning the spelling rules of English. Teaching spelling rules is a part of phonics.

To be able to benefit from instruction on spelling rules, learners need to (1) know at least some of the letter shapes; (2) be aware that words consist of separable sounds *(phonemic awareness)*; (3) know basic English writing conventions (we read from left to right, top to bottom); and (4) know the spoken forms of most of the words that they will see in the initial stages of reading. Let's look at each of these items in some detail:

(1) Knowing at least some of the letter shapes. Because Korean and English use different writing systems, it's a good idea to teach our students to write (not just recognize) letter shapes. Activities can include tracing letters, repeated copying of letters, delayed copying (the learner look, look away, and write from memory), and so on. Letters of similar shapes like ***p***, ***d***, ***b***, or ***g*** should not be taught together because they look very similar.

(2) Phonemic awareness. This is the knowledge that spoken words consist of sounds that can be separated. For example the word "cat" is three separable sounds / k - æ - t/. In general, phonemic awareness is not awareness of particular sounds (/k/, / æ/, and /t/ are particular sounds); rather, it is the awareness of the general principle that words consist of separable sounds. Confusing? The good news is that Korean (unlike Chinese) follows an alphabet principle, so Korean children will already have phonemic awareness in their first language. For example, Korean children will know that 산 consists of three separable sounds /s - a - n/. Therefore, Korean children will have no difficulty accepting that English also follows an alphabet principle. The bad news is that Korean and English writing systems are different, so Korean young learners must learn another letter-sound system (another alphabet).

(3) Knowing basic writing conventions. This will be easy for Korean students. Both Korean and English writing conventions are easy to learn quickly, and English is arguably easier than Korean.

(4) Know the spoken forms of most words. This item will be difficult for Korean young learners. It is estimated that young native speakers of English will have an oral vocabulary of about 5,000 words by the time that they start learning to read. Our Korean students obviously will not have

an English oral vocabulary of 5,000 words. Therefore, the importance of learning the alphabet principle (phonics) is all the more important for our Korean young learners.

Okay, with this new understanding, let's now explore some questions that will help us help our students become readers in English.

1. What are **print concepts**?

2. This first section is about alphabetic recognition. How can we help young learners recognize the English alphabet? Choose your favourite activity (just one) for developing alphabetic recognition. Explain the steps.

3. What is **phonemic awareness**?

4. What ideas do we need to keep in mind when we teach phonetic awareness?

5. This section is about developing phonemic awareness. How can we help young learners develop their ability to recognize the separate sounds in words? Choose your favourite activity (just one) for developing phonemic awareness. Explain the steps.

6. What does a good phonics lesson look like? Describe some of the characteristics of a good phonics lesson.

7. Once young learners are mostly phonemically aware, we can start to play word games with them so that they can practice their skills. What word analysis game is your favourite? Explain its steps.

There are four kinds of activities described in this section of our coursebook:

- Activities for Developing Alphabet Recognition
- Activities for Developing Phonemic Awareness
- Activities for Developing Phonemic Manipulation
- Games that work on one or more of the aspects described above

In questions 2, 5, and 7 you described your favourite activity or game from each sections and you briefly described how it could be taught. Now you need to pick one of these three and develop it into an activity that you can teach.

So, before coming to class next week, please prepare a route map for your assigned activity. A route map describes all of the steps of the activity from start to finish. Include information about (1) what the teacher should prepare before class; (2) what the teacher will do in class; (3) how the students will be organized; (4) what the teacher will say to the students; (5) what the teacher expects the students to do; and so on.

In class, you will teach the activities to the class. Each activity should take about 5-8 minutes to teach. **Remember:** Teach the activity just like you would to real Ss, because your classmates will not have read your activity in detail. It's your responsibility to ensure that you explain your activity well! Also bring any materials you Ss will need to do the activities.

Phonics *from* A *to* Z

A Practical Guide

BY WILEY BLEVINS

SCHOLASTIC
PROFESSIONAL BOOKS

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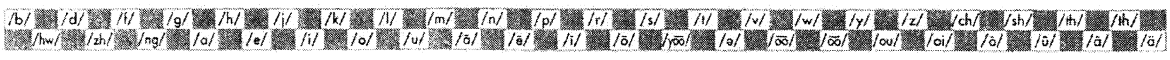
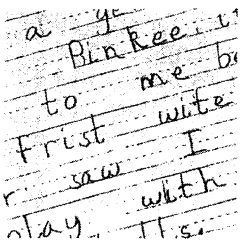




Opening the Gate for Reading Instruction

"The two best predictors of early reading success are alphabet recognition and phonemic awareness."

—Marilyn Jager Adams

The birth of my nephew, Trevor, was arguably the most exciting day in my family's history. After Trevor was born, my family and I spent the next five years singing the alphabet song to him; reading to him countless ABC, board, and picture books; praising his efforts to make sense of print ("Yes, Trevor, those golden arches do mean 'yummy burgers.' "); and sitting him in front of the television every time *Sesame Street* came on—all in an attempt to get him "ready" for school. Trevor's development was the topic of many discussions between my sister and me. "Am I reading to him enough?" my sister would ask. "Should I be doing more? Will he *really* be ready?" We waited to see if the seemingly hundreds of hours we spent getting him "ready" for school would pay off.

While my nephew did seem to benefit from our efforts, too many children enter school each year with limited exposures to books, small speaking and listening vocabularies, varied world knowledge, and only a vague sense of story. Yet it's the task of each kindergarten teacher to get all these children—those from both print-rich and print-poor environments—ready for formal reading instruction.

Powerful Predictors of Success

How can teachers ensure that all students are "ready" for formal reading instruction? And what are the essential prerequisites for learning to read? Two powerful predictors of early reading success are **alphabet recognition** (knowing the names of the letters and the sounds they represent) and **phonemic awareness** (understanding that a word is made up of sounds and the ability to manipulate sounds in spoken words) (Adams, 1990; Stanovich, 1992; Chall, 1996; Beck and Juel, 1995). In essence, these two skills open the gate for early reading. Without a thorough knowledge of letters and an understanding that words are made up of sounds, children cannot learn to read.

In addition to alphabet recognition and phonemic awareness, reading-ready children need to have a sense of story and a basic understanding of the concepts of print and a firm grasp of the language of instruction.

The Concepts of Print: These concepts, also referred to as print awareness, include making sure children:

- know the difference between words and nonwords.
- know that print is print no matter what form it appears in (uppercase, lowercase, manuscript, cursive, different fonts, different colors and sizes).
- know that print can appear by itself or with pictures.
- understand that print corresponds to speech, word for word.
- understand the purpose of the empty space between words (word boundaries).
- understand that words are read from left to right on a page.
- understand that lines of text are read from top to bottom on a page.
- can identify the front of a book and a page in it.

The Language of Instruction: This includes an understanding of the following terms: *word, letter, beginning, middle, end, base line, sentence, period, comma, question mark, sound,* and *syllable.*

- Tracking print can help children develop the concept of "word."
- Using sentence strips and pocket charts to have children match sentences with a given text can develop the concept of "sentence."
- Activities such as the following can help children understand the concept of "beginning, middle, and end."

35 Quick-and-Easy Activities for Developing Alphabet Recognition

Use these games and activities as warm-ups for the day's formal reading instruction. Many also work well for learning centers. I suggest keeping a learning center chart on which you mark the centers each child has visited. I replace the games the first day of each month so that children have many opportunities to play them all. Display an alphabet chart on a classroom wall for students' reference as they use the games and activities to reinforce their alphabet skills.

1 Alphabet Corner

Set up an alphabet corner in your classroom. Stock it with letters to trace, plastic letters for word building, alphabet stamps, alphabet puzzles and games, picture cards, alphabet books from your library, materials to make letters (pipe cleaners, glue, stencils), alphabet flash cards, dry-erase boards or minichalkboards, alphabet cassettes and cassette player, clay, paints, and any other materials you want to include. Allow children time to explore and use the materials in the Alphabet Corner throughout the week.

2 Alphabet Concentration

This classic game can be played with almost any skill. Limiting the game to 8–12 cards, make a set of letter cards—one letter to a card, two cards for each letter. Place the cards facedown on the desk, table, or floor. Have children turn over two cards at a time. If the cards match, children keep them. The object of the game is to make as many matches as possible. You can have children match uppercase letters only, lowercase letters only, or a mix of upper- and lowercase letters.

3 Touch It

Provide each letter being studied in a variety of forms (magnetic, foam, and sandpaper letters) for children to trace. To give children a fun way to form their own letters, place hair styling gel (add food coloring to clear gel) in small plastic bags that can be zipped shut. Children will delight in forming the letter they're learning by writing it with their fingers on the outside of the bag. They can then "erase" the letter and continue with other letters.

4 Name Scramble

Have children use letter cards to spell their names. Then have them scramble the cards and reform their names. Next have each child ask a classmate to unscramble his or her name. Make sure the student's name card is on the desk for reference. When the name is formed, ask the student to identify each letter in the classmate's name. TIP: Some children might need a support clue to help them remember the correct orientation of each letter. For them, draw a small red dot in the upper right-hand corner of each letter card. Point out that this dot tells where the top of the letter card is.

5 Sign Up

To practice writing letters, have children write their names on a large sheet of paper when you take attendance, when they sign out a book from the classroom library, or when they get a restroom pass. Or ask children to write the "letter of the day" on a large sheet of paper for some predetermined purpose such as lining up for lunch. Provide crayons and markers of many colors. Collect the pages to form an alphabet Big Book.

6 Match It

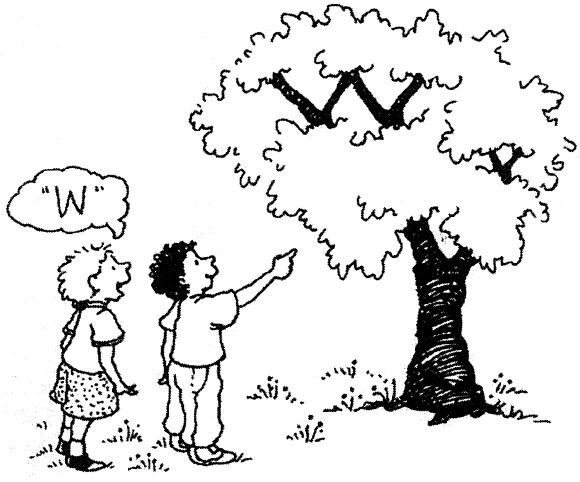
Distribute letters cards, one card per student. Then write a letter on the chalkboard. Ask the children whose cards match the letter to step to the front of the classroom. Have a volunteer name the letter and review the sound that the letter represents. Provide feedback such as "That's right. That's the letter s as in *sun*. It stands for the /s/ sound."

7 Singled Out

Write on the chalkboard a CVC (consonant-vowel-consonant) word that children have recently encountered in a story. Say the name of one letter in the word and invite a volunteer to circle that letter. Review the sound that the letter stands for. Ask children if it is the beginning, middle, or ending sound in the word

8 Let's Go on a Hunt

Write the upper- and lowercase forms of each letter on large note cards. Distribute one note card to each child. Have children find their letter in magazines and newspapers. Suggest that they cut them out and paste them to the back of the card. They might also want to add pictures whose names begin with the sound that the letter represents.



9 Alphabet Walk

Take children on a walk around the school or neighborhood. Have them look for, and identify, learned letters in environmental print.

10 Round 'em Up

Write a letter on the chalkboard in red or some other distinguishing color. Then write a series of letters beside it in yellow or white chalk. Many of the letters should be the same as the one written in red. Ask volunteers to circle the letters that are the same as the one in red. As each letter is circled, have the class state the name of the letter. Finally, have the class count the number of letters circled.

EXAMPLE: *s s t s s s m s*

11 Word Roundup

Write a series of simple words on the chalkboard. Most of the words should begin with the same sound. Read the words aloud. Then have volunteers circle the words that begin with the same letter.

EXAMPLE: *sat sun sad top sick mop*

12 Word Pairs

Write a word pair on the chalkboard, such as *sat* and *mat*. Read the words aloud. Ask children to identify the letter that is different in each word.

13 Hide-and-Seek

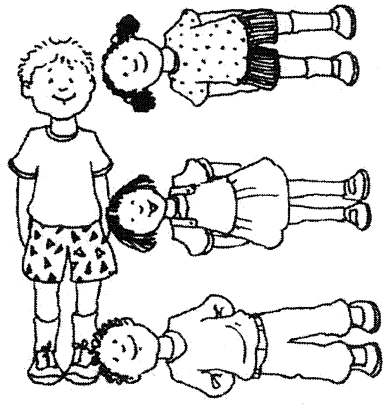
Hide letter cards throughout the classroom. Have children search the room for them. When each child has found a card, he or she can return to his or her seat. Then have children share the letter on the card they found as they write it on the chalkboard.

14 Through-the-Year Alphabet Book

Have the children use large sheets of colored construction paper to create a personal alphabet book throughout the year. They should write the upper- and lowercase form of each letter on one page, then paste or draw pictures of objects whose names begin with the sound the letter stands for and add words that begin with that letter.

15 Body Letters

Divide the class into groups of three to five students. Assign each group a letter to form with their bodies. They might form the letter individually (each child forming it), or use the entire group to form it (four children might lie on the floor to form the letter *E*).



16 Letter Path

Create a construction paper "stone" path around the classroom with one letter written on each stone. Laminate the stones for durability. Have children "walk" the alphabet each day, saying aloud each letter name.

Variation: As you call letters, have children stand on the appropriate stones.

17 Disappearing Letters

Using a small, wet sponge, write a letter on the chalkboard. Challenge children to identify the letter before it disappears. Have the children sponge on letters for classmates to identify.

18 Letter Snacks

As you introduce a letter, choose a snack whose name begins with or contains the sound the letter stands for. This yummy treat will serve as a memory device to help children to associate the letter with its sound. Following are snack possibilities for most of the letters. NOTE: Choose whether you will introduce the long- or short-vowel sounds first and be consistent with your snacks. You might have to choose snacks with the vowel sound in the middle of its word.

apples/cake
bananas
carrots/cookies
donuts
eggs/green beans
fish crackers
gum
hamburgers
ice cream, dip
Jell-O™/juice
Kool-aid™
lemonade
milk
noodles/nachos
oatmeal cookies
pizza/peaches
raisins
soup/salad
toast/tacos
upside-down cake
vegetables
watermelon
yogurt
zucchini bread

19 Alphabet Partner

Divide the number of children in your classroom in half. Use this number to determine the number of letters you will use to make a letter card set. The letter card set should contain two cards for each letter—one uppercase, one lowercase. Then give each child a card. Have children find their upper- or lowercase match.

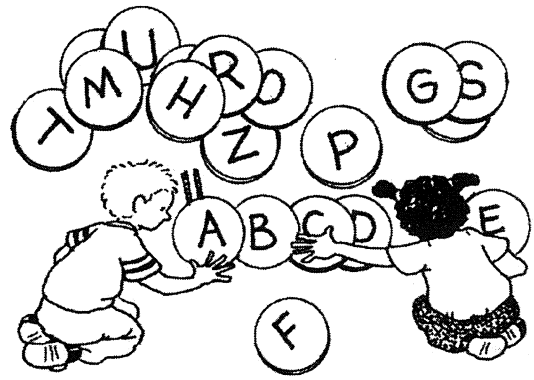
20 Tongue Depressor Alphabets

On each of a set of tongue depressors write one letter. Have children arrange the tongue depressors in alphabetical order.

Variation: Write words for children to alphabetize on the tongue depressors.

21 Alphabet Caterpillar

Students will have fun creating this letter-perfect creature. Write each letter of the alphabet on a paper circle. Mix the circles and spread them out on the table or floor. Have children work in pairs or small groups to form the caterpillar by placing its body parts (circles) in alphabetical order. Attach antennae to the *A* circle for the caterpillar's head.



22 Connect the Dots

Gather pages of connect-the-dot pictures from children's activity books and laminate them. Children can use a wipe-off marker to connect the dots and form the picture.

Variations: (1) Make multiple copies of each page to keep in a learning center. (2) Create your own connect-the-dot pictures by lightly tracing over pictures in workbooks or coloring books with a pencil and placing dots at intervals along the outline with a pen or marker. Then assign a letter to each dot in the order it should be connected. Add any connecting lines, such as curves, necessary to complete the picture, erase your tracing, and photocopy the page.

23 Letter Pop-Up

Distribute letter cards, one or two per child. Call out a letter. The children holding that letter's cards should pop up from their seats and hold up their cards so you can quickly check for accuracy.

24 Moon and Stars

Using construction paper, cut out 26 stars and 26 crescent moons. On each moon, write an uppercase letter. On each star, write a lowercase letter. Have children match the moons and stars.

Variation: Use other objects that might go together—chicken and egg, dog and doghouse, leaf and tree.

25 Special Name Day

Write children's names on note cards and place them in a decorated box or can. Each day, choose one name, which will be the "special name of the day." Spend time having the class identify each letter in the chosen name, write the name on a sheet of paper, group the name with names selected from previous days (for example, by first letter, by boy and girl names, and so on), clap the number of syllables in the name, add the name to a name book organized in alphabetical order, and count the number of letters in the name.

26 Play with Names

Have children write their names in various ways. For example, ask them to write their names using only uppercase letters, using pipe cleaners and glue, or using clay.

27 ABC Time

Distribute a set of letter cards, one card per student. Say a series of three or four letters. Have the children holding a matching letter card come to the front of the classroom as their letters are called. Then have the group of three to four children holding the cards place themselves in alphabetical order. The rest of the class can offer feedback and determine the group's accuracy.

28 Word Wheel

Create a spinning wheel using two cardboard circles of different sizes and a brass fastener. On the outside of one wheel (circle) write the uppercase letters; on the other write the lowercase letters. Then punch a hole in the center of each wheel and attach them using the fastener. Children will spin the wheel to match upper- and lowercase letters.

29 Classroom Labels

As you teach each letter of the alphabet, add labels to objects in your classroom whose names begin with the sound the letter stands for. Invite volunteers to suggest objects to label.

30 Alphabet Spin

Write the uppercase letters on a spinner and the lowercase letters on note cards, one to a card. Have small groups of children take turns spinning the spinner, identifying the letter, and finding the letter match in the card pile. Use a timer to make the game more engaging. Decrease the amount of time allowed to find the matching card after each round.

31 Alphabet Tic-Tac-Toe

This form of Tic-Tac-Toe is played like the regular game—with one exception. Here, each child is assigned a different letter. Pairs of students play the game using their assigned letters. When most pairs have finished, assign new letters and continue play.

32 Alphabet Book Tape

Make a tape recording of an alphabet book to place in a learning center or take-home activity pack. After reading the text for each page (or series of pages), give activity directions ("Find the letter *s* on page 22. Point to it and say *s*. Write the letter with your finger. Next, find the picture of the sun. The word *sun* begins with the letter *s*. The letter *s* stands for the /s/ sound. Say /s/. That's right—sssssssss!")

33 Newspaper Search

Distribute a few pages of an old newspaper to each child and assign each a letter. Have the child circle the letter every time it appears on the page. You might want to have children stop after finding five occurrences of the letter.

> The blockbuster quality is still there. A huge pile of red silk flowers dominates the stage. When the entire hill is pushed perilously close to the audience in pursuit of a man who escapes up the aisle, the effect is as amazing as when a geyser of flowers becomes the visual equivalent of the fireworks

34 Letter Actions

Teach children an action for each letter they learn. As you introduce the letter, model the action and have children perform it. In later weeks, tell children you will hold up a letter card, and they should perform the action associated with the letter shown. Here are some possible actions (Cunningham, 1995).

All the Right Moves

bounce	hop	nod	vacuum
catch	jump	paint	walk
dance	kick	run	yawn
fall	laugh	sit	zip
gallop	march	talk	

35 Alphabet Cereal Sort

Place a pile of alphabet cereal on a napkin on each child's desk. Give children time to sort the cereal letters. Have them count the number of times they found each letter. Use these tallies to create a class chart. Children will enjoy a tasty letter treat when the activity is completed.

Phonemic Awareness: Playing with Sounds

A Basic Definition

Phonemic awareness is the understanding or insight that a word is made up of a series of discrete (separate) sounds. Each of these sounds is called a phoneme. This awareness includes the ability to pick out and manipulate sounds in spoken words. A related term, often confused with phonemic awareness, is *phonological awareness*. Phonological awareness is an umbrella term that includes phonemic awareness, or awareness of words at the phoneme level. It also includes an awareness of word units larger than the phoneme. Phonological awareness includes the following (Eldredge, 1995):

- words within sentences
- rhyming units within words
- beginning and ending sounds within words
- syllables within words
- phonemes, or sounds, within words (phonemic awareness)
- features of individual phonemes such as how the mouth, tongue, vocal cords, and teeth are used to produce the sound

Phonemic awareness is not the same thing as phonics. Phonemic awareness deals with sounds in spoken words, whereas phonics involves the relationship between sounds and written symbols. Phonics deals with learning sound-spelling relationships and is associated with print. Most phonemic awareness tasks are purely oral.

According to Adams (1990), there are five basic types of phonemic awareness tasks or abilities. Each task type includes within it activities that become progressively more complex. Although some of the tasks can be more accurately labeled phonological awareness tasks, the goal of most of them is awareness at the phoneme level. These task types and sample activities include the following:

TASK 1—Rhymes and alliteration

1. **Rhyme**
   EXAMPLE: I once saw a cat, sitting next to a dog. I once saw a bat, sitting next to a frog.
2. **Alliteration**
   EXAMPLE: Six snakes sell sodas and snacks.
3. **Assonance**
   EXAMPLE: The leaf, the bean, the peach—all were within reach.

TASK 2—Oddity tasks

1. **Rhyme**
   EXAMPLE: Which word does not rhyme: *cat, sat, pig? (pig)*
2. **Beginning consonants**
   EXAMPLE: Which two words begin with the same sound: *man, sat, sick? (sat, sick)*
3. **Ending consonants**
   EXAMPLE: Which two words end with the same sound: *man, sat, ten? (man, ten)*
4. **Medial sounds (long vowels)**
   EXAMPLE: Which word does not have the same middle sound: *take, late, feet? (feet)*
5. **Medial sounds (short vowels)**
   EXAMPLE: Which two words have the same middle sound: *top, cat, pan? (cat, pan)*
6. **Medial sounds (consonants)**
   EXAMPLE: Which two words have the same middle sound: *kitten, missing, lesson? (missing, lesson)*

TASK 3—Oral blending

1. **Syllables**
   EXAMPLE: Listen to these word parts. Say the word as a whole. ta . . . ble—What's the word? *(table)*
2. **Onset/rime**
   EXAMPLE: Listen to these word parts. Say the word as a whole. /p/ . . . an—What's the word? *(pan)*
3. **Phoneme by phoneme**
   EXAMPLE: Listen to these word parts. Say the word as a whole. /s/ /a/ /t/—What's the word? *(sat)*

TASK 4—Oral segmentation (including counting sounds)

1. **Syllables**
   EXAMPLE: Listen to this word: *table.* Say it syllable by syllable. *(ta . . . ble)*
2. **Onset/rime**
   EXAMPLE: Listen to this word: *pan.* Say the first sound in the word and then the rest of the word. *(/p/ . . . an)*
3. **Phoneme by phoneme (counting sounds)**
   EXAMPLE: Listen to this word: *sat.* Say the word sound by sound. *(/s/ /a/ /t/)* How many sounds do you hear? *(3)*

TASK 5—Phonemic manipulation

1. **Initial sound substitution**
   EXAMPLE: Replace the first sound in *mat* with /s/. *(sat)*

2. **Final sound substitution**
   EXAMPLE: Replace the last sound in *mat* with /p/. *(map)*
3. **Vowel substitution**
   EXAMPLE: Replace the middle sound in *map* with /o/. *(mop)*
4. **Syllable deletion**
   EXAMPLE: Say *baker* without the *ba*. *(ker)*
5. **Initial sound deletion**
   EXAMPLE: Say *sun* without the /s/. *(un)*
6. **Final sound deletion**
   EXAMPLE: Say *hit* without the /t/. *(hi)*
7. **Initial phoneme in a blend deletion**
   EXAMPLE: Say *step* without the /s/. *(tep)*
8. **Final phoneme in a blend deletion**
   EXAMPLE: Say *best* without the /t/. *(bes)*
9. **Second phoneme in a blend deletion**
   EXAMPLE: Say *frog* without the /r/. *(fog)*

Tips on Sequencing Phonemic Awareness Instruction

- The first four phonemic awareness task types should be a part of the kindergarten curriculum, although all children won't master all the task types.
- Rhyming, alliteration, and oddity task activities (with picture clues) are relatively easy for kindergartners. Most children are able successfully to complete rhyming and alliteration tasks by the age of five; some children can do these tasks as early as three (Maclean, Bryant, and Bradley, 1987).
- Segmenting words sound by sound (phoneme counting) is critical for spelling words, and approximately 70% of children acquire the skill by the end of first grade (age six) (Mann, 1991).
- Phonemic manipulation tasks are more complex. Many of these tasks are difficult even for second graders, though some kindergartners can master some of the easier phoneme-deletion tasks (Task 5—4 and 5). (Treiman, 1992). However, I recommend focusing on these tasks no earlier than middle to late first grade.
- Note that it's not essential for students to master each task type before moving on to the next. Rather, a mix of appropriately sequenced activities throughout lessons keeps children engaged and provides ample practice with all types of phonemic awareness tasks. However, instruction in oral blending (Task 3) should begin before instruction in oral segmentation (Task 4).

In addition to these five task types, phonemic awareness exercises include phoneme discrimination (speech perception) activities, which also help children to focus on specific sounds in words. For example, you might ask students to listen for vowel sounds. Since vowel sounds are necessary for decoding, and children's early invented spellings often omit vowels, they'll need lots of practice in hearing and distinguishing these sounds in words.

The following chart represents a suggested scope and sequence for 20 weeks of instruction. The scope and sequence is designed for the second semester of kindergarten but can be modified for first grade.

Skill	Scope and Sequence ● = 1 week																			
	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20
Rhyme/Alliteration	●	●	●	●	●	●	●	●	●	●										
Oddity Tasks		●	●	●	●	●	●	●	●	●	●	●								
Oral Blending			●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	◔	●	●
Oral Segmentation								●	●	●	●	●	●	●	●	●	◔	●	●	●
Phonemic Manipulation																	●	●	●	●
Linking Sounds to Spellings																			●	●

Teaching Phonemic Awareness

Teaching phonemic awareness to children is one of my favorite classroom activities because the exercises are fun. Children delight in playing with language using rhymes, songs, word games, and puppets. In many ways, these activities are extensions of the language play many children had at home in their preschool years. Although children might think they're just having fun, phonemic awareness exercises have an important place in your reading instruction and make nice warm-up activities at the beginning of your daily reading period. Research has shown that **explicit phonemic awareness instruction increases reading and spelling achievement** among preschoolers, primary-grade children, and students with learning disabilities (Ball and Blachman, 1991; Lundberg, Frost, and Petersen, 1988; Yopp, 1992).

Most phonemic awareness instructional activities are oral and provide an engaging way for children to discriminate the sounds that make up words. The two main types are oral blending and oral segmentation.

Oral blending exercises help children hear how sounds are put together to make words. They prepare children to decode (sound out or blend) words independently. Children who have trouble blending words orally have trouble blending, or sounding out, words while they read. Oral blending exercises begin with blending larger word parts, such as syllables, and progress to blending onsets and rimes, and finally whole words sound by sound. The earliest oral blending exercises should use words that begin with continuous consonants (those that can be sustained without distortion) such as *s, m, l, f, r,* and *z*. This makes it easier for children to hear the distinct sounds and more efficient to model the principle of oral blending, because all the sounds in the words can be "sung" together in a more natural manner. For example, you can stretch out the word *sat* and sing it like this, *sssssssaaaaaaaaat*. And you can add movements to help children note when you go from one sound to the next as you say a word. Many children benefit from these visual cues.

Oral segmentation activities help children to separate words into sounds. These exercises should begin with a focus on syllables, which are easier to distinguish than individual sounds. Segmentation activities prepare children for spelling, for which they begin segmenting words into their component sounds in order to write them. Children who can't orally segment words have difficulty breaking them apart in order to spell them. You can tell if a child is developing the necessary segmentation skills when he or she begins asking questions, such as "What makes the /a/ sound in *cat*?" or "What makes the /sh/ sound in *shop*?"

Phonemic awareness training, including oral blending and segmentation instruction, can have a significant impact on reading and writing development. And phonemic awareness continues to develop as phonics instruction begins. In fact, some aspects of phonemic awareness continue to develop through high school. Once a basic level of phonemic awareness is achieved and phonics instruction can be effective, the research shows that phonics and phonemic awareness enjoy a reciprocal relationship, benefiting from each other. Indeed, the combination of blending and segmenting sounds and learning sound-spelling relationships has proved to be very powerful.

Some Ideas to Keep in Mind:

- **Don't stress written words or letters.** Even though a child can possess some level of phonemic awareness before knowing the alphabet, written words or letters should not be the focus of phonemic awareness activities until he or she can readily identify the letters. But once children know the alphabet, these visual cues benefit many children. This generally happens in the second half of kindergarten. At this point, the combination of phonemic awareness and phonics instruction is a powerful union (Fox, 1996). Before that, using print may distract from the purposes of the activities or cause confusion for children.
- **Keep the tone fun and informal.** Although the phonemic awareness activities give you evaluative information about children's progress, avoid using the activities as assessments. It is important that children are engaged in playing with language, not concerned about being assessed. Respond favorably and enthusiastically to their attempts.
- **Monitor each child's progress.** In small groups, all children can participate in and enjoy these language play activities. However, children progress through the phonemic awareness activities at varying rates. Some catch on quickly; others do not. Continue informally to monitor children throughout the year. Watch for patterns of difficulty over time.
- **Model, model, model!** Continually model for children how to accomplish the various phonemic awareness tasks. And provide corrective feedback. Much of the learning occurs through this feedback. Following are some sample

models for rhyming, oral blending, and substituting sounds (phonemic manipulation).

Sample Phonemic Awareness Teaching Models

Rhyme Model: Explain to students that rhyming words are words that sound the same at the end, such as *pop* and *mop*. Model how to make a rhyme. For example, you might say, "The words *pop* and *mop* rhyme because they sound the same at the end. They both end with /op/. I can make another word that rhymes with *pop* and *mop*. This word begins with /h/ and ends with /op/. It's *hop*. Can you make a word that rhymes with *pop* and *mop*?"

Oral-Blending Model: Model how to blend sounds into words. For example, you might say, "I'm going to say a word very slowly, sound by sound. Then I'll say the word a bit faster. Finally I'll say the word the way it is usually said. For example, if I hear the word parts /m/ /a/ /t/, I can blend them together like this: *mmmmmaaaaaat, mmaat, mat.*"

Begin blending models with short CVC words (e.g., *sat, sun, map*) that start with continuous consonants such as *m, s, l, f,* and *r*. To help children visually note when you change from sound to sound as you blend the word, add movements. For example, you might move your hands from right to left as you change from sound to sound. You might also want to point out the mouth position (lips, tongue) and throat vibration (if applicable) when making each sound.

Phonemic Manipulation Model: Model how to substitute a sound and make a new word. For example, explain to children that you are going to take a word and make new words using it. You might say, "I can make a new word. I can take the /s/ off *sit*, put on a /p/, and I have a new word—*pit*. Can you take the /s/ off *sat* and put on a /m/ to make a new word? What is the new word?" *(mat)*

- **Keep assessing phonemic awareness.** Most poor readers—whatever their grade level—have weak phonological sensitivity (phonemic awareness skills), which may be standing in their way of becoming good readers and writers. So intermediate-level teachers should be aware of the importance of phonemic awareness, assess their poor readers' skills, and provide any needed training.
- **Provide lots and lots of language experiences.** Nothing can take the place of reading, writing, and listening to stories in an early literacy program. So whatever you do with phonemic awareness, do it within the context of a print-rich environment with multiple language experiences.

Commercial Training Programs

Children with weak phonemic awareness skills benefit from a complete phonemic awareness training program. If your reading program is not as strong as you'd like in phonemic awareness, you might want to integrate one of the handful of commercially available training programs that focus on these skills. These are:

- *Auditory Discrimination in Depth* developed by C. H. Lindamood and P. C. Lindamood. Allen, TX: DLM/Teaching Resources Corporation, 1984.
- *Phonological Awareness Training for Reading* developed by Joseph K. Torgesen and Brian R. Bryant. Austin, TX: PROD-ED, Inc., 1994.
- *Scholastic Phonemic Awareness Kit* written by Wiley Blevins. New York: Scholastic, 1997.
- *Sound Foundations* developed by B. Byrne and R. Fielding-Barnsley. Artarmon, New South Wales, Australia: Leyden Educational Publishers, 1991.

Using Literature to Develop Phonemic Awareness

One of the easiest and most accessible ways to improve children's sensitivity to the phonemes that make up our language is to use children's books that play with speech sounds through rhyme, alliteration, assonance, and phonemic manipulation (Griffith and Olson, 1992; Yopp, 1995). Use classroom collections of rhymes or any trade books that spotlight these skills. The following books are excellent resources. Read and reread the books so children can enjoy their playful language. While reading the books, discuss the language. For example, you might comment on words that rhyme or a series of words that begin with the same sound. Many of the books can be extended by having children create additional rhyming verses or writing another version of the story, using rhyme or alliteration.

35 Quick-and-Easy Activities for Developing Phonemic Awareness

Activities to Develop Rhyme

1 Favorite Rhyme

Write a favorite rhyme on chart paper. Read it aloud as you track the print. Reread the rhyme doing one or all of the following:

- Have children point out the rhyming words in the poem. Then frame the rhyming words as you reread the poem. Now have children clap every time you read one of the rhyming words. In later readings, pause before the rhyming words and let children provide them.
- Substitute poem words. For example, using a self-sticking note, substitute the first word in a rhyming pair. Children then suggest a rhyming word to replace the second word in the pair. Write the word on a self-sticking note and place it in the appropriate place in the poem. Help children read the "new" poem.
- Have children clap the rhythm of the poem as you read it aloud.
- Have children substitute the syllable *la* for every syllable they hear in the poem.

2 Do You Know?

Write the song "Do You Know?" on chart paper. Sing it to the tune of "Muffin Man." Track the print as you sing. Sing the song several times, asking children to suggest one-syllable rhyming words to replace the words *king* and *ring*. Write the words on self-sticking notes and place them in the appropriate places in the song.

Do You Know?

Do you know two rhyming words,
Two rhyming words,
Two rhyming words?
Oh, do you know two rhyming words?
They sound a lot alike.

King and ring are two rhyming words,
Two rhyming words,
Two rhyming words.
King and ring are two rhyming words.
They sound a lot alike.

3 Extend the Rhyme

Explain to children that you're going to say aloud three rhyming words (such as *cat, hat,* and *sat*). Tell them you want them to listen carefully to the words and then suggest other words that rhyme with those words. For example, children might respond with *bat, fat, mat,* and *pat*. Continue with other sets of rhyming words.

4 Create a Rhyme

Using the following incomplete poem, have students create rhymes by suggesting words to fill in each blank. Write the words they suggest on self-sticking notes and place them in the rhyme. Then help the class to read the rhyme they created. You can do the same activity with rhymes from your classroom collection. Write the rhyme on chart paper, replacing the second word in a rhyming pair with a blank.

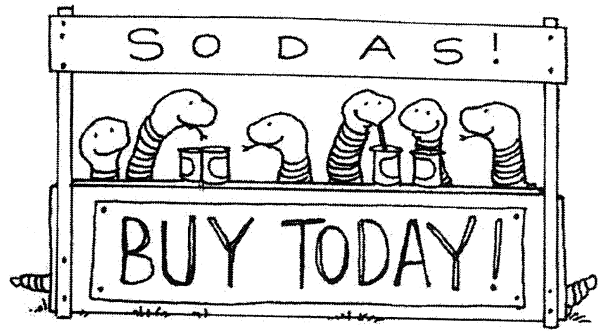
Once I Saw

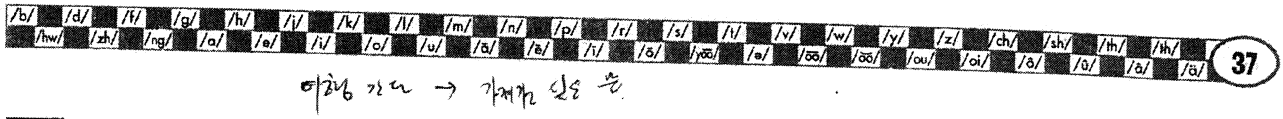
Once I saw a cat,
And it wore a funny little _____.
Tra-la-la, la-la-la-la-la-la
Silly little cat.

Once I saw a goat,
And it wore a funny little _____.
Tra-la-la, la-la-la-la-la-la
Silly little goat.

5 Silly Sentences

Help children to create silly alliterative sentences, For example, "Six snakes sell sodas." Create an alliteration book using the sentences and have each child illustrate his or her sentence.





6 Round-Robin Rhyme

Invite children to sit in a circle. Tell them that you're going on an imaginary trip. Explain that you will tell them one item that you want to take on the trip and they are to take turns repeating that item name and then name another item that rhymes. For example, if you say, "I'm going to the park and I'm taking a *mat*," the next child in the circle might say, "I'm going to the park and I'm taking a *mat* and a *hat*." Continue around the circle until children run out of items with rhyming names.

Variation: Have children say aloud items whose names begin with the same sound. For example, "I'm going to the park and I'm taking a ball, a bat, a basket, a blanket, and a banana."

7 Picture Rhyme

Have children each fold a piece of paper in half. Ask them to draw pictures of two things whose names rhyme. For example, a *hat* and a *bat*. Help children label the pictures with the items' names. Gather the drawings and bind them into a rhyme book for the class library. TIP: Provide children who are struggling with this activity with the name of one item to draw, such as a *star, pan, pig, pen,* or *coat*. Then have them come up with the second item.

8 Rhyme Book

Paste a different picture at the top of enough pages for each child in the class. Pass out the pages and have each child draw (or find in a magazine) a picture of an object whose name rhymes with the picture on his or her page. Then gather the pictures and bind them into a class book.

Oddity Task Activities

9 Picture Cards

Make a set of picture cards (pictures only, no words) using index cards and drawings or magazine pictures. (Picture cards are particularly helpful for younger children. The visual cues allow them to think about the sounds in words without having to store a lot of information in their memory.) Then display a picture card set such as the following: *fan, feet, man, mop, six, soap*. Mix the cards and have volunteers pick the two cards whose picture names begin with the same sound. When two cards are selected, say aloud the name of each picture and ask children to tell you what sound each begins with. Then have children suggest other words that begin with the same sound as the two picture names.

Variations: You can also use picture cards for distinguishing rhymes, ending consonant sounds, and medial vowel sounds. (A list of 500 picturable items can be found on page 149.)

10 Picky Puppet

Distribute a set of picture cards evenly among the children. Each child should have at least two cards. Then, using a classroom puppet or a sock puppet, explain to children that this puppet is a "sound puppet" who likes only things whose names begin with a sound it chooses. For example, if the puppet likes licorice, it will also like other things whose names begin with the /l/ sound. Tell children that the sound puppet will name an object it likes. If they have any picture cards whose names also begin with the first sound in the object's name, they should hold up those cards. Have the puppet provide corrective feedback by reiterating the beginning sound of each card to check children's responses. For example:

PUPPET: I like marshmallows.

One child holds up the mop *picture card.*

PUPPET: I see a mop. M-m-mop. *Mop* begins with /m/, just like mmmmmarshmallows.

11 Find Your Match

Make picture cards using large index cards. Punch holes in the top two corners of each card and string a piece of yarn through them to create a picture card necklace. Distribute one picture card to each child. Have children find their match by finding the classmate whose picture card begins with the same sound, ends with the same sound, or rhymes (depending on the skill you are working on).

12 Stand, Sit, and Turn Around

Using children's names, say a sound, such as /s/. Ask all the children whose names begin with /s/ to stand up, sit down, turn around, jump and clap, or some other movement. Continue the activity using picture cards.

Activities for Oral Blending

13 Put It Together

For this activity you say a word in parts. Children should listen carefully and orally blend the parts to say the word as a whole. For example, if you say /m/ /a/ /n/, children are to respond with *man*.

Variation: Use a classroom puppet to make the activity more playful. Explain to children that the puppet likes to say only whole words. Tell them that you'll

say a word in parts and they should guess what the puppet will say. The puppet can then provide corrective feedback and model blending, when necessary.

14 Sound It Out

Write the song "Sound It Out" on chart paper. Sing the song to the tune of "If You're Happy and You Know It." At the end of the song, say a word in parts for children to orally blend. For example, */s/...at.* Then sing the song several times. At the end of each singing, point to a child to provide word parts for the class to blend.

Sound It Out

If you have a new word, sound it out.
If you have a new word, sound it out.
If you have a new word,
Then slowly say the word.
If you have a new word, sound it out.

15 Old MacDonald Had a Box

Write the song "Old MacDonald Had a Box" on chart paper. Explain to children that this is a different version of the popular song "Old MacDonald Had a Farm." Track the print as you sing. Sing the song several times. During each singing, orally segment a different one-syllable word for children to orally blend. You might segment the word by onset and rime (/k/...an) or phoneme by phoneme (/k/ /a/ /n/) depending on children's instructional level. Here are word parts whose words you can substitute for *can* in the song:

- /p/...en
- /s/...ock
- /m/...op
- /h/...at
- /r/ /o/ /k/
- /t/ /o/ /p/
- /f/ /a/ /n/
- /b/ /a/ /t/

Old MacDonald Had a Box

Old MacDonald had a box, E-I-E-I-O
And in the box he had a /k/...an, E-I-E-I-O
With a can, can, here
And a can, can there,
Here a can, there a can,
Everywhere a can can
Old MacDonald had a box, E-I-E-I-O

Variation: Sing the original version of "Old MacDonald Had a Farm." Then have children change the E-I-E-I-O part by singing a rhyming counterpart, such as SE-SI-SE-SI-SO or ME-MI-ME-MI-MO.

16 Guess It!

Guess It! can be played in many ways. In this version, you orally segment the name of an animal. Children guess the animal's identity. For example, you might tell children that you are thinking of the names of farm animals. Children must guess each animal's name.

EXAMPLE:

TEACHER: I'm thinking of an animal. It's a /p/...ig. What am I thinking of?

CHILDREN: A pig!

Extension: Continue with other categories such as zoo animals, classroom objects, numbers, colors, or household items.

Variation: Place picture cards in a bag. Draw out one picture at a time, not showing it to children. Tell children that you see, for example, a /k/...at. Ask them to orally blend the word parts to guess the picture name. Then display the card so children can check their responses. Then invite children to be the "teacher" and segment the words for the class to guess. When children become skilled at segmenting and blending words by onset and rime, repeat the activity, asking them to segment and blend the words phoneme by phoneme.

17 Break the Code Game

Divide the class into teams of 3 to 5 players. Say a word in parts and ask one of the teams to "break the code." For example, if you say the word parts /s/...ad, the team should respond with the word *sad.* If that team gets it wrong, give other teams the opportunity to provide the correct answer, modeling how to string together the word parts to say the word as a whole. Teams get one point for each code they break. Play until one team has ten points

18 Draw It

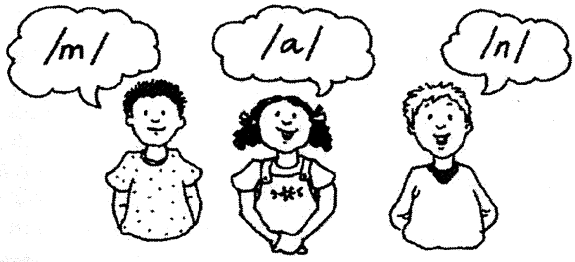
Have each child fold a sheet of paper into fourths. Then orally segment the name of an easily drawn object, such as a *hat.* Ask children to orally blend the word parts and then draw a picture of the word in one section of their paper. In the early exercises, segment the words by onset and rime, such as /h/...at. In later exercises, segment the words phoneme by phoneme, such as /h/ /a/ /t/. Begin with two- or three-phoneme names (e.g., tie—/t/ /ī/; kite—/k/ /ī/ /t/) and progress to four-phoneme names (e.g., box—/b/ /o/ /k/ /s/).

19 Name Game

When you're lining up children for recess or lunch, practice blending. Say a child's name in parts, such as /s/...am. That child can get in line as the class blends the word parts to say the child's name as a whole.

20 Blend Baseball

Divide the class into two teams. Say aloud a word in parts, such as /s/ /a/ /t/. If the child can blend the word, he or she can go to first base. Play the game just like baseball.



21 Team Sound-Off

Divide the class into teams of three or four children. Assign each team a sound, such as /s/. Then call to the front of the classroom three children, for example one child from the /s/ group, one child from the /a/ group, and one child from the /t/ group. Have the three children sequence their sounds to form a word. Then they should say the sounds and ask the rest of the class to blend together the sounds to form the word. Teams take turn answering, and each team that guesses correctly gets one point.

Activities for Oral Segmentation

22 First Sound First

Ask children to listen to the following set of words: *sat, send, sick.* Point out that all these words start with the same sound. This sound is /s/. Tell them that you want them to listen carefully to each new set of words you say and then tell you what the first sound is. Finally ask them to volunteer other words that begin with that sound.

EXAMPLE: "Can you tell me what the first sound is in *fish, foot, fan*? That's right, it's /f/. What other words do you know that begin with /f/?"

Extension: Have children listen for the last sound.

EXAMPLE: "Can you tell me what the last sound is in *foot, bat, pet*? That's right, it's /t/. What other words do you know that end with /t/?"

23 What's the Sound?

Write the song "What's the Sound?" on chart paper. Sing it to the tune "Old MacDonald Had a Farm." Track the print as you sing. Sing the song several times, encouraging children to join in. During later singings, replace the words *sad* and *silly* with the following:

- *mop* and *money*
- *leaf* and *lucky*
- *ten* and *table*

What's the Sound?

What's the sound that these words share?
Listen to these words.
Sad and silly are these two words.
Tell me what you've heard. *(sssssssss)*
With a /s/, /s/ here, and a /s/, /s/ there,
Here a /s/, there a /s/, everywhere a /s/, /s/.
/s/ is the sound that these words share.
We can hear that sound!

24 Sound Roll

Place a small group of children in a circle and give each child a picture-card necklace. Roll a ball to one child. That child rolls the ball to another child in the circle whose picture card's name also begins, ends, or rhymes with his or her picture card's name. Limit the picture cards in each group to two or three sounds or rhymes.

25 Segmentation Cheer

Write "Segmentation Cheer" on chart paper and teach children the cheer. Each time you say the cheer, change the words in the third line. Have children segment this word sound by sound. You might want to use these words in subsequent cheers: *soap, read, fish, lime, make, mop, ten, rat, pig, cat, dog, lip.*

Segmentation Cheer

Listen to my cheer.
Then shout the sounds you hear.
Sun! Sun! Sun!
Let's take apart the word sun!
Give me the beginning sound.
(Children respond with /s/.)
Give me the middle sound.
(Children respond with /u/.)
Give me the ending sound.
(Children respond with /n/.)
That's right!
/s/ /u/ n/—Sun! Sun! Sun!

26 Secret Sound

Explain to children that you're going to play a word game. You'll say three words, and you want them to listen closely and tell you what sound they hear that is the same in all the words. For example, if you say *teeth, bean, and feet*, children respond with /ē/. Make sure the target sound is in the same position (initial, medial, or final) in all the words.

Classroom Spotlight

Elkonin boxes, developed by a Russian psychologist, and counters can be used to help children segment the sounds in words. I always begin by drawing two connected boxes on a sheet of paper, stating aloud a two-sound word such as *see*, and dragging one counter to each box as I say each sound in the word. I am careful to string together the sounds, instead of pausing between each sound. For example, I say *sssseeee* instead of /s/ pause /ē/ pause. Slowly, I allow children to take over the dragging of the counters. Eventually, I progress to using three- and four-sound words.

27 Where Is It?

This activity helps children differentiate sound position in words. Distribute one counter to each child. Then have children each draw three connected boxes on a sheet of paper (see sample below). (These boxes are called Elkonin boxes for D. B. Elkonin, the Russian psychologist who developed them.) Explain that you're going to say a list of words that all contain /s/. Some words contain /s/ at the beginning, some in the middle, and some at the end. Tell children that if they hear /s/ at the beginning of the word, they should place the counter in the first box. If they hear /s/ in the middle, they should place their counter in the center box. And if they hear /s/ at the end, they should place their counter in the last box. You'll be able to check quickly for accuracy. Use the following word list: *send, missing, sock, bus, less, passing, messy, safe*. In subsequent days, continue with other sounds and word lists such as the following:

- /p/—pack, mop, happy, pocket, hope, open, pudding, trap, pencil, keep
- /m/—man, moon, ham, summer, room, hammer, made, dream, lemon
- /d/—dog, duck, pad, pudding, middle, door, toad, read, puddle, dig

28 Count the Sounds

Distribute five counters to each child. Then have children each draw a series of three connected boxes on a sheet of paper. Explain that you're going to read aloud a word. Tell them that they should count how many sounds they hear in the word and place one counter on a box on their paper for each sound they hear. For example, if you say the word *sat*, children should place three counters on their paper, one on each box. You might need to extend the sounds in each word to be sure children hear each discrete sound. For example, you might need to say *ssss-saaaaat* for children having difficulty distinguishing the sounds in the word *sat*. And you might want to add movements. For example, move your hands from right to left as you say the word, emphasizing when you change from one sound to another.

Have children segment each of the three related words in each column listed below before moving on to the next column. Help them understand that only one sound is different in each new word in the column. Ask them which sound in each new word is different.

Use these and other words:

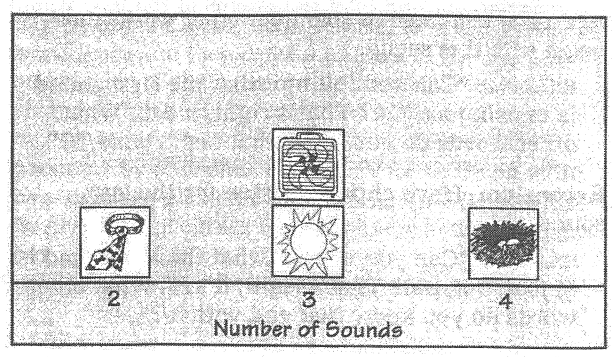
at	mop	run	in	cup
sat	map	sun	pin	cap
sit	tap	bun	pan	cat

Variation to the segmentation boxes: Have children do one of the following:

- Slap their knee the number of sounds they hear in a word.
- Walk in place or march the number of syllables or sounds they hear in a word.
- Play on a musical instrument one note for each sound they hear. For example, beat on the drum one time for each sound in a word.

29 Graph It

Display the following picture cards: *bee, tie, sun, mop, fan, leaf, glass, nest*. Have children sort the cards according to the number of sounds each picture name contains. Then create a graph using the cards.



Phonemic Manipulation Activities

30 Initial Sound Switch

Explain to children that you're going to play a word game. They're going to make new words by replacing the first sound in each word you say with /s/. For example, if you say the word *hand*, children are to say *sand*. Continue with these and other words: *hit, well, funny, bun, mad, bend, rat, rope.*

Extension: After children become skilled at substituting initial consonant sounds, have them substitute final consonant sounds (i.e., replace the last sound in *man* with /p/—*map*) and then medial vowel sounds (i.e., replace the middle sound in *ride* with /ō/—*rode*).

31 Row Your Boat

Write the song "Row Your Boat" on chart paper. Have children sing the song a few times. Then tell them that you'll sing it again, but this time you'll change the line "Merrily, merrily, merrily, merrily," to "Serrily, serrily, serrily, serrily." To illustrate this, write the word *merrily* on the chalkboard, erase the letter *m*, and replace it with the letter *s*. Pronounce the nonsense word formed. This will show children that replacing one sound in a word creates a new word. Continue singing the song. Each time, change the first letter in the word *merrily* to create a new third line. You might choose to use the nonsense words *werrily, jerrily,* and *berrily.*

Row Your Boat

Row, row, row your boat,
Gently down the stream.
Merrily, merrily, merrily, merrily,
Life is but a dream.

You can do this same type of phonemic manipulation with other popular children's songs. For example:

- "I've Been Working on the Railroad": Substitute the initial sounds in "Fe-Fi-Fiddly-I-O" to make "Me-Mi-Middly-I-O" or "Se-Si-Siddly-I-O" and so on.
- "Happy Birthday": Substitute the initial sound throughout with /b/ to create lines such as "Bappy Birthday bo boo." In addition, you might substitute each syllable in the song with *la, lo, pa, bo,* or *ta.*

32 Sound Switcheroo

Explain to children that you want them to listen carefully to the sounds in the word you're going to say. Tell them that you'll then play switcheroo (change one sound in the word—the beginning, middle, or ending sound) with one of these sounds. Children should then tell you which sound was switched. For example, if you say *mat* and then *sat*, children should respond that /m/ was switched with /s/. Continue with these and other word pairs:

- man/pan
- hat/hot
- leaf/loaf
- gate/game
- zip/lip
- fan/fat
- pick/pack
- pig/pin
- tap/tape
- cup/cap
- run/sun
- ball/bell
- fish/dish
- van/ran
- hot/hop

33 Consonant Riddles

Explain to children that they're going to play a consonant riddle game. You'll say a word. Then they think of a word that rhymes with your word and starts with a given sound. For example:

TEACHER: What rhymes with *pat* and starts with /s/?
CHILDREN: *sat*

Continue with these and other riddles:

What rhymes with *hit* and starts with /s/? *(sit)*
What rhymes with *land* and starts with /h/? *(hand)*
What rhymes with *pick* and starts with /s/? *(sick)*
What rhymes with *fun* and starts with /r/? *(run)*

34 Sound of the Day

Select a sound of the day, such as /l/. Throughout the day, say children's names with that sound in place of the first sound. Peter will be called "Leter," Bonnie will be called "Lonnie," and Harry will be called "Larry." You may want to take attendance this way and may want to encourage each child to experiment with saying his or her classmates' names with the sound of the day.

35 Picture Search

Display a picture or turn to a favorite page in a trade book. Explain to children that you will say the name of an object, animal, or person in the picture, but that you'll say the name without its first sound. You want them to guess the correct name. For example, if you see a picture of a dog, you'd say *og.*

For additional phonemic awareness activities, see *Phonemic Awareness Activities for Early Reading Success* by Wiley Blevins (Scholastic, 1997).

other aspects of phonics knowledge, such as word analysis and syllabication, must be covered. Below is a recommended scope of skills for each grade (Chall, 1996; Blevins, 1997).

Scope of Skills

Kindergarten
- concepts of print
- alphabet recognition
- phonemic awareness
- blending
- sense of story
- building world knowledge

Grade 1
- phonemic awareness
- blending and word building
- short vowels (*a, e, i, o, u*—CVC pattern)
- consonants
- final *e* (*a_e, e_e, i_e, o_e, u_e*—CVCe pattern)
- long vowel digraphs (*ai, ay, ea, ee, oa, ow,* etc.)
- consonant clusters (*br, cl, st,* etc.)
- digraphs (*sh, ch, th, wh,* etc.)
- some other vowels such as *oo, ou, ow, oi, oy*
- early structural analysis: verb endings (*-ing, -ed*), plurals, contractions, compound words
- connected text reading
- vocabulary development/world knowledge

Grades 2–3
- grade 1 skills review
- more complex vowel spellings
- more structural analysis (compound words, affixes, etc.)
- multisyllabic words
- syllabication strategies
- connected text reading
- vocabulary development/world knowledge

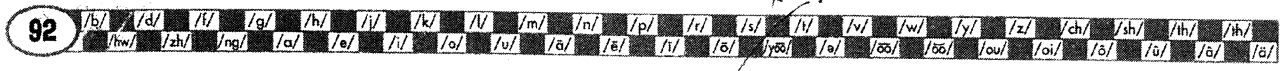
After decisions about scope and sequence are made, my last recommendation is that the instruction be systematic. What do I mean by this? **Systematic instruction** follows a sequence that progresses from easy to more difficult. Systematic instruction includes constant review and repetition of sound-spelling relationships, application to reading and writing, and focus on developing fluency through work with reading rate and decoding accuracy. Just because a program has a scope and sequence doesn't mean it is systematic. The instruction must be cumulative. The cumulative nature of children's growing knowledge of sound-spellings should be reflected in the types of literature they are given to practice using these sound-spellings to decode words. In addition, the instruction should help children understand how words "work." That is, how to use knowledge of sound-spellings to blend the sounds in words. In essence, the system should not only be in the reading program, it should be in the children. The type of instruction you give them should enable them to internalize how the "system" works.

What Does a Good Phonics Lesson Look Like?

As I've visited classrooms across the country, I've seen a wide range of activities and instructional methods used to teach phonics. Many of these activities and methods have fallen under the umbrella of "explicit" phonics instruction. I've chosen those that are the most effective to help you develop your own guidelines for writing phonics lessons. Here are a few general dos and don'ts of phonics instruction (Groff, 1977; Blevins, 1997).

Phonics Lesson Dos

- **Use a logical sequence.** Begin with phonemic awareness, then teach sound-spelling relationships. Progress to guided blending practice and conclude with reading and writing opportunities.
- **Be explicit in your introduction of sound-spelling relationships.** Some educators fear that explicit phonics instruction detracts from making meaning from text. They point to students' reading errors to support this notion—nonsense errors that reveal a strong focus on sound-spelling knowledge but less attention to meaning. Research suggests that making these nonsense errors is a stage that children will pass through as they become more accurate and faster decoders and learn how to use other cues to figure out unfamiliar words (Biemiller, 1970).
- **Provide frequent, daily lessons.**
- **Keep the lessons relatively brief and fast-paced.**
- **Keep the lessons focused.** Cover only a small segment at a time.
- **Begin lessons with what children know.**
- **Create a classroom environment in which children become active word watchers** or word detectives. Encourage a curiosity about words.
- **Provide a built-in review** of previously taught sound-spellings in each lesson. Use blending exercises, repeated readings, etc.



- **Adjust the pace or scope of learning according to children's needs.** Don't set absolute deadlines for how much should be covered in a given time.
- **Regroup children according to their needs.**
- **Link phonics instruction to spelling** using dictation and freewriting activities.
- **Make learning public** by creating word walls, making letter charts, and sharing student writing.
- **Provide instruction that is reflective.** Gaskins et al. (1997) use the "Talk-To-Yourself Chart" with children to engage them in thinking about words. Here is a completed chart for the word *high*.
  1. The word is *high*.
  2. Stretch the word. I hear _2_ sounds.
  3. I see _4_ letters because *igh* stands for one sound.
  4. The spelling pattern is *igh*.
  5. This is what I know about the vowel: *It is the long-i sound—/ī/.*
  6. Another word on the Word Wall with the same vowel sound is *light*.

Phonics Lesson Don'ts

- Avoid having children continually wait for turns. Instead, use small groups and every-pupil response cards.
- Avoid instruction that neglects to tell children directly what you want them to perceive and how you want them to respond.
- Avoid immediately correcting children's errors. Provide feedback only after you give children an opportunity to self-monitor and self-correct.
- Avoid inadequately addressing exceptions to the generalizations children are learning.
- Avoid using incorrect language or terminology. EXAMPLES:
  1. Instead of saying, "You can hear the *f* sound," say, "You can hear the /f/ sound." *F* is a letter, not a sound.
  2. Instead of saying "What sounds do you see at the end of *mint*?" say, "What sounds do you hear at the end of the word *mint*?" You see letters; you hear sounds.
  3. Instead of saying, "The letter *t* makes the /t/ sound," say, "The letter *t* stands for or represents the /t/ sound." Letters are inanimate objects, they do not make sounds.
  4. Instead of saying, "The blend *st* stands for the /st/ sound," say, "The letters (cluster) *st* stand for the /st/ sounds." Cluster refers to a group of letters; blend refers to a group of sounds.
  5. Instead of saying, "The letters *oi* are a diphthong," say, "The vowel pair (digraph) *oi* stands for the /oi/ sound." A diphthong is a sound; a vowel pair or digraph is a group of letters.

Based on the above guidelines, a phonics lesson should contain the following components, many of which I discuss in depth later.

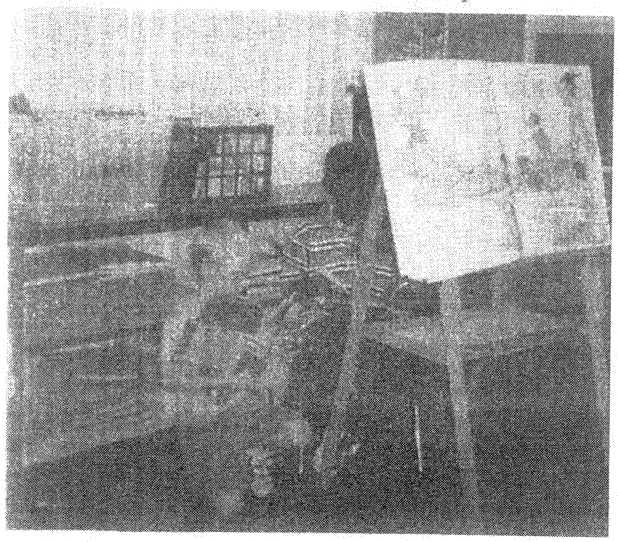
- **Repeated readings.** Begin each lesson by having children reread a passage or brief story to develop fluency and reading rate. Repeated readings increase automaticity and improve comprehension (Samuels, 1988).
- **Phonemic awareness exercises.** Phonics instruction won't make much sense to children who haven't discovered the insight that a word is made up of a series of discrete sounds. For them, provide phonemic awareness training. For children who do have this insight, use oral blending and oral segmentation exercises as warm-up activities to reinforce it. (For additional information on phonemic awareness, refer to pages 28–41.)
- **Explicit introduction of sound/spelling relationship.** Directly state the relationship between the sound and the spelling that is the focus of the lesson. To help children remember the relationship, many programs provide some type of memory device, such as a key picture/word or a story. (See the next page for guidelines on selecting key pictures/words.) In addition, provide a word familiar to children that contains the lesson's sound-spelling relationship. Use the word in a sentence. Then write the word on the chalkboard. (You'll find sample lessons below.)
- **Blending opportunities.** Model for children how to blend words using the new sound-spelling and provide lists of decodable words for children to practice blending. (See below for additional information on blending.)
- **Word-building opportunities.** Children need opportunities to play with sounds and spellings. Provide each child with a set of letter cards he or she can use for word building throughout the year. Following each lesson, distribute 4–8 cards containing spellings previously taught to each child and allow children time to make as many words as possible. Circulate around the

What About Rules?

Use *i* before *e* except after *c*. When two vowels go walking, the first does the talking. Don't stand on that table! Sit up straight, Wiley! These and other rules swim around in my head when I think about my early school days. Although I do sit up straight today and avoid standing on tables, when it comes to reading I often wonder how many rules I actually recall and use as a skilled reader and writer. This list is probably quite small. So how useful are these rules, and should we spend much instructional time teaching them?

"Effective decoders see words not in terms of phonics rules, but in terms of patterns of letters that are used to aid in identification" (Stahl, 1992). **Through phonics instruction that focuses children's attention on each letter in a word, teaches blending, and highlights common spelling patterns, children will begin to internalize rules, or generalizations, about words.** For example, when children encounter words in which the letter *c* stands for either the /s/ sound or the /k/ sound, we want them to be able to generalize the conditions under which each is likely to occur. Rules can be used to help children attend to this specific spelling pattern or organize their thinking about it. As time progresses and children are provided more opportunities to review and apply this rule, they will internalize it.

In addition, teachers of reading need to be aware of rules so that they can verbalize them for children who would benefit from this instruction (Durkin, 1993). However, since few rules are 100% reliable, they should never be taught as absolutes. That is one reason why I prefer the term *generalization* rather than *rule*.



Guidelines for Using Rules/Generalizations:

- **Don't make rules/generalizations the emphasis of phonics instruction.** Instead, use them as one tool to help children focus on important spelling patterns and recognize unfamiliar words.
- **Teach only those rules/generalizations with the most utility.** For example, teaching children that the spelling pattern *-ough* can stand for up to six sounds is wasteful. In addition, avoid generalizations that are wordy or full of technical language.
- **Emphasize applying the rules/generalizations** rather than verbalizing them. Remember that once children can apply the generalizations, there is no need to spend instructional time on them.
- **Don't teach the rules/generalizations too soon or too late.** Teach them at a point when children can best understand and apply them.
- **Never teach rules as absolutes.** Since children tend to think of rules as absolutes, it's better to use the term *generalization*. And be sure to make the children aware of important exceptions to generalizations.

The classic study on generalizations and their utility was conducted in 1963 (Clymer). Clymer examined 45 generalizations (rules) taught by basal reading programs. He found that many of these generalizations were of limited value. In fact, less than half of the rules worked as much as 75% of the time. The chart below shows the generalizations he examined. I've updated the wording of some of the generalizations so that they're consistent with the language used in today's basals.

Consonant Generalizations

1. When two of the same consonants appear side by side in a word, only one is heard.

   EXAMPLE: berry EXCEPTION: suggest

   99% Utility

2. When the letter *c* is followed by the letter *o* or *a*, the *c* stands for the /k/ sound.

   EXAMPLE: cat

   100% Utility

3. The digraph *ch* is usually pronounced /ch/ as is *watch* and *chair*, not /sh/.

   EXAMPLE: batch EXCEPTION: machine

   95% Utility

4. When the letters *c* and *h* appear next to each other in a word, they stand for only one sound.

EXAMPLE: rich

100% Utility

5. The letter *g* often has a sound similar to that of the letter *j* in *jump* when it comes before the letter *i* or *e*.

EXAMPLE: ginger EXCEPTION: give

64% Utility

6. When the letter *c* is followed by the letter *e* or *i*, the /s/ sound is likely to be heard.

EXAMPLE: cent EXCEPTION: ocean

96% Utility

7. When a word ends in the letters *ck*, it has the /k/ sound as in *book*.

EXAMPLE: sick

100% Utility

8. When the letters *ght* appear together in a word, the letters *gh* are silent.

EXAMPLE: fight

100% Utility

9. When a word begins with the letters *kn*, the letter *k* is silent.

EXAMPLE: know

100% Utility

10. When a word begins with the letters *wr*, the letter *w* is silent.

EXAMPLE: write

100% Utility

Vowel Generalizations

11. If there is one vowel letter in an accented syllable, it has its short sound.

EXAMPLE: city EXCEPTION: lady

61% Utility

12. When a word has only one vowel letter, the vowel sound is likely to be short.

EXAMPLE: lid EXCEPTION: mind

57% Utility

13. When two vowels appear together in a word, the long sound of the first one is heard and the second is usually silent.

EXAMPLE: seat EXCEPTION: chief

45% Utility

This is the old "when two vowels go walking, the first does the talking" rule.

14. When a vowel is in the middle of a one-syllable word, the vowel is short.

EXAMPLE: best EXCEPTION: gold

62% Utility

15. The letter *r* gives the preceding vowel a sound that is neither long nor short.

EXAMPLE: torn EXCEPTION: fire

78% Utility

16. When there are two vowels, one of which is final *e*, the first vowel is long and the *e* is silent.

EXAMPLE: hope EXCEPTION: come

63% Utility

17. The first vowel is usually long and the second silent in the digraphs *ai*, *ea*, *oa*, and *ui*.

nail/said 64% bead/head 66%
boat/cupboard 97% suit/build 6%

66% Utility

18. When a word ends with silent *e*, the preceding *a* or *i* is long.

EXAMPLE: bake EXCEPTION: have

60% Utility

19. When the letter *y* is the final letter in a word, it usually has a vowel sound.

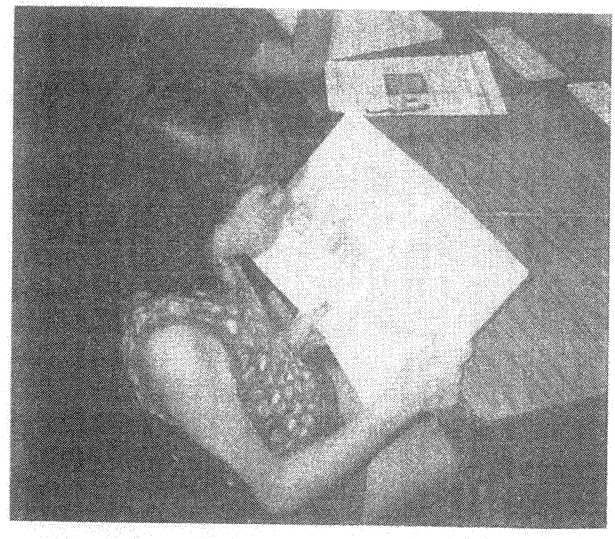
EXAMPLE: dry EXCEPTION: tray

84% Utility

20. When the letter *y* is used as a vowel in words, it sometimes has the sound of long *i*.

EXAMPLE: fly EXCEPTION: funny

15% Utility



21. When *y* or *ey* appears in the last syllable that is not accented, the long-*e* sound is heard.

EXCEPTION: baby

0% Utility

22. The letter *a* has the same sound (/ô/) when followed by *l*, *w*, and *u*.

EXAMPLE: fall EXCEPTION: canal

48% Utility

23. The letter *w* is sometimes a vowel and follows the vowel digraph rule.

EXAMPLE: snow EXCEPTION: few

40% Utility

24. When there is one *e* in a word that ends in a consonant, the *e* usually has a short sound.

EXAMPLE: pet EXCEPTION: flew

76% Utility

25. In many two- and three-syllable words, the final *e* lengthens the vowel in the last syllable.

EXAMPLE: invite EXCEPTION: gasoline

46% Utility

26. Words having double *e* usually have the long-*e* sound.

EXAMPLE: feet EXCEPTION: been

98% Utility

27. The letters *ow* stand for the long-*o* sound.

EXAMPLE: own EXCEPTION: town

59% Utility

28. When the letter *a* follows the letter *w* in a word, it usually has the sound that *a* stands for as in *was*.

EXAMPLE: watch EXCEPTION: swam

32% Utility

29. In the vowel spelling *ie*, the letter *i* is silent and the letter *e* has the long-vowel sound.

EXAMPLE: field EXCEPTION: friend

17% Utility

30. In *ay*, the *y* is silent and gives *a* its long sound.

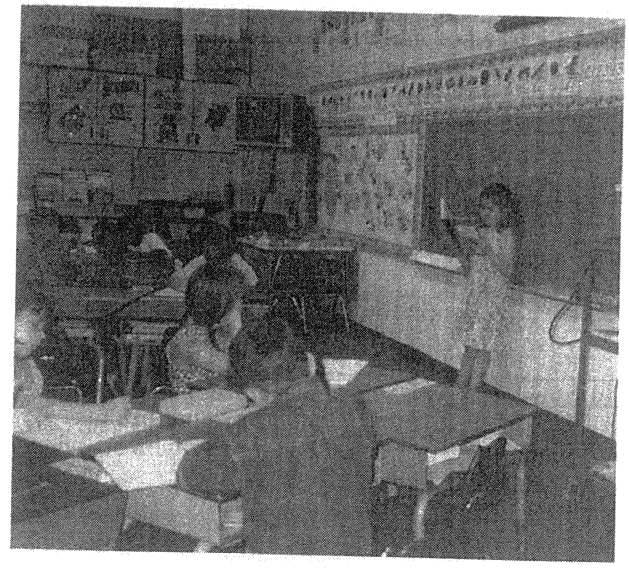
EXAMPLE: play EXCEPTION: always

78% Utility

31. If the only vowel letter is at the end of a word, the letter usually stands for a long sound.

EXAMPLE: me EXCEPTION: do

74% Utility



32. When the letter *e* is followed by the letter *w*, the vowel sound is the same as represented by *oo* (/o͞o/).

EXAMPLE: blew EXCEPTION: sew

35% Utility

33. When the letter *a* is followed by the letter *r* and final *e*, we expect to hear the sound heard in *care*.

EXAMPLE: dare EXCEPTION: are

90% Utility

34. When the letter *i* is followed by the letters *gh*, the letter *i* usually stands for its long sound and the *gh* is silent.

EXAMPLE: high EXCEPTION: neighbor

71% Utility

Syllable Generalization

35. 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.

EXAMPLE: bullet EXCEPTION: singer

72% Utility

36. If the first vowel sound in a word is followed by a single consonant, that consonant usually begins the second syllable.

EXAMPLE: over EXCEPTION: oven

44% Utility

37. In a word of more than one syllable, the letter *v* usually goes with the preceding vowel to form a syllable.

EXAMPLE: cover EXCEPTION: clover

73% Utility

38. If the last syllable of a word ends in *le*, the consonant preceding the *le* usually begins the last syllable.

EXAMPLE: tumble EXCEPTION: buckle

97% Utility

39. When the first vowel in a word is followed by *th, ch,* or *sh,* these symbols are not broken when the word is divided into syllables, and they may go with either the first or second syllable.

EXAMPLE: dishes

100% Utility

40. In most two-syllable words, the first syllable is accented.

EXAMPLE: famous EXCEPTION: polite

85% Utility

41. When the last syllable is the sound *r*, it is unaccented.

EXAMPLE: butter EXCEPTION: appear

95% Utility

42. In most two-syllable words that end in a consonant followed by *y*, the first syllable is accented and the last is unaccented.

EXAMPLE: baby EXCEPTION: supply

96% Utility

43. If *a, in, re, ex, de,* or *be* is the first syllable in a word, it is usually unaccented.

EXAMPLE: above EXCEPTION: insect

87% Utility

44. When *tion* is the final syllable in a word, it is unaccented.

EXAMPLE: nation

100% Utility

45. When *ture* is the final syllable in a word, it is unaccented.

EXAMPLE: picture

100% Utility

Structural Analysis: Using Word Parts

When they begin reading increasingly complex texts, children encounter growing numbers of multisyllabic words. Teaching word analysis provides strategies to help them tackle these longer, more difficult words. These lessons can begin as early as grade one and should continue throughout the elementary grades. The following section provides guidelines and word lists for introducing the following word analysis skills in the primary grades:

1. Compound words
2. Prefixes
3. Suffixes (including plurals and inflectional endings)
4. Homophones
5. Syllabication

Children in fourth grade and above should also receive instruction in Latin and Greek roots and how to use them to read and spell words.

COMPOUND WORDS

Guidelines:

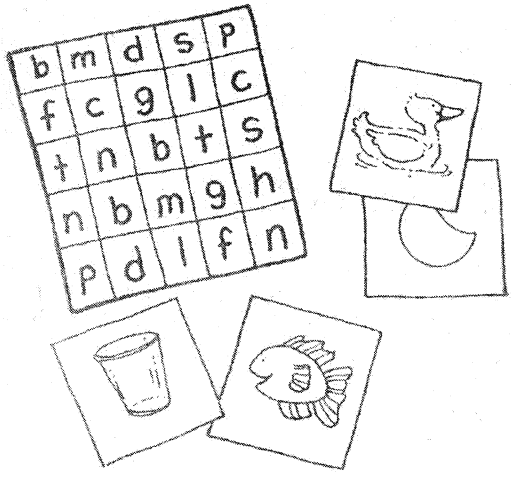
- A **compound word** is a word made up of two smaller words. Often the meaning of a compound word can be derived from the meaning of the two smaller words. For example, a *doghouse* is a "house for a dog." However, there are notable exceptions, such as *butterfly*.
- There are three types of compound words: open (fire drill), closed (doghouse), and hyphenated (send-off).
- Encourage children to look for smaller words in larger words to help them pronounce—and sometimes figure out the meanings of—the larger words. Compound word instruction introduces this concept. However, guide children to look for words with more than two or three letters in a larger word. Identifying a two-letter word isn't always helpful. For example, finding the word *to* in *town* or *tornado* is useless for both determining pronunciation and meaning.
- Point out to children that when a compound word is divided, each remaining smaller word must be able to stand on its own.

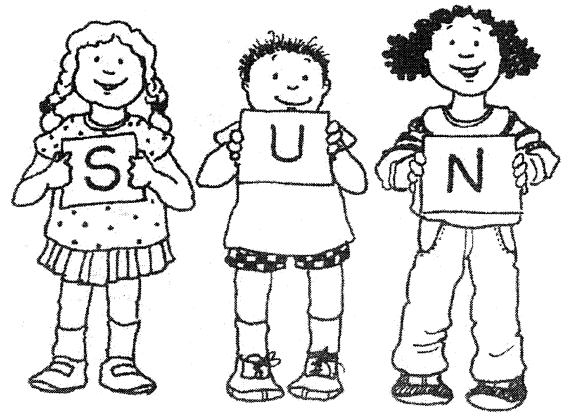
35 Quick-and-Easy Phonics and Word Analysis Games

Many wonderful educational games and activities providing phonics practice are available from educational supply companies. But you can prepare countless simple and engaging activities yourself. Here are some of the easiest and best activities I have used, or collected, over the years.

1 Sound Bingo

Make copies of a 5-square by 5-square bingo game board. Use the letters that follow to fill in the cards: **Game 1:** *b, c, d, f, g, h, l, m, n, p, s, t;* **Game 2:** *l, t, s, k, n, g, sh, f, p.* Use each letter at least twice per game board (see illustration). Put the letters in a different order for each card. Also place picture cards in a bag. The picture names must contain the sounds that the letters represent. Sound Bingo is played just like regular bingo. Before the game begins, give each player a game board and ample space markers. The caller (teacher) draws one picture card from the bag and displays it. If a player's game board contains the letter that begins the picture's name, he or she places a marker over the space. The first player to get five markers in a row either vertically, horizontally, or diagonally, yells "Sound Bingo!" The player then states aloud the letter and sound it stands for as the caller checks it against the picture cards drawn from the bag. If these match, the player wins. Players then clear their boards, the picture cards go back in the bag, and a new game begins. (Game 2 is played in the same way but focuses on ending sounds.)





2 Living Words

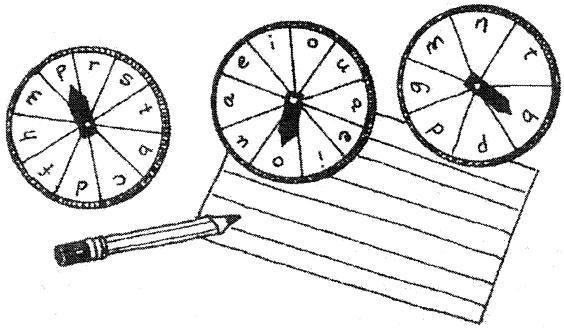
Write letters or spellings you want to review on large note cards. Distribute one card to each student. Then have three students stand in front of the class. Ask them to stand in a sequence that forms a word. Each group must determine its word. For example, you might call on the students with the *s, u,* and *n* cards. When the students have formed the word *sun,* ask a volunteer to read aloud the word. Show children how to blend the word. Continue by forming a new word or substituting letters in the existing word (for example, have the student with the *b* card replace the student with the *s* card and blend the new word formed).

3 Change-a-Letter

Write an incomplete sentence on the chalkboard, such as "I like to pet my _____." Then write a word that is one letter away from being the correct answer, such as *cab.* Ask a volunteer to change one letter in the word to form a word that will complete the sentence. Have the student write the word on the blank. (*cat*) Continue with other incomplete sentences and change-a-letter words.

4 Spin It!

Cut out three spinners and dials (see sample). On the outside edge of the first spinner write the letters *t, b, c, d, f, h, m, p, r,* and *s*. On the outside edge of the second spinner, write the letters *a, e, i, o,* and *u* two times. On the outside edge of the third spinner, write the letters *m, n, t, b, p, d,* and *g*. Paste the spinners in sequence on a piece of tagboard or the inside of a folder. Using a brass fastener, attach the dials to the spinners. Then have each student spin all three spinners. If a word can be formed, the student writes the word on a sheet of paper. Each word is worth one point. Students can continue until they've formed five words, or they can challenge each other to see who can form the most words. As the year progresses, replace the short-vowel spellings with long-vowel spellings, and the consonants with clusters and digraphs.



5 Phonogram Families

Distribute letter cards to each student. On each letter card write a consonant, cluster, or digraph. Then display a phonogram card. Each student who holds a card that, when combined with the phonogram card, can form a word comes to the front of the classroom. These are members of this phonogram's "family." Invite each student to place his or her card in front of the phonogram card and blend aloud the word formed.

6 Build It

Draw a picture of a house or pyramid on a sheet of paper. Divide the house or pyramid into smaller segments, such as squares or rectangles. Make enough copies of the page for each student to have one. Then make several sets of word-building cards. On each card, write a consonant, cluster, digraph, vowel, or phonogram, depending on the phonics skills you are reviewing. Make enough cards for each so that many words can be formed. Now divide the class into small groups, distribute a pyramid page to each child, and place a set of cards facedown on the table or floor in front of each group. One at a time, each student in the group draws a set of five cards and builds as many words as possible. The student writes each word in one segment of the house or pyramid, or colors in one segment for each word. The student who builds (completes) the house or pyramid first wins.

7 Sound Checkers

Write a word on each square of an old checkerboard. Each word should contain a spelling that you want children to review. The game is played just like checkers, except player must read the word on each space he or she lands on. If a player cannot read the word, he or she returns to the original space.

8 Sound Hunt

Assign each student a letter or spelling that you want to review. (You might want to have students work with partners or in small groups.) Then have children search for objects in the classroom whose names contain the sound represented by the letter or spelling. Provide time for students to share their findings.

Variation: Have students also search through books, magazines, and newspapers for words that contain the letter or spelling.

9 Environmental Print Boards

As you teach each sound and spelling, challenge children to find examples of the sound-spelling relationship in words on signs, cereal boxes, advertisements, junk mail, and other environmental print items. Have children bring these items to class (Suggest they take a photo or draw a picture if it's a large sign) and attach them to an environmental print bulletin board to refer to throughout the week.

10 Letter Tic-Tac-Toe

Make copies of tic-tac-toe game boards. On each game board write incomplete words. For example, you might write each word, leaving a blank for the first letter. Then place the game boards in a folder. Have pairs of children each select a game board. The game is similar to a standard game of tic-tac-toe. Each player chooses to be X or O. In turn, each player marks an X or O on one square of the grid. But in order to mark an X or O on a square, the player must complete the square's

word by writing the missing letter and reading aloud the completed word. The player who gets three X's or three O's in a row horizontally, vertically, or diagonally first wins.

11 Graph It

Have children create graphs to combine language arts with math concepts. For example, students might search a passage for all the words with short *a*, *i*, and *u* and list them. Then, using their word list, they can create a bar graph showing the number of words found.

Variation: Have students examine the length of words (start with the length of their names) to create a graph. For example, how many students' names contain four letters? five letters? Display the graphs throughout the room.

12 Word Baseball

Word baseball can be played much like the original game. Divide the class into two teams. One at a time, each player is up at bat. Show the child a word card. If the player reads the word card, he or she goes to first base. If the player is unable to read the word, the team receives an out. The team at bat continues until it receives three outs. The winning team is the one that earns more points after nine innings. (You might want to limit the game to fewer innings.)

Variation: To make the game more exciting, make some word cards worth a base hit, others worth a double or triple, and a few worth the treasured home run. You might also ask the player at bat to read the word, then state a word that rhymes with it or that contains the same vowel sound.

13 Sound Hopscotch

Using chalk, create several large hopscotch grids on a paved area of your playground (or use masking tape on the floor of your classroom). In each section of the boards, write a sound-spelling (EXAMPLE: ay) you want to review. Then read aloud a word or call out a sound. Students hop to the space on the hopscotch board that contains the spelling called out. If you are calling out a word, designate the position (initial, medial, final) in which the sound occurs in the word.

14 Concentration

This classic game can be played by two to three students to review almost any skill. Make a set of 12 to 20 playing cards. On each card write a word. For example, if you are reviewing compound words, you will write words that, when combined, can form compound words. Place the cards face-down on the table or floor. Each player chooses two cards. If the cards form a compound word, the player keeps them. The player with the most cards at the end of the game wins. When reviewing vowel sounds, make a set of cards in which rhyming word pairs can be found.

15 Word Wall

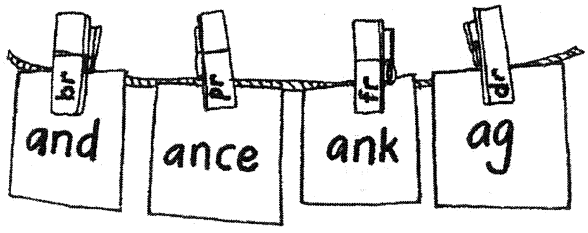
As each sound-spelling is introduced, place a large card showing it on the wall and add words to the card that contain the sound-spelling. These words can be revisited throughout the week by having the class chorally read them, and they can be referred to by students while reading or writing. In addition to grouping words by common sound-spellings, add cards to the Word Wall containing high-frequency words.

16 Word Toss

Tape several plastic foam or paper cups to the floor close together. This should resemble the set-up commonly seen at carnivals with the goldfish bowls and Ping-Pong balls. Inside each cup, write a letter or spelling. Have each child toss a button into the mass of cups. The child then states a word that contains the sound that the letter or spelling in the cup with the button stands for. Continue until each child has had multiple turns.

17 Pin It

String a long clothesline across one section of your classroom. Place clothespins along the clothesline at various intervals. On each clothespin write the beginning part of a word, such as a consonant, cluster, or digraph. On note cards, write the ending part of a word (phonogram). Have children form words by pinning each note card to a clothespin.

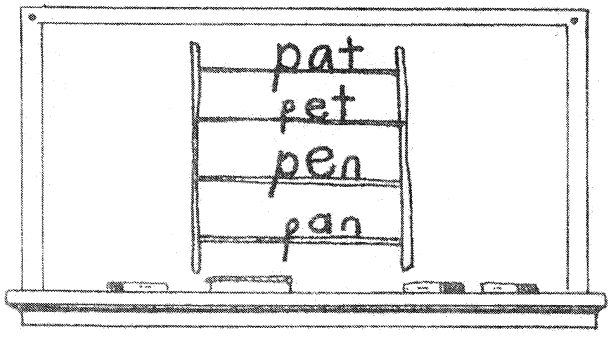


18 High-Frequency Box

Place a set of high-frequency word cards in a shoebox. Throughout the day, ask volunteers to select a card, spell aloud the word, read it, and use it in a sentence. The rest of the class must write the word on a sheet of paper as they say each letter aloud. Then display it in a pocket chart. At the end of the day, collect the students' papers and have the class read the word cards in the pocket chart chorally. By the end of the week, this small set of words will have been reviewed many times.

19 Word Ladders

Draw a ladder on the chalkboard. On the first step, write a word. Then ask a volunteer to change one letter in the word to form a new word. Write the new word on the second step. Continue until the ladder is completed.



20 Fish for It

Make words cards using decodable words or high-frequency words you want to review. Glue a small bar magnet on the back of each card, or attach a paper clip. Then make a fishing pole, with a paper clip or magnet for a hook. Divide the class into teams. Place the word cards in a bag. One student from each team must "fish" for a word card. When the card is drawn, the student spells the word aloud, then blends it. The rest of the class determines whether the word is correct. If it is correct, the team earns one point. Play until one team earns ten points.

21 Sound Play

Throughout the year, help children create letter cards. For each sound-spelling relationship you teach, distribute an index card to each student. Have students write the spelling on the card and add the card to their growing set. Several times a week, provide time for students to play with the cards by combining them to form words. Circulate around the room and help children blend the words they have formed.

22 What Am I?

Select a classroom object and provide clues to help children guess its identity. For example, you might say, "The name of this object begins with /ch/." Then write students' guesses on the chalkboard. Continue with other clues. After you give each new clue, allow the students to modify their guesses. When the class agrees on the item, confirm its identity.

23 Password

Provide a set of word cards, each containing a decodable word. One student of a pair selects a card, then provides clues for his or her partner to figure out the word. For example, if a student draws the word card "sun," he or she might say, "My word begins with the letter *s*. It has three letters and describes something very bright." The student provides clues until the partner figures out the word. Then partners change roles.

24 What's Missing?

Display a picture of an animal or object and, leaving out one letter, write its name on the chalkboard. For example, display a picture of a cat and write *c_t* on the chalkboard. Then have a volunteer fill in the missing letter. Continue with other pictures representing spellings you want to review.

25 Bowling for Words

Make a bowling score sheet for each student (see sample). Then make a set of large tagboard or construction paper bowling pins. On each pin, write a word and a number from 1 to 10. Make the words with the highest numbers the most difficult. Divide the class into small teams. Place the bowling pins in a bag or box so students can't see them. One player from each team reaches in and selects a pin. If the player can correctly read the word, he records the score on his or her score sheet. If the player can't read the word, he or she receives a "gutter ball," or a score of 0. The game ends when all ten frames of the bowling game have been played and the scores tallied. You might want to have teams use calculators to tally their scores.

BOWLING FOR WORDS										TOTAL
MAX	6	0	7	8	1	0	3	9	0	36

26 Word Sort

Provide students with sets of word cards. Have them sort the word cards first in any way they choose, such as by common sounds or word length. Then suggest a way for the students to sort the words. Be sure that the words you provide can be sorted in more than one way. For example, use words containing the long *a* sound spelled *a_e*, *ai*, and *ay*. To make the word sorts more engaging, have the children sort cleverly-shaped word cards into appropriate containers. For example, have them sort egg-shaped word cards into egg cartons labeled according to specific spellings.

27 Missing Words

Write a brief story or paragraph on a chart. Place self-sticking notes over every fifth or tenth word. Or select words with target sounds you want to review and cover those up. Another option is to write the story or paragraph, leaving blanks for each word you want students to figure out. When you get to a "missing" word, have students guess it. Before telling children whether they are correct, write the correct spelling for the first sound in the word and let children modify their guesses. (For example, you would write *sh* for the first sound in the word *shop*.) Continue this way until the whole word is spelled.

28 Silent Riddles

Write a set of words, each containing a silent letter, on the chalkboard. Then read a clue, such as "I am something you use to fix your hair. What am I?" Have a volunteer circle the word on the chalkboard that answers the riddle. *(comb)* Then have another volunteer draw a line through the silent letter. Continue until all the words have been used.

29 Unscramble It

Divide the class into teams of three to four. Provide each team with a list of ten scrambled words. Allow each team five minutes to unscramble as many words as possible. You can vary this activity by providing each team with scrambled sentences.

30 Make a Match

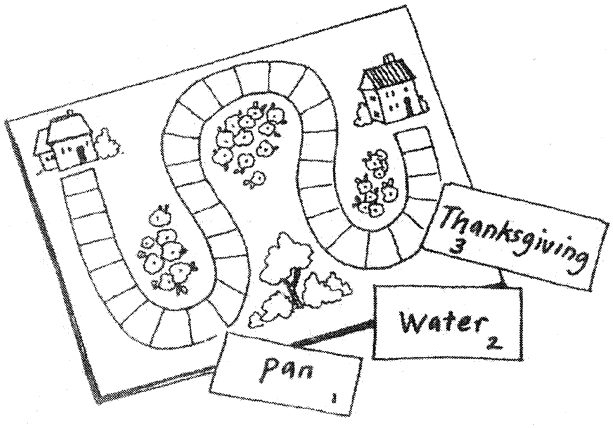
Write word parts on note cards. Make enough cards so that each student can receive one and be sure that every card can be combined with at least one other to form a word. Distribute one card to each student. Play music while students search for their match—the student with another word part that can be combined with their card to form a word. When all students find their match, provide time for them to share their words with the class. Continue with other word part cards, or challenge students to find another match.

31 Word Card File

At the beginning of the year, have each student bring in a card file box and blank index cards. Every week, provide time for students to write a word they are having trouble reading or spelling on one of the index cards. Suggest that they add a sentence or picture clue to the card to help them remember the word. Have them keep their cards in alphabetical order and periodically review them. Point out opportunities for them to use their file cards.

32 Book Chat

Divide the class into groups of four or five. Have each student tell the group a little—just a few sentences—about a book he or she has recently read. Students might also enjoy reading aloud a favorite paragraph or page. Remind children not to give away the ending if the book is fiction. Encourage students in each group to read one of the books they heard about from their classmates. These book chats honor students' accomplishments and remind them of the purpose of learning sound-spelling relationships—to read great books.



33 Syllable Race

Create a game board such as the one shown. Then make word cards, each containing a one-, two-, or three-syllable word. Each player draws one card and reads aloud the word. If the player reads the word correctly, he or she moves the same number of spaces on the game board as there are syllables in the word. You might want to write this number under the word on each card for students to refer to. The game continues until one player reaches the end.

34 Time It

Make enough sets of word cards for each of several small teams. The cards in each set should contain the same mix of base words and prefixes and suffixes. Distribute a set to each group. Timed by a three-minute egg timer, each team uses its cards to form words. One player records the words on a sheet of paper. Teams earn one point for each word. At the end of the game, each team reads aloud the words they formed.

35 Other Children's Games

Many popular children's games are excellent for developing students' awareness of sound-spelling relationships. These include Scrabble, Hangman, crossword puzzles, and search-and-finds. Stock your learning centers with these and other games.

For additional games and learning centers, see *Quick-and-Easy Learning Games: Phonics* by W. Blevins and *Quick-and-Easy Learning Centers: Phonics* by M. B. Spann.

Week 6

Before we get started, it might be a good idea to refresh our memories about what exactly phonemic awareness is. I hope you remember! If you need to refresh your memory, **phonemic awareness** is the knowledge that spoken words consist of sounds that can be separated. Again, for example the word "cat" is three separable sounds / k - æ - t/. This week we will expand our understanding of phonemic awareness by investigating activities that practice the important skills of rhyming, blending, and segmenting.

One way we can help our students appreciate this is by using phonics to learn the alphabetic principle, which basically says that we use **letters** (b = /b/; g = /g/) or **groups of letters** (th = /θ/; sh = /ʃ/) to represent sounds in a systematic way. Basically, we are trying to teach our students to recognize and use sound-spelling correspondences in English.

The chapter begins by asking you to consider two teaching techniques: "Look and Say" and "Phonics". Both of them have some really strong points. While phonics is wonderful, because our students are second language learners, we should consider that they probably don't have a very large vocabulary. Therefore, our job of teaching students to read and write also includes **the element of teaching vocabulary**. One way to help students improve their vocabulary while they are learning to read and write is to include lots and lots of visual (pictures, rebus symbols, etc.) and physical (actions, TPR) cues in the activities that we create.

I wonder what you think. What are your priorities when teaching young learners to read?

___ Focus on meaning

___ Word recognition

___ Making connections between familiar sounds, written words, and phrases

___ Naming the letters of the alphabet

___ Predicting the pronunciation of a written word

Please rank these features from 1 (top priority) to 5 (not a priority). In class I'd like to spend a few minutes talking about our rankings in some detail.

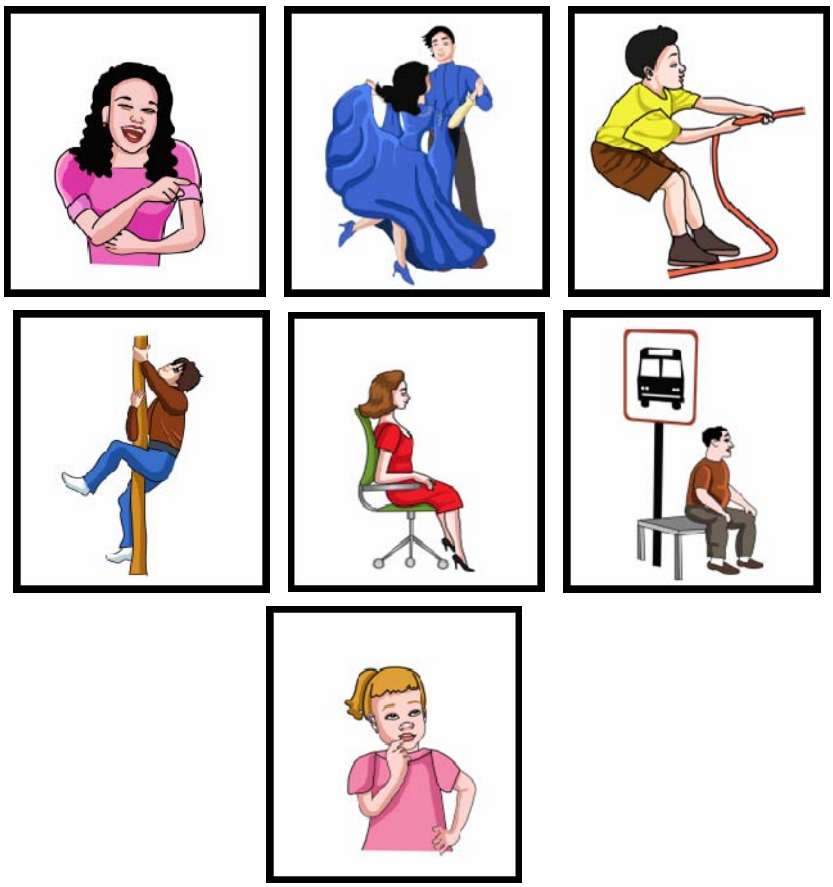
After that in Section 6.1, there is a lot of discussion about topics that we have already discussed extensively, so I think we can skip that part. Read it, of course, but we won't spend any time discussing it in class unless someone has a question about it. ☺

Now, on to Section 6.2!

Section 6.2 – Speaking to reading - helping sound and word recognition – start page 118

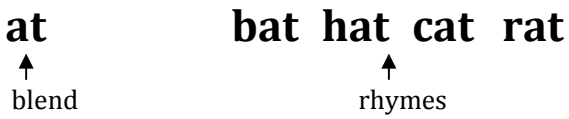
1. [page 119-121] What phrases can we use to encourage learner participation? If you have some ideas of your own, please share.

2. You have been asked to teach a class of young learners. Your task is to help them learn some new vocabulary and letters (become phonemically aware) using the following flash cards. How will you use these cards? What kind of activity will you do? Describe the steps you will follow on the lines below. *Hint: look on pages 119-121 for ideas about how you might use these flash cards; however, the choice is yours and I encourage you to be creative with your ideas!*



Steps:

3. This question is about an activity called “Making Words”. First, we should know that this “Making Words” activity involves a lot of **rhyming**. We will teach students a **blend** and then make many **rhymes**. For example:



At the beginning of this activity, the teacher starts by teaching the sounds /æ/ and /t/. Then the teacher can teach a blend that consists of these two sounds: /æt/. Finally, we can teach some rhyming words /kæt/, /bæt/, etc.

Very interesting activity, right! Now you try. Choose one of the following blends:

ent, **ay**, and **ate**

How would you teach it? The activity format can be the same for each blend, but the language point will be slightly different in order to explain clearly to children about these unique sound-spelling relationships.

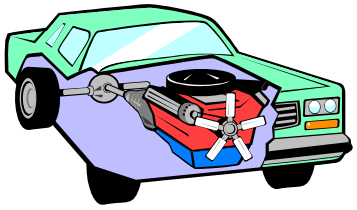
In class, I would like everyone to share their ideas. And remember: this isn’t easy! In class, I want us to work together to develop some ideas in our groups. Then we will practice together. ☺

Section 6.3 - Helping Children Recognize Phrases (pages 123-127)

Teachers can start to help young learners recognize phrases from the very beginning of learning. Indeed, word order is very important for understanding language, and it's important for understanding reading too!

Below there are some pictures and text that teach the prepositions "in":

in the box



in the car

How would you teach the following prepositions?

in **on** **at** **under** **to** **from**

Use the ideas on page 123-124 to guide you. Or come up with an idea of your own!

6

This unit looks at

how to use reading activities that
- focus on meaning
- support pupils as they move from spoken to written language
- show pupils how to use the printed word as an alternative source of language input.

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Reading in English

Introduction

In previous units we have focused on
— listening as the main source of language
— how speaking activities can be started and developed.
All the activities we have looked at in these chapters could be extended to include reading practice.

Think about
how ...
— all children listen from birth and naturally **acquire** speech.
— all children have to learn how to read and write.
— if children's mother tongue is written in roman script, you can use a teaching method that focuses on meaning from the beginning.
— if children have a mother tongue that is not based on roman script, then you will have to spend some time on sounds, letter shape, and word recognition.
— meaning is the most important element in reading just as it is in listening.
— just as listening came before speaking, so reading comes before writing.

Think about
your own teaching situation.
— How old are the children in your class?
— Can they read and write in their mother tongue?
— Do they know the roman script?
— Do they know there are different spellings for similar sounds in English, e.g. *sh*ow, sugar – /ʃ/?
— What words might beginners recognize already?

➲ Look at the list in the box below. What are your three main priorities when teaching your pupils to read in English?

Priorities when teaching reading and writing
— focus on meaning
— word recognition
— making the connection between familiar sounds and written words or phrases
— naming the letters of the alphabet
— predicting the pronunciation of a written word

Look back at the aims for 'listening and doing' activities at the beginning of Unit 2. In the same way as you help children develop listening strategies through suitable activities, you can help them develop reading strategies.

For example, children
— can 'read and do', so give them short written instructions on cards to follow, for example, *Point to the window* ...
— can use other clues to understand the written word, such as pictures and sounds
— do not need to understand everything fully, they just need to understand the key words and general meaning.

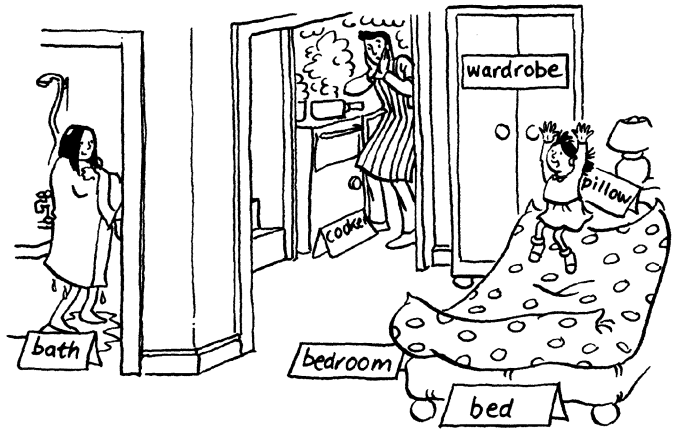
6.1 Beginning reading

You know best about your teaching situation. Do your pupils know how to read in their own language? This is a big step because children have to understand the association between what they hear and what they read.

Do you teach reading in English in the same way as you teach reading in your mother tongue? Learning to read in English is not as difficult if children can read in their own language, even if it is written in a different script. Your teaching situation is the most important factor when deciding how you should teach reading.

There are two main approaches to teaching reading in English.

Look and say

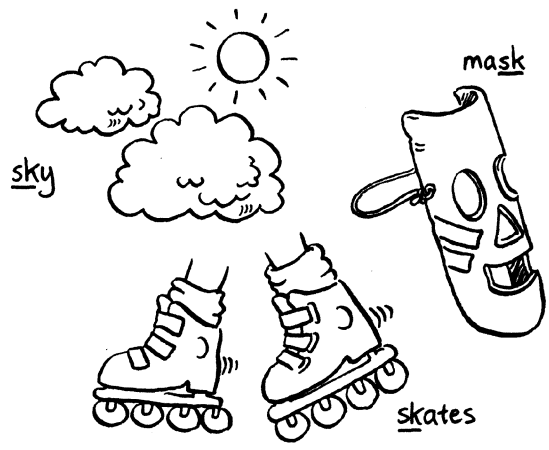


Teachers often use 'look and say' as part of vocabulary teaching. So when children learn to say a new word they learn to read it. You can help children with whole word recognition by using printed material as much as you can in your classroom, e.g. word cards used for labelling and directions. Of course, the new words are learnt in **context**.

This can also be done with phrases. Children use the same recognition skills when they are remembering a word or a short phrase.

In 6.2 we will listen to a teacher using 'look and say' techniques to teach some new words.

Phonics (letters used to make sounds)

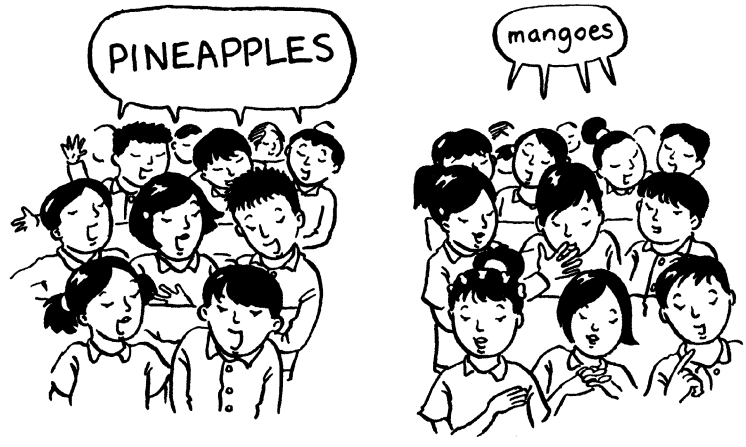


English spelling is difficult. Children need to learn how to recognize sounds and letters. It is better not to teach the names of letters when starting to teach reading, as of course some of the letters of the English alphabet no longer match the actual sounds of the language. When you use phonics, you are teaching children the way the letter sounds, not the name of the letter.

Young learners

— can learn obvious letter patterns that help with sound recognition and help them predict words, for example, ***shop, jam,*** etc. Visual clues make words and phrases easier to remember.
— will not need to know the formal names of the letters until they start to write and spell.

Another way to help children with sounds is to let them play with the sounds as they repeat a word they are reading on a card or in their book, e.g. singing it or saying it loudly or quickly or slowly, or whispering. This playing with words obviously helps pronunciation but it also helps children remember the word.



Many teachers use both 'look and say' and **phonics**. And you can use both of these with more meaningful material such as story books. (We will look at stories in Units 8 and 9.)

Activities to help children connect sounds with letters

Children whose first language is written in roman script can learn the first letter of their own name and look for their 'special words':

Ana – apple, art.

Let children with non-roman script names pick their favourite thing/colour/animal and use the first letter as their special letter:

panda – pocket – picture.

Play alphabet games:

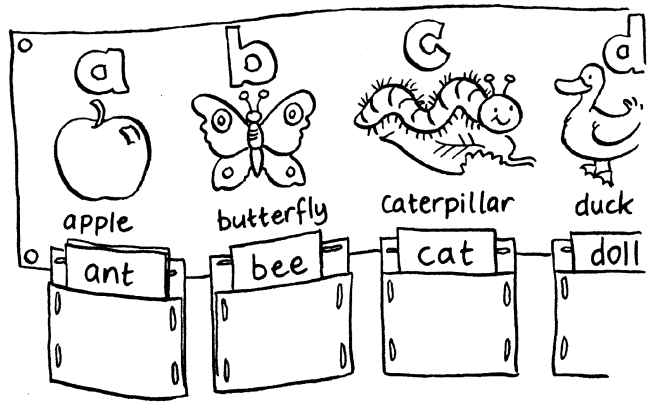
— memory games – using letter cards

— initial letter games – children recognize and collect the first letters of different words:

What letter does mango *begin with?*

— feel the letter – children close their eyes and touch cut-out sandpaper letters on a card. *Find the 't' for tiger.*

— Make an alphabet **frieze** with card spaces underneath for lots of extra words that children can recognize and read.



Activities to help children connect sound recognition with clusters of written letters

— Make children **aware** of the patterns in
  — final word endings that rhyme in songs and chants
  — games and songs with a focus on beginning sounds
  — displays or games that emphasize a particular sound.
— Help them focus on visual sound patterns, for example, *pl* cluster in ***plant – planet – plane***, and the *st* cluster *in* ***star – stamp – story***.
— Talk about these patterns with the children – help them to see how they can use this awareness to guess words.
— Let children point to these patterns/words when you are all reading something together.
— Colour or highlight these patterns on word cards.

You can connect many of these activities with writing and with the activities we are going to look at in Units 8–9 on stories.

LANGUAGE FOCUS 6.1

Letter and word recognition

a 'Look and say' approach

➲ To do this exercise, have two or three sets of flashcards with words on them, for example, *animal words, colour words, sports words.*

Look at the table on the next page. It has some instructions you can use with a 'look and say' approach to reading, for example, *Who can find their favourite food or drink? Pick it up and show us.*

Use the table to make six different instruction patterns. You can adapt them and add to them. Now practise them with someone else.

RECORD Then record them.

Can you find your	name card on the table?	Pick it up and show us ...
		Can you put it on your desk?
Who can find their	favourite colour among these words?	Can you read it out to us?
		Good – can you tell us what it says?
	favourite food or drink?	How many other colour words can you read?
Who can find	a word for a colour?	What other animal words can you read?
	the word for 'blue'?	
	the card which says 'blue'?	What does this one say?
	a card with an animal name on?	

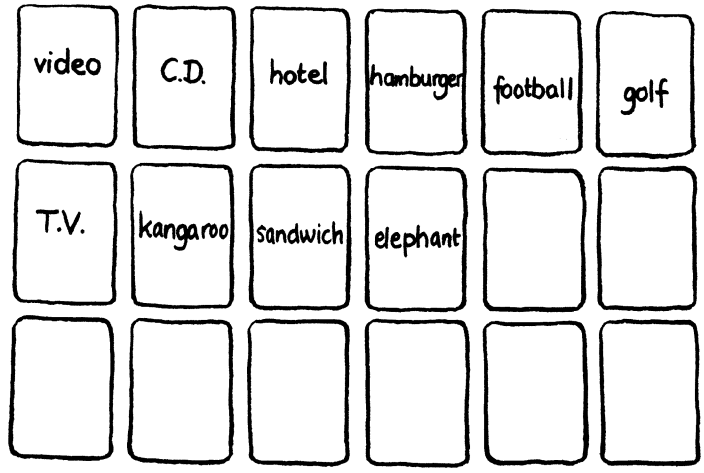
b Phonic approach

➲ Do the same with these tables. Add to them, too.

OK – let's see how many letters you can remember. Who can find a letter which says 'h'? Yes – 'h' like for your name, Hiro ... or 'h' for happy or hungry. Who is hungry? Anyone? OK, so who can point to the letter for 'h'?

Who can	find	a letter which says *ssss*	like a *ssssnake* like in your name, Sam?
Can you	point to	a word beginning with a *w* sound	as in *wolf*?
Can anyone	see	a word that starts with a *b*	like b for *banana*?
		the letters for a *th* sound	like you get in *three*?
		a word that ends with a *n* sound	like *green, man*?
		a word that rhymes with *cat*	like *hat, sat*?

c Words children already know or half-know from their mother tongue



➲ Write on the blank cards other words your pupils may be familiar with, and will not have too much trouble reading.

Then use these instructions to plan four different things to ask children to do with these cards.

RECORD Practise and record them, giving an example each time.

Choose	any words for food.	Put all the food words together in a circle/list.
	any words for drink.	
Find	three words for sports.	Draw a picture for three of them.
Read out loud	four words from the song we've just sung.	Match each word to a picture.
Come out and take down	any words from the rhyme we've just said.	Find a picture to go with each word.
Team A come and find		Where are you going to put this word? Beside the ...?
Team B come and take	three words you like best.	Where does this word go?
		How many are there left?

d What does it say?

In English, when talking about what is written down, we nearly always use the word *say*. In the examples below, decide which word is likely to be **stressed**, then practise saying these questions out loud. Choose five to record, and give a sample answer.

— *What does it say on this card/label?*
— *What does this sign say? IN or OUT?*
— *What does this word say? What's this one?*
— *What does this letter say? What sound does it make?*
— *What do these letters say when they are together?*
— *What sound do these letters make together?*
— *What sound does this word start with (end with)?*
— *What other words start with (end with) that sound?*
— *Look, there's an* e *on the end, so does it say* bite *or* bit*?*

6.2 Speaking to reading – helping sound and word recognition

Look back again at the classroom extracts **4E** (page 49) and **4G** (page 52). Jane, the teacher in that class, was helping her pupils remember and pronounce new vocabulary. In **6A** we hear Jane using 'word reading' as part of vocabulary learning.

Her pupils are learning

— about rhythm and **intonation** as they learn new words
— how to associate meaning and sound with the written word when they read.

Before you listen to the extract, read this summary of the class activities. Jane

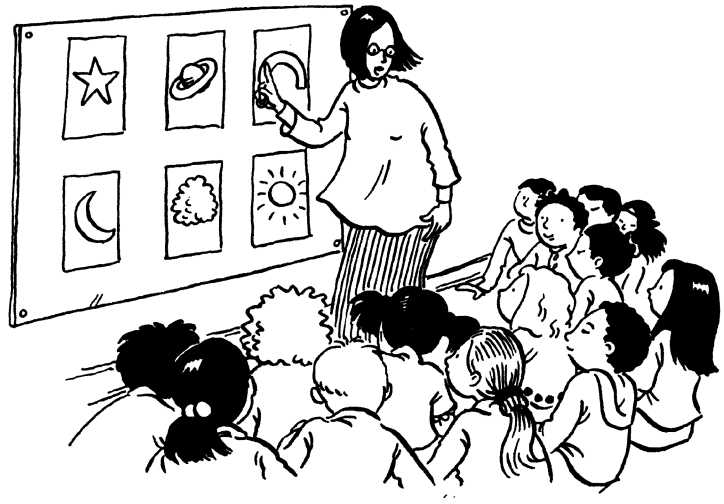
— first sticks up pictures of the six words on the board
— then uses a tambourine to beat out the rhythm of the new words
— then says a chant with the children using the new words they are learning.

6A

Using a tambourine for rhythm and syllable work

TEACHER: Good. Now, thank you. OK, one more thing ... Let's see who can tell me... Who can tell me this one? Listen.
(The teacher beats twice on the tambourine.)
TEACHER: OK, hands up. Listen. Now listen.
(The teacher beats twice on the tambourine again.)
CHILDREN: Planet ...
TEACHER: Yeah yeah ... plan ... et. Could be planet, couldn't it? Anything else? ... star?
CHILDREN: No.
TEACHER: Rainbow? Yes?
CHILDREN: Yes.
TEACHER: Yes look ... plan ... et ... rain ... bow ...
(The teacher beats twice on the tambourine.)
TEACHER: Or how about this one then?
(The teacher beats once on the tambourine.)
TEACHER: Moon?
CHILDREN: Yes ... yes.
TEACHER: Star ...
CHILDREN: Yes ... yes.
TEACHER: Yes and it could be sun and it could be cloud. Now I'm going to choose one and you have to guess which word this is ...
(The teacher beats once on the tambourine.)
CHILDREN: Star.
TEACHER: Could be ... What else?
CHILDREN: Moon.
TEACHER: Yes. Now, Laura you come out and choose one. OK.
(Different children take turns to choose a word and give the correct number of beats on the tambourine.)

Jane with seven to eight year olds.



Now listen to **6A**. Jane
— focuses the children's attention on the syllabic beat of the words
— **elicits** the number of **syllables** in the words they are learning
— lets individual children beat out the syllables of the remaining words
— asks other children to guess the word.

LANGUAGE FOCUS 6.2

Encouraging learner participation

a Read transcript **6A**. Find six different phrases that Jane uses to get the children to do this particular activity. (Note: only the ones that are just for this activity so NOT phrases like *Hands up*. You use that phrase with lots of activities.) Try saying these phrases with a suitable intonation. Mark the words in each phrase that you think carry the main **stress**.

Listen to **6A** on the CD again and repeat these phrases as they are said.

RECORD Finally, record them on to your cassette.

Asking children to guess the word

b Read these ten phrases out loud. Which one is probably not about guessing or predicting?
— You have to guess which word this is.
— What do you think this could be?
— Now what about this one?
— It starts with *r* so it might be ...
— It's something that's in her basket, so what might this be?
— It could be a ...
— Let's put everything away.
— Think of the story – so what could this be about?
— What else could it be?
— What do you think?

6 B

Matching words to pictures

TEACHER: Now put everything away. We're going to do something else. We're going to do something else. OK... sh... sh...
TEACHER: Now what do you think this is? Mm... hm...
CHILD: Planet... planet.
TEACHER: OK, then, Irene, come and get it. Let's see where it's going to go. OK, where are you going to put it?
(The pupil puts the word beside the matching picture.)
TEACHER: OK. Beside the picture of the planet. Very good. Now what about this one?
(They go through all the words and each word is put beside the matching picture.)

Jane with seven to eight year olds.

6 C

Recognizing the correct word

TEACHER: Now do you want to help me? Em... this is rainbow?
CHILDREN: No.
TEACHER: Erm... Moon?
CHILDREN: No.
TEACHER: Erm... Cloud?
CHILDREN: Yes.

Jane with seven to eight year olds.

6 D

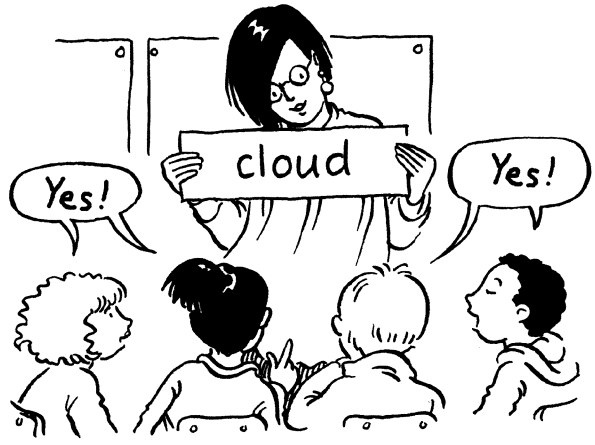
Reading words

TEACHER: Now let's see if we can do... Do you remember the game 'clever parrot'? If it's the same, what should you do?
CHILDREN: Say it.
TEACHER: Say it.
(Some children comment in their mother tongue also.)
TEACHER: OK, now look at the card... OK? Rainbow, moon, sun, star...
ALL THE CHILDREN: Star!

Jane with seven to eight year olds.

Listen to **6B**. The children are now matching the written word to the picture on the board. Jane asks the children
— to look at the words on cards
— to put them beside the matching picture on the blackboard.

Now listen to **6C**. Jane
— holds the cards in front of her so that the children can see them
— doesn't look at the cards
— says one of the words.
The children have to say if she is right or wrong. Listen to them doing this.



In **6D** the pupils are playing a game. The game is called 'clever parrot'. The children have to repeat like a parrot. But they must be clever parrots and only repeat the word on the card. The teacher
— shows a card to the pupils
— doesn't look at the card
— repeats all the words.

The children have to
— look and listen carefully
— repeat the word that is on the card when they hear it.

To finish this lesson Jane plays a fast word-reading game.
— She uses the word cards again.
— She turns over a word card very quickly.
— The children only see it for a second.
— They call out the word they read.

You could use some of these activities
— when teaching new vocabulary
— when you want to **revise** or go over vocabulary the children learnt before
— before children read a story or say a rhyme which includes these words.

Summary of the pre-reading activities

The activities we have listened to here show how you can
— focus on new words in context
— teach sound and letter/word recognition at the same time
— get children to match sound and written forms
— repeat constantly to teach pronunciation
— let children have fun while learning to read.

Extension ideas

— Play label games with groups or whole class, e.g. remove all the labels you use in class and get the children to stick them all back on again.
— Play word games
  — use sets of words the children are already familiar with, e.g. fruit, animals, or characters from stories
  — guess what's missing/odd one out/dominoes/snap/bingo.
— Get children to think about and remember words by using a password for the class. Every day someone can choose a new password. During the day you can remind everyone of this word and then make it the password for the next morning.

TEACHING TIPS

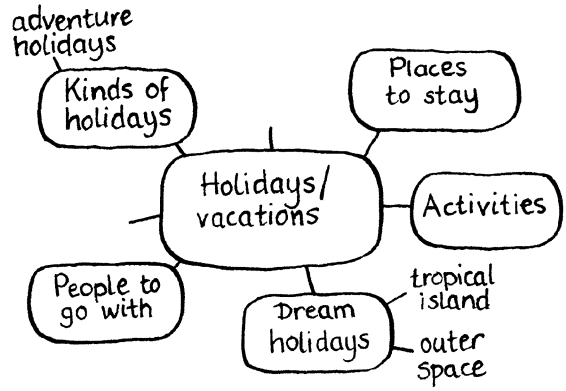
Word recognition

- ✔ **Label** things in the classroom, even pictures/photos that you use.
- ✔ Keep sets of pictures and new words and phrases children have learnt recently in a special **display** area.
- ✔ Let the children play at being teacher to revise these words and phrases.
- ✔ Hand out wishes cards and praise cards with short phrases that children can bring home and read to their parents, e.g.
  Wishes cards *Have a nice weekend ... See you Monday.*
  Praise cards *Well done ... Fantastic ... Thank you for a nice meal ...*

TOPIC TALK
Holidays/vacations

➲ **1** With a colleague, complete the following **mind map**.
There are five connected bubbles. You might like to add others.
The questions you need to ask have been left out.

What five questions would you ask?
For other mind-map ideas see the Website references on page 142.



2 Think about the best holiday/worst vacation you have ever had. Why was it so good/bad? Prepare to tell someone else about it.

RECORD Record yourself talking about this.

6.3 Helping children recognize phrases

Children **acquire** words and phrases when they listen. As they become familiar with phrases in English they are unconsciously learning about word order. When they start to read and later to write, you can do activities
— that consolidate what they have heard and show them the same patterns, written down
— that allow children to slowly become **aware** of word order.

6 E

Building a phrase

TEACHER: OK, everybody, look carefully. Here are all the things in Red Riding Hood's basket. But the words are all mixed up. So we're going to sort them out. OK, right, right who can remember what she had?
CHILDREN: Strawberries.
TEACHER: Strawberries, yes. Strawberries ... good. Who can come out and find the word for strawberries?
CHILDREN: Me, me ...
TEACHER: OK, Leah. OK. Yes, good. And what were the strawberries like? They were lovely ...
CHILDREN: Sweet ... sweet ...
TEACHER: Yes. They were lovely sweet strawberries. So who can find these words?
CHILD: Me.
TEACHER: OK, Ali. And where do they go? Put them next to the strawberries. Which one goes first? That's right? That's right. Good, let's read that phrase together ...
CHILDREN AND TEACHER: Lovely ... sweet ... strawberries.
TEACHER: lovely sweet strawberries. Mm. Yes.

Brian with eight to nine year olds.

Listen to the teacher in **6E** helping his class with phrase reading from the story *Little Red Riding Hood*. He is using word cards for the things in Red Riding Hood's basket. The children already know the story and have heard the phrases before.

This lesson is based on a story, but you can use reading material from many sources. One of the best sources of early reading material is what the children make up themselves.

Let children make reading cards. They can colour and illustrate them. You can
— write down what the children say
— let the children make the cards slowly
— let everyone in the class make a card
— keep the cards in pockets with the children's names on the outside
— use what the children have written for word/phrase recognition activities.

TEACHING TIPS

✔ Make up group chants based on what the children already know and using the phrases the children can read out:

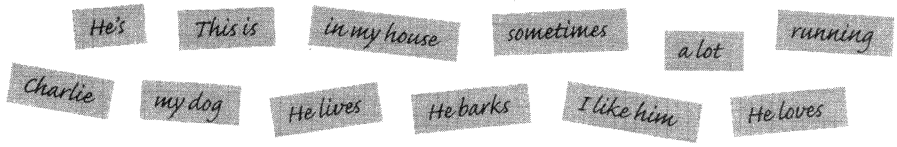
What's in the basket?	Lovely sweet strawberries
What's in the wood?	Small blue flowers
What's in the bed?	The big bad wolf
What's in his mouth?	His big sharp teeth
What's in his tummy?	Not me, not me!!

✔ Pick out phrases that you can use for matching games from reading material
✔ Use picture cards and cards with labels or short phrases or descriptions. Ask the children to find the picture to match the writing.

Which monster is this? My monster has two heads, four feet, two hands, 6 fingers, and big smiles.

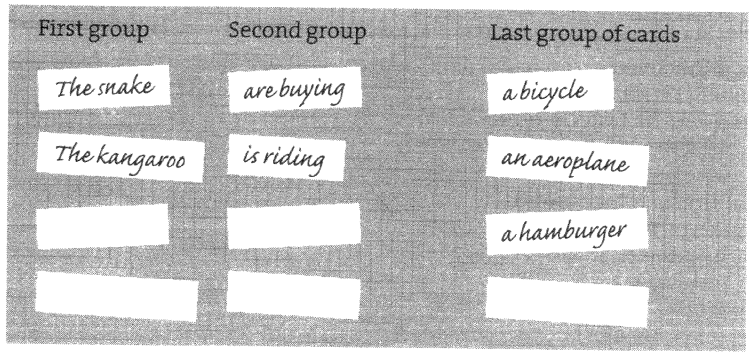
Extension ideas

— Put phrases based on topics/stories that the children know on reading cards. Let them put the cards together in various combinations to make sentences.



— Take suitable phrases out of stories to make substitution games and sequencing games, like this one for Cinderella.

the frog the pumpkin the mice	changed into	a coach horses a coachman



LANGUAGE FOCUS 6.3

Making phrases or sentences

After talking about pictures or reading a story, you can write words or sentence halves on separate cards, like the ones above, and ask children to do one of these activities.

Use your own flashcards and practise two or three sets of instructions for these.

Make phrases using the words on these cards — *lovely red strawberries* OR *lovely sweet apples.*	They should be true ones. They can be true or false.	And then read them to your partner. He/she can say if they are true or not true.
Make sentences using the phrases on your cards — *The mice changed into horses.*	They can be silly ones.	Ask him/her if it was quite silly or very silly.

Pronunciation point

Sounds /ɔ:/ and /ɜ:/

Do you remember how these words were pronounced in class extracts in this unit and in earlier units?

1 *walk, work, shirt, talk, words.* Put them in two groups according to the vowel sound.

2 And what group does the word *sort* go in?

RECORD Either record yourself or work with a partner and say these pairs of words and some more pairs:

walk work... work work... work walk... walk walk...

Play back your recording or get someone to listen to you and decide if the pairs you have said are the same or different.

6.4 Reading independently – finding information

— When children can read they can use the printed word as an alternative source of English.
— When children can read silently on their own they are developing confidence and independence.
— To check their pronunciation, ask individual pupils to read a little bit out loud for you.
— Children should always have time to look at a written text before reading it aloud.

REMEMBER
— **Prediction** is an important part of our thinking process. Children need to practise thinking about and guessing what comes next.
— Children can learn to predict what a word means from
  — **context**,
    e.g. *initial sound combined with general meaning*
  — pictures,
    e.g. *illustrations in books*
  — what they know about a topic
  — what follows words such as *but, so, because*
  — what they have noticed before.
— When you encourage children to talk about what they have read you show them that their reading is important.

Helping children to be independent readers is also very practical; for example, they can tell other children what they have read.

6 F

Reading and transferring information

TEACHER: OK, now em ... page ... OK please open your workbook ... page twenty-two.
Now, can you read it on your own and tell me what you have to do?
(*Children reading on their own*)
TEACHER: OK, Ana can you explain what you have to do in this activity?
(*Ana explains in her mother tongue.*)
TEACHER: Do you all understand?
CHILDREN: Yes.
TEACHER: OK, do it on your own and when you've finished compare your work with your partner's. When you've finished, but not before. OK ... em ... perhaps five minutes, that's all.

Emi with eleven to twelve year olds.

Listen to the teacher in **6F**, Emi, getting a pupil to explain what she has read to her classmates.

LANGUAGE FOCUS 6.4

Chunking

Chunking means recognizing what words in a text belong together. This helps children read in meaningful phrases, not word by word.

Read the Teacher's part of **6F** out loud, dividing it into short **chunks**.

Listen to it again on the CD and repeat the teacher's part.

Finding the place

Add to or adapt the table below.

RECORD Record yourself giving four sets of instructions from it.

You need your	coursebook	page 13	Read what it says ...
Please open your	activity book	page 22	Can you read it on your own?
Find where we got to last time – in your	workbook	page 30	Can you do what it says?
Find your place in your	reader	middle of page 14	

Extension ideas

Set tasks for children so that they have to read to complete them, e.g. *Read two reading cards and tell everyone what they were about. Read a set of instructions and make something, such as a Lego house.* Encourage children to read something to their parents.

TEACHING TIPS

Encouraging children to develop as readers

- ✔ Have a reading area in the classroom with good picture books and reading cards with pictures (see Units 8 and 9 on stories).
- ✔ Have reading material written by you and the children.
- ✔ Have simple information cards or books about other countries.
- ✔ If you have audio books (cassettes of stories) in your school, let the children read and listen at the same time.
- ✔ Play games where reading is needed to find out information, such as treasure hunt clues.

Further ideas

RECORD **1** Choose two short texts from your coursebooks suitable for your pupils and record yourself reading them out loud as you would read them to your pupils. Play them back and listen to see how expressive you are when reading.

➲ **2** Look in your coursebooks for reading activities you can try in class. Also check the Teacher's Book to see what it says about these activities. Now plan what you would say in English to set them up in your class. Use some of the extension ideas to teaching tips in this unit.

RECORD Then record yourself in class teaching these activities.

3 Read Chapter 7 from **Brewster, Jean, Gail Ellis, and Denis Girard.** 1992. *The Primary English Teacher's Guide.* London: Penguin AND/OR Chapter 7 from **Moon, Jayne.** 2000. *Children Learning English.* Oxford: Macmillan Heinemann.

Week 7

Once young learners can recognize letters, we should start to teach them how to write. But what do we mean by "**writing**"? We can consider writing in two ways:

Creating original text using the learner's intellectual and linguistic resources.

Copying someone else's text, using a prepared list of words to create sentences or stories, filling in the blanks, or practicing handwriting.

Clearly before we can ask our students to start writing original texts, we need to teach them how to write the letter shapes, spell words, and follow correct principles of English writing, such as starting sentences with a capital letter and putting spaces between words.

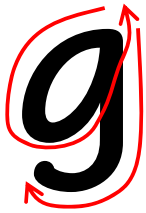
By the time we start to ask our students to write, they will probably have well developed print awareness. We talked about print awareness in previous lessons. But there is something ironic here. While our students may have well developed print awareness for reading, they will probably need to be taught all of the rules again for writing. The good news is that Korean and English writing are similar in many ways:

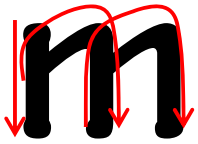
- Writing is on horizontal lines that go from left to right, top to bottom.
- Words have spaces between them.
- Sentences finish with a period.
- Comma (,) and other punctuation like quotation ("") and exclamation marks (!) are the same.

If our students already understand these principles in Korean, then they will transfer easily to English. One thing that is different is the use of **capital letters**. Of course we know that Korean doesn't have capital letters. This is something that our students will have difficulty with; we need to help them understand that "A" and "a" are the same, just in upper and lower case forms. In the very beginning, it might help to do a **upper-lower case matching game** with students in which they match the letters (on flash cards) and then write them on a piece of paper or in a journal when they make a correct pairing. Students can also learn some vocabulary at the same time, like:

Well, this is just one technique. There are other techniques mentioned in the chapter. Let's have a look at that now. ☺

1. There are numerous techniques that teachers can use to help young learners start writing the letter shapes of English. One technique is called "Think Aloud Letters". As the teacher writes the letter, she describes the shapes that she is making. For example:





"First make a circle, and then a line straight down and a hook."

s

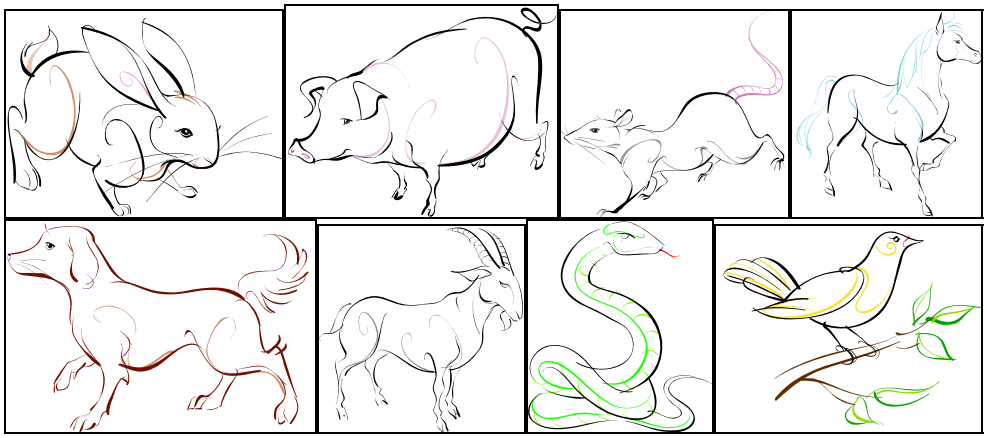
k

2. [page 128-129] What do young learners need to pay attention to when they are learning to write?

3. [page 128] On page 128, the introduction to the lesson lists 8 different techniques that can be used for various writing activities. Choose one that you think are interesting. Explain how you would do it in the classroom. Create some resources if you have time.

   copy/write from memory the word/phrase that matches the picture
   write a label
   finish the word s t _ _
   write the whole word
   copy/write the names of all the people in the story
   copy/write out the story in the right order
   copy the phrase/sentence putting in the missing word
   bingo, writing races

4. Now let's start considering some more advanced writing activities. Now we can assume that students already know how to write the alphabet, their name, can label a picture of their family correctly. Using the following images, what can you do with them to teach young learners how to write? There are numerous good ideas on pages 131-135.



5. Writing with your learners also includes giving good instructions about what to do. In particular, students need to know basic instructions like, "How do you spell ……?" Look on page134 – phrases with "spell". Write down some different ways of using the word "spell" to give instructions. In class, we will practice using these phrases with each other.

6. This is our most advanced question of the day! Look on pages 136-140. Choose one activity that you think is particularly interesting. Describe it. Think of ways to improve it.

7

This unit looks at

activities that
- help children to learn and practise handwriting
- link writing with reading, listening, and speaking
- help children to write more freely.

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Writing in English

Introduction

All the activities we looked at in the last unit can lead into writing activities. Here are some examples:

Reading activities using reading cards	Writing activities
1 matching words/phrases with pictures	1 copy/write from memory the word/phrase that matches the picture
2 labelling pictures or objects	2 write a label
3 predicting from initial sounds	3 finish the word st_ _
4 re-arranging jumbled letters to make a word	4 write the whole word
5 classifying words into sets	5 copy/write the names of all the people in the story
6 ordering sentences in the correct sequence	6 copy/write out the story in the right order
7 guessing the missing word	7 copy the phrase/sentence putting in the missing word
8 games that involve recognizing words and meaning	8 bingo, writing races

Activities like this can prepare children for more creative writing.

Handwriting

We have to remember two things that make a great difference when children are learning to write in English:
— their age
— their degree of familiarity with roman script.
When children write, they have to pay attention to several things at the same time:
— develop finger control and be tidy
— form letters
— become familiar with the relationship between sound and spelling in English
— keep the picture of the letters in their minds
— learn when to use capital letters and how to punctuate.

7A

Singing the alphabet song and writing the alphabet

TEACHER: OK, now let's sit down at the table and you need to get your pencils. Put your bags on the floor. Good, that's it. Put your bag on the floor. And now ...

CHILDREN: (*singing alphabet song*) *a b c d e f g h i j k l m n o p q r s t u v w x y* and *z* ...
Happy, happy, I am happy, I can do my *a b c*.

TEACHER: That's right. Now you need to write. OK. Yes, sit down at the table erm ... Has anyone got a pencil? Good, good and you need ...

TEACHER: There's a pencil. There you are. (*Teacher hands pencil to a child and child thanks teacher.*)

TEACHER: You're welcome.
(*There is lots of mother tongue talk in this class. The teacher explains quickly and the children talk. They are about to start an alphabet writing session and the teacher is going around looking at what each child is writing.*)

TEACHER: Good. Oh good. That's a good *c*!

CHILD: Thank you.

TEACHER: Oh, how about purple?

CHILD: Teacher ...

TEACHER: Uh huh. Here's a little purple. There you are.
Oh good *a* Midori! How are you?

MIDORI: I'm fine.

TEACHER: Good. Who knows *d*?
Oh good *d* Miroshi! Yes. Good.

Erin with four to five year olds.

Using computers

Since many children are now using electronic aids/computers, they need to
— learn the keyboard layout
— learn how to type, ideally using all their fingers and sitting properly
— learn some English expressions for using a computer/email.

Writing

Like the other three language skills, writing is about meaning.

Early writing activities such as copying, tracing, and making letter shapes are handwriting practice.

Finding the letters for computer work is a matter of recognition and developing keyboard skills.

But children always have to think about the meaning of what they are writing.

And whatever the lesson focus is – handwriting practice or keyboard skills or expressing meaning, or a combination – children should enjoy the activity and feel successful.

7.1 Practising the alphabet

In Unit 6 on reading, we looked at the letters from the point of view of the sounds they can make. For writing and learning how to spell, children may need to know the formal names of the letters and the order of the alphabet. This also helps them look up words in a dictionary.

Listen to the very young learners in **7A** (you heard them before in **2A**). Their teacher uses a lot of singing in class and the children are singing as they do their *a b c*.
These very young learners enjoy
— singing the alphabet song
— making the letters
— writing in different colours
— chatting in their mother tongue while doing their writing.
Notice how the teacher praises and comments on the children's writing.

LANGUAGE FOCUS 7.1a

Politeness phrases

This teacher is very aware of the need to be polite both inside and outside the classroom. She uses *please* and *thank you* a lot, as well as language that is typical of conversations outside the classroom.

Can you also find:
a an example of a child responding socially to a compliment (praise)
b one exchange where a child responds using a polite social phrase.
(*Clue*: It is a three-part exchange, i.e. where the teacher initiates, a child responds, and the teacher follows up.)

7B

An alphabet writing race

TEACHER: OK, put your bag under your chair. Now two teams over here. One team this way. Good. One, two, three, OK. Eh, Keiko, what's your team's name?

KEIKO: Pink.

TEACHER: OK, the pink team. And Maya what's your team's name?

MAYA: Orange.

TEACHER: OK, the orange team. Now do you know what we are going to do? You're going to write the *a b c*. Now one person at a time. *a* first and then back to the end of the line and the next one writes *b* and back to the end of the line and you have to do the whole thing until you're finished. The whole ... *a b c d e f g h* ... all the way to *z*. So, er, here's a marker. Oh no, they're bad. Oh, let's use crayons. Ah, now pink and orange. OK, ready ... Good, up behind the line. Come on. Good. One, two, three go. Now *a* first ...

Erin with four to five year olds.

A writing race

Listen to Erin's class in **7B**.

Later in the same class the teacher has a writing race. In this way she
— continues the focus on writing practice
— varies the activity
— allows the children to be physically active.

LANGUAGE FOCUS 7.1b

Intonation and stress for meaning

1 The instruction *put your bag under your chair* in **7B** can have at least four different meanings according to which word you put the **stress** on. For example, if you mean *not under **someone else's** chair* you would say *Put your bag under **your** chair.*

Say it three more times so that it has each of these meanings:
a not *on* your chair
b not under your *table*
c don't just leave it *beside your chair*, where someone might fall over it.

Which one do you think the teacher meant in this classroom?
Work with a colleague and choose different ways of saying this instruction. Can your colleague tell which meaning you gave it?

RECORD Record yourself saying it four different ways and adding on a second phrase to support your children, for example, *Put your bag under **your** chair, **not** under someone **else's/Taro's**.*
This kind of stress is called 'contrastive stress'.

2 Now find these phrases in **7B**. Underline the words where you think the teacher put the main stress, and say why, e.g. *the **pink** team* (not another colour, or orange)

— the orange team
— now, one person at a time
— the next one writes *b*
(maybe two stresses here)
— you have to do the whole thing
— all the way to *z*
— let's use crayons.

In some classes you might go on to explain in words what you mean, by rephrasing the instruction and adding *not* ....

Practise doing this by finding a phrase that goes with one of the instructions above, and saying them both, one after the other, e.g. *You have to do the whole thing – not just up to 'p'.*

— not just the first half of the alphabet
— not markers – they've dried up
— not all of you together
— not just up to *p*
— not the pink team
— because *b* comes after *a*

Pronunciation point

1 What sound?

Say the following words. What sound do the syllables in *italics* have in common?

ta*ble*, wel*come*, *a*bout, pur*ple*, un*der*, mar*ker*, cra*yon*, al*pha*bet, remem*ber*, colo*ured*, exercise, *to*ge*ther*, hap*pens*

These words are in the different extracts in this unit. This is a very common sound in English and is spelt in many different ways.

2 Sounds /iː/ and /ɪ/

Say the following words. What vowel sound is the odd one out?

team need sit piece see eat

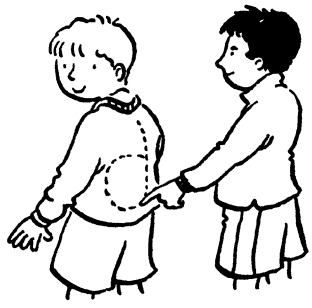
RECORD Record yourself or work with a partner and say these pairs of words:

it, eat ... eat, eat ... it, it ... eat, it ...

TEACHING TIPS

Writing the alphabet

✔ Practise letter shapes by
— tracing over dot letters
— using letters cut out of rough paper and stuck on cards
— tracing the shape in the air – air writing
— asking children to put their names or initials on their drawings and other artwork.



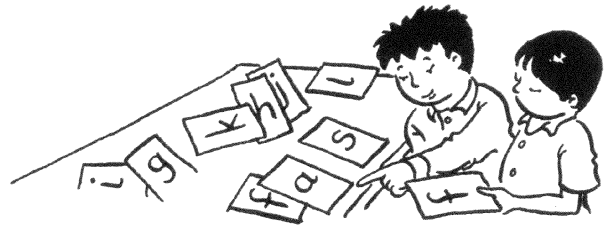
Extension ideas

Palm-writing: feel the shape and say the letter.
— Let children work in pairs.
— The first child has the letter.
— The second child closes his/her eyes.
— The first child draws the letter outline on the palm of the second child's hand.
— The second child says the letter.

Back writing – feel the shape and write the letter
— Let children work in pairs.
— The first child has the letter/short word.
— He/She draws the outline on the second child's back.
— The second child writes down the letter or short word.
— They check together.

Keyboard preparation – finding letters and putting them in order

— Let the children work in pairs.
— Give each pair a set of alphabet cards with capital letters (you could prepare these on the computer).
— Call out the letters in the sequence they appear on the keyboard your children will be using. The children have to put them in order – but not all at once!
— Start with four letters from the centre row.
— Continue with the rest of the letters from this row.
— Then move to the top row and then to the bottom row.
— Let the children play with the letters, for example, mix up four letters first, then mix up one row at a time, and put them in sequence again.



7.2 From speaking to writing and from reading to writing

From speaking to writing: making memory games and quizzes

When children can physically make the letters of the alphabet or use a keyboard, they can do activities to practise their writing, e.g. tracing by hand, finishing words, or copying by hand or on the computer.

But as meaning is the most important aim of writing, it is always important to link these activities with what children already know and what they are learning.

REMEMBER
Children should write about what they have talked about or read about.
You can use listening, speaking, and reading activities to prepare for their written work.

Writing for someone else, not just the teacher, is important. For example, children can write puzzles or quizzes for another pair or team to do. And with computers they can send these to other groups in their school and in other schools. This gives a purpose to writing.

Look again at classroom extract **5E** (page 62).

— The children were talking about themselves – where they live – what they like.
— When pupils finish this kind of activity you can ask them in pairs to write down two descriptions they remember.
— They don't write the name, just the description, for example, *She has two brothers and no sisters and she likes comics and cartoons. Who is she?*
— They can then read it out (or give it to another group to read) and let the others guess who it is.

Extension ideas

Memory game

Children in pairs can write, on a piece of paper, the same descriptions but leave one or two gaps, instead of writing the words. They pass it to another pair to read and fill in.

Question and answer

Children in pairs write, on a piece of paper, two or three questions about a picture they can all see. The teacher then takes the picture down, and they give their questions to another pair to answer from memory, in writing.

From reading to writing: making lists

Read the poem 'A party at Croco Bay'.

A PARTY AT CROCO BAY

Come to Croc's party at Croco Bay
Wonderful things are on today
There are lollipops, toffees, peppermint canes
Things to drink and lots of games
We'll play bingo, football, hide and seek
And we'll have fun for a whole week
The bat, the monkey and the hedgehog
The snake, the kangaroo and the frog
Are all coming to the feast
To the great party of the beasts
On the merry-go-round and on the swing
All the animals in a ring
They hop, they run, they jump around
They play on trees and on the ground
Croc is happy and Al is fine
See, they're all good friends of mine.

7C

Finding words and making lists

TEACHER: OK. What is the rhyme about? It's about Croc's party. Now, look again at the rhyme and underline. What is underline?
CHILD: Under.
TEACHER: Uh uh ...
CHILD: The word ... here ...
TEACHER: Uh uh ...
(*Lots of children say what they think.*)
TEACHER: Yes draw a line under the word ... like this. So now underline all the words that have to do with food. OK. So, on your own in the rhyme you underline all the words that have to do with food. OK?
CHILDREN: Yes ... yeah.
(*Later*)
TEACHER: OK, did you find all the food? ... all the food in the rhyme? OK let's write it. Erm ... What did you find Giulia?
GIULIA: Lollipops.
TEACHER: Lollipops. Very good. I'll write lollipops on the board. And Federica, what did you find?

Flaviana with nine to ten year olds.

Listen to Flaviana and her pupils in **7C**. You have already listened to them in other units. In this class, the children
— have been reading this rhyme about Croc's party in their coursebook
— understand the 'party' vocabulary because they know the story
— are looking for words about food
— are going to underline other sets of words, for example, *animals, games* so they can write them out later.

LANGUAGE FOCUS 7.2a

Reading and talking with expression

1 Listen to **7C** again, and this time, talk along WITH the teacher, trying to mirror her **stress** and **intonation**. Try this two or three times.

2 Practise reading the rhyme out loud, making it sound as dramatic and exciting as you can.

RECORD Record yourself doing this, and play it back. How does it sound?

Extension ideas

After this kind of activity, the teacher could play a memory challenge game.

— Write the words on the board in separate lists, for example, *food, things they can do at the party,* etc.
— Ask the children to look carefully at the lists and try to remember them.
— Rub out the lists (or just some of the words from each list).
— Ask the children to work in groups of three or four and write out as many words as they can remember from a particular list.

7 D

Remembering vocabulary sets and spelling

TEACHER: OK, sh ... sh ... sh ... listen please. Stay in your teams and sit down together at your tables. What you are going to do now is ... now listen ... very very carefully. I'm going to give you a piece of paper and put your group name on the top. OK.

Now, you are going to work together to try and remember these words. I'm going to write some of the words we read today on the blackboard and you have to look very carefully at the words because this is a writing competition.

Let's see if your team can remember all the words. When I write up the words look at them and remember. Now when I rub them off try to write as many words as you can. But not the same as the rest of the team. Work together in your team. (*There is lots of mother tongue talk as children explain to one another.*)

TEACHER: Very good. Now you all understand what you have to do? OK, don't write yet. Can you see the board?

Cristina with nine to ten year olds.

This is exactly what Cristina does in her class. Listen to **7D**.

LANGUAGE FOCUS 7.2b

Useful phrases for group writing

Read transcript **7D**. Find the following and practise saying them fast:
— four sentences with *going to* in the first half of the extract
— six expressions that have to do with working as a group (look for phrases with the words *team, group, together*)
— two sentences with *what* clauses (one near the start and one near the end).

1 Look at the list of phrases below. Find two pairs that are opposite in meaning and one odd one out.

a So, on your own.
b I'll rub them off.
c Work together in your team.
d Look at them and remember.
e Let's write up the words.

Spelling

Spelling is a link between reading and writing.

Today, with more telephone communication, people often have to spell names and addresses out loud.

LANGUAGE FOCUS 7.2c

Phrases with *spell*

2 Practise the phrases below.
Mark the phrases
— that might be useful for children to learn to say when in pairs or groups with a **C**
— that are useful for a teacher with a **T**. (Some might be useful for both.)

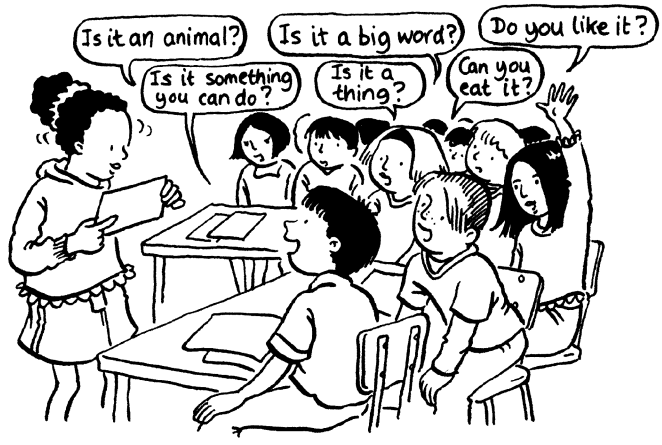
a Who knows how to spell *flowers*?
b Who can spell out this word?
c How do you spell *enough*?
d Can you help me with my spelling?
e Can you just check that spelling?
f Can you spell that for me, please?
g I don't know how to spell *strawberries*.

RECORD Practise four teacher phrases and four learner phrases and record them on your cassette.

Extension ideas

A questioning game

— Get each child to write down (in secret) a word they can see in the classroom. (If they label things in the classroom you will have a lot of words on the walls.)
— The whole class can then play a question game (spoken or written) to guess the word. They can either say the questions, or write them and give them to the teacher or another child to read out loud.



TEACHING TIP

Linking with other skills

✔ Use a new password each day in class. Ask children to write it the day before so they learn it and can say how it is spelt in their next class.

TOPIC TALK
Parties

With a colleague, plan a class party. Work out how the children can help you plan a party as a class project. Think of things you could talk about in English, read about, and write about in class. What food and games would you have? Would you invite a visitor/s? Who? Why?

7.3 Writing with other children

So far in this unit, we have focused on writing individual words, phrases, and single sentences. But children also need help in writing longer, continuous pieces of writing, such as recipes or short stories. You can use a familiar story as a basis for a class writing activity.

When children work together as a class, they can learn to help one another and co-operate.

In this section the children are writing about a story they know. They are not just going over language – they are also learning how to write a story.

Children know a lot about stories. They understand the structure, that stories have a beginning and a middle where you tell what happens, and that there are different ways to end. Children can be quite sophisticated in the way they tell stories. This is part of the knowledge they bring to class.

See Unit 9 for more about storytelling.

7E

Preparing to write about a well-known story

TEACHER: And now are they happy?
CHILDREN: They're happy.
TEACHER: And they sit at the table and eat ... what?
CHILDREN: Jam and cakes.
TEACHER: Very good. Jam and cakes. Very good. OK, now we're going to write the story and to draw it. OK, now how does the story begin? Can you remember the first part of the story? Uh uh. Can you start? Who can start? Who wants to start? OK, Patricia ...
PATRICIA: This is the story of Little Red Riding Hood.
TEACHER: Good, very good. And what happens to her? What happens? (*the children all talking together*)
TEACHER: Just one person. Now what's next? What comes next? Giada?
GIADA: 'Go to Granny's' Mummy says ...
TEACHER: Good. Mummy says 'Go to Granny's'. Now let's write that much.

Flaviana with nine year olds.

Listen to Flaviana, the teacher in **7E**. She has been telling the story of Little Red Riding Hood to her pupils – the extract starts at the end of the story, with Little Red Riding Hood and her grandmother safely having tea together.

The children
— know the story in their mother tongue
— have talked about the people in the story
— are going to **summarize** the story themselves
— are going write down what they remember with the help of the teacher
— will then draw a set of pictures to show what happens in the story.

LANGUAGE FOCUS 7.3

Story questions

Listen to the extract again and underline all the teacher's questions.

RECORD Practise saying them after the CD with the same intonation as this teacher.

Choose five to record on your cassette.

Story summary

Divide your page into two columns.

In the left column, write out very simply, the basic story of Little Red Riding Hood – either in past or present simple tense – on alternate lines (leaving a space between each line).

In the right column, opposite each line, write two questions: one that you can use to check comprehension and a second to ask children if they can add something to the line.

Red Riding Hood lived in a house with ...	Who did she live with?
her mother.	Can you tell me what the house was like?

7.4 Children writing freely

In this section we are going to look at some activities that can help children move to writing freely and creatively.

When children write individually about what they know or feel themselves
— they are writing to communicate with others
— they are developing self-confidence.

As a teacher you know that
— all creative effort should be praised and encouraged
— spelling and handwriting can be looked at separately
— the child's message is most important.

Writing about people

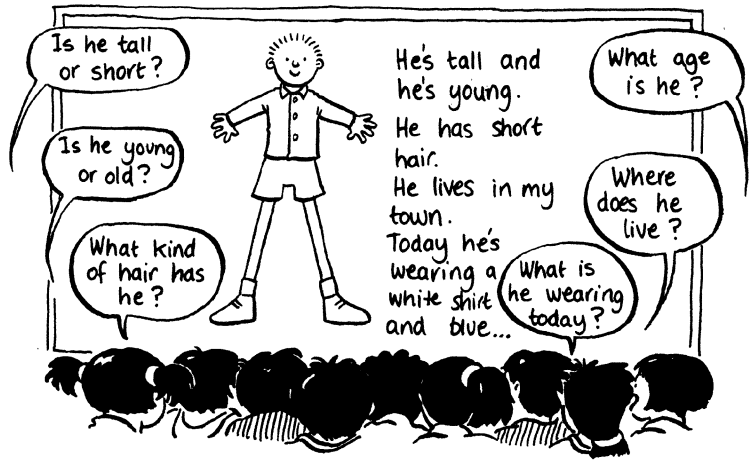
To help children write freely you can start with the kind of personal **presentation** we looked at first of all in **5E** and then in a more imaginative way in **5F** (pages 62 and 63).

Children should first of all be able to say what they are going to write.

If you look again at **5E**, you will notice how the teacher asks questions to help the children talk about themselves.

You can use a similar pattern to help children start writing.

Show the children what to do by
— drawing a simple outline of a boy or girl on the board
— letting them decide how to answer the questions. They can vote on a name or age, etc.
— writing the answers on the board, in the order the children ask them
— showing them how their answers can become a written description of the person
— showing them how to organize their answers into information sections, for example, what the person looks like/where the person lives/what the person likes to do in their free time.



When they are familiar with this writing process, let children draw a person they know or let them make up an imaginary person.

They can do this in pairs or individually.

They can work in pairs to help one another write about their person by answering questions they think are important.

TEACHING TIPS

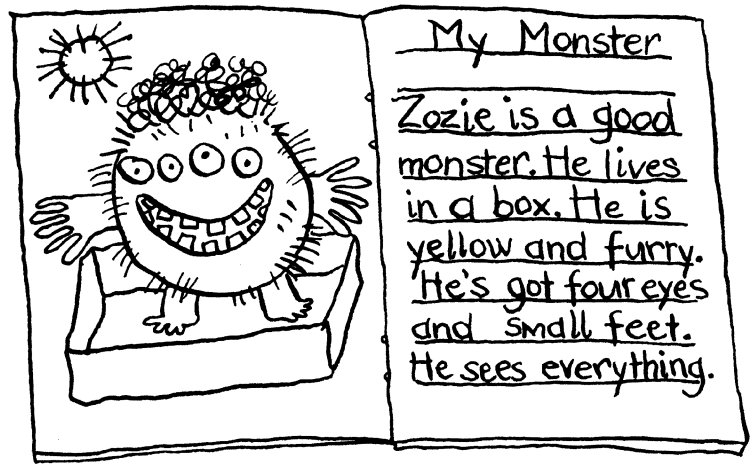
Writing about other people

- ✔ When they start doing this activity on their own, children may want to keep the same questions you used on the board but you can encourage them to ask other questions and answer them. This will make their descriptions individual.
- ✔ If they don't put in the name of the person they are writing about, the activity can become a guessing game. Let the other pupils read the descriptions and guess who this is.
- ✔ Children learn from reading one another's work. You can display what children have written on the wall. They can pick the funniest/the best or guess who the person is if it is not said.
- ✔ If your pupils can use a computer, they can describe characters that they and the other children know, e.g. favourite cartoon characters, and use them for a computer quiz. And they can use the spell-checker.

Having fun making a book

Children enjoy making books. It gives them a feeling of achievement. They can write out the story by hand or use a computer and leave spaces for pictures to be stuck in later on.

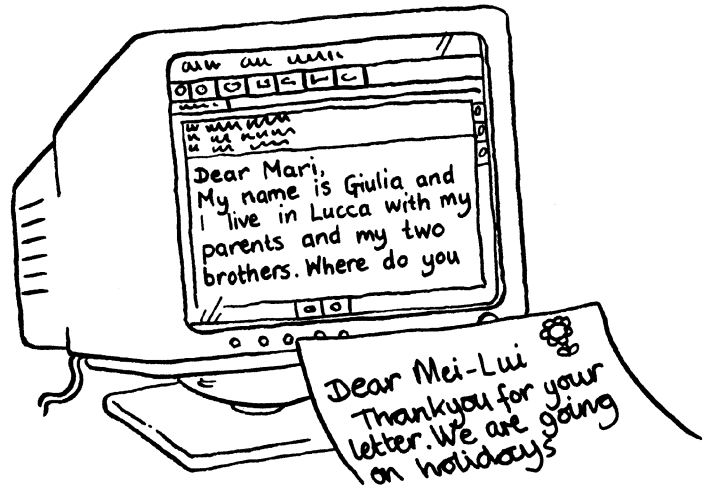
— You can adapt the activity 'Writing about people' (page 91).
  — Let the children start by drawing a person or, for fun, an imaginary creature like a monster or a creature from outer space.
  — They can write a description as they did for 'Writing about people'.
  — Then they can write about something the person does.



Show children how to make a big book.
— This will give a lot of opportunity to use 'listen and make' instructions (see Unit 3).
— Let the whole class make a big storybook for another class/other classes (see Unit 9).
— They can share the work, for example, the drawings, the colouring, the writing, etc.
See Resources (pages 141–2) for more books with art and craft ideas.

Later you can divide the class into groups
— Let them write short stories for each group and draw pictures.
— If the class enjoys this activity you can let individual children write their own small books. They don't have to be very long.
— They can make up adventures for their favourite character, for example, *Zozie has a bad day, Zozie at school.*
Children can also make a book using a computer. They can
— write up their work
— use a program like 'Paint' for drawings
— print out uncoloured drawings and colour them in by hand with felt tips or markers.
When children make things for others to see, they
— have a real audience so want to write something interesting
— have a real reason to be neat and tidy, to have clear handwriting, to check their spelling and generally to present their work well
— can learn how to go over their work and improve it if they like
— bring outside knowledge into the classroom
— compare what they are doing with other children's work.

Writing to penpals



As well as writing about people they know or imagine, children love to find out about other children. Lots of children around the world are learning English. So your pupils could write to other children anywhere in the world, not just to children whose mother tongue is English.
— Writing to penpals is a very practical way to use English.
— It lets children see the real value of learning another language – to communicate and find out about other people.

— When children do this they are learning about other attitudes and ways of doing things. They are not just practising their English – they are opening their minds to the rest of the world.

Lots of teachers are interested in finding penpals for their pupils. You may be able to contact a penpal agency or contact other schools through teachers' magazines or organizations, or by using the Internet.

In the past children only wrote letters by hand. If you have access to a computer in your school, you can be in almost immediate contact with other schools and children all over the world through email.

— Children enjoy getting messages from friends on computer.
— Short messages are more like a chat.
— Regular contact helps to develop confidence and interest.
— Key pals or e-pals can be found on special Websites (see Resources, page 142). Make sure you know who your pupils are writing to.

If children become aware that English can be used to talk to or write to people in different countries, they will begin to understand why they are learning this new language.

TEACHING TIPS

Writing freely

✔ Give the children as much control as possible over what they are going to write about and how. Let them write about what they are interested in – their home – parents – interests or hobbies – friends or imaginary people and things that happen at school.

✔ Have regular days for checking mail and particular days for emailing so that children can plan and think about what they are going to write.

✔ Encourage the children to be autonomous, e.g. send them to other sources to teach them how to solve problems – dictionaries or spell-checker for spelling, information sources on the computer or other books for ideas, etc. (Of course you are there if they really need more help. You can judge this.)

✔ If children make a book as we described above, they can add other books with the same characters. Their characters can go on to have different experiences, e.g. *Zozie's holiday, Zozie's great adventure*, etc.

THINK ABOUT WRITING

— Writing is a physical skill and a language skill.
— Writing comes after other language work – so you usually have time to prepare children to start to write.
— Accept that pupils will make handwriting and/or spelling mistakes.
  — These mistakes can be corrected over time with practice.
  — They are not as important as the children's efforts to communicate.
— Praise and respect all efforts – no matter how small.
— Display as much of the pupils' writing as you can.
— Keep all their written work and reuse it in other ways if you can.
— When children are preparing to write they need
  — support and preparation before they write
  — to listen to you
  — to talk and comment.

TOPIC TALK
Food

➲ 1 Design a **mind map** (or list of topics) on the subject of food that you could use with ten to twelve year old children.

What questions might you ask them?

2 How would you prepare a pizza/a curry? What would be the **yummiest** (best) and **yuckiest** (worst) pizza toppings you could imagine?

3 Prepare to tell someone how to make your favourite dish. What are the ingredients? How do you make it?

RECORD Record yourself.

Further ideas

➲ 1 Think back over some of the speaking activities you used in class. List three. How could you use them to prepare children for writing?

2 Read Chapter 7 (pages 76-83) from **Brewster, Jean, Gail Ellis, and Denis Girard. 1992.** *The Primary English Teacher's Guide.* London: Penguin, and/or Chapter 4 from **Philips, Sarah. 1993.** *Young Learners.* Oxford: Oxford University Press.

3 Look at the writing activities from this unit, or from one of the books above, or from your coursebook. Think of how you could use two of them with your class. Plan what instructions you would give your pupils.

RECORD Record what you would say to the class when introducing the idea, and the instructions for the activities.

4 Check out the Website

http://www.startwrite.com

This site lets you write out your own text in dotted letters. The children can then trace over the letters. You can write what they say, so that their handwriting practice has a meaningful purpose as well. Think of an activity you could use it for in class.

5 Look up the Website

http://www.ks-connection.org/penpal/penpal.html

and see if there is a class or teacher you would like to contact.

NOTE
Children should only use the Internet under supervision.

Week 8

YL Reading & Writing
Week 8: Writing with Children & Vocabulary Box

This week is **mini presentation week**. Each student is responsible for preparing a route map that describes each activity that he/she will be teaching to the class. Don't panic! It's easier than it sounds. The instructions are below. ☺

We focus on various activities that can help students improve their vocabulary and writing skills. Another key part of today's lesson is **motivation**. Often times memorizing vocabulary and copying letters can be boring for students. What can we do to make activities more interesting for students?

One way is to provide students with a variety of tools for writing. For example,

- Colored crayons
- Colored pencils
- Pastels (similar to chalk, but with an oil base
- Pens
- Pencils
- Felt pens
- Chalk
- Paint…and so on.

We also want to provide our students with different materials to write on. For example,

- White boards
- Chalkboards
- Shaped pieces of paper
- Colored paper
- Mini books
- Poster cards
- Bristle board…and so on.

The textbook also makes some great comments, such as:

Copying the letters of the alphabet can be boring for children. The best way of motivating children to write is to give them plenty of opportunities to write in a variety of context and to encourage them to share their writing with others.

I also believe that children love using good quality resources, which is a focus of the worksheet this week as well.

As we go answer the questions below, let's please keep these ideas of motivation and good quality resources in our mind.

Good luck! ☺

1. The "Writing with Children" section of our textbook contains a lot of great ideas for teaching vocabulary and writing skills to students. For example:

   3.17: Magic e (including variations)
   4.8: Running dictation
   4.10: The longest sentence
   4.11: Mixed bag
   5.1: Van Gogh's bedroom

2. The "Vocabulary Box" section of our textbook has some more great ideas about how to do vocabulary-building activities with young learners.

   1.10: Toy Boxes
   1.12: Animal Stickers
   1.13: Spell it
   1.14: Pairs of Squares
   2.3: Picture Dominoes
   2.7: Active Adjectives
   2.10: All Change
   2.14: Family Circles
   3.1: Treasure Island
   3.4: Lexical Line-up 2
   3.13: Where does it go?
   3.14: Supermarket mix-up

Before coming to class next week, please prepare a route map for your assigned activity. A route map describes all of the steps of the activity from start to finish. Include information about (1) what the teacher should prepare before class; (2) what the teacher will do in class; (3) how the students will be organized; (4) what the teacher will say to the students; (5) what the teacher expects the students to do; and so on.

In class, you will teach the activities to the class. Each activity should take about 5-8 minutes to teach. **Remember:** Teach the activity just like you would to real Ss, because your classmates will not have read your activity in detail. It's your responsibility to ensure that you explain your activity well! Also bring any materials you Ss will need to do the activities.

1. Create some great looking resources.
2. Have a route map for your activity.
3. Be ready to teach it to the class.

Hint: Microsoft Clip Art website: http://office.microsoft.com/ko-kr/images/. Visit this website. Look for some good images. Make your resources look great! You can copy the design on the resources in the textbook, but you must make the resources yourself. You can also draw them if you don't have confidence to make the resources on the computer. ☺

Again in class, each student will showcase their activity and resources to the class.

RESOURCE
BOOKS FOR
TEACHERS
series editor
ALAN MALEY

WRITING WITH CHILDREN

Jackie Reilly & Vanessa Reilly

OXFORD
UNIVERSITY PRESS

Motivating children to write

There are a number of common misconceptions about children's writing. For example, many people believe that writing is just practising handwriting and copying exercises from a book. There is also a common view that writing in English can be mastered simply by knowing the shape and sound of each letter of the Roman alphabet. In addition, many teachers believe that children learning English are incapable of writing meaningfully and creatively until they have a wide vocabulary and are proficient writers. As Valentine (2001) notes,

> There seems to be a 'myth' that children learning English as a foreign or second language are unable to attempt composing a piece of meaningful text until they have sufficient grasp of writing 'correctly' at word and sentence level and have achieved a certain degree of fluency regarding vocabulary range and use of structures. Contrary to common belief, children in this context are capable of achieving meaningful composition, even if their language level is quite low, depending on the way the language task is structured and the nature of support they receive from the teacher.

Writing is much more than just practising handwriting and completing exercises. It is about:
- thinking of what you wish to say and trying out the language to set down in words the thoughts in your head
- expressing opinions
- describing real and imaginary worlds, the ordinary and the fantastic
- playing with sounds, experimenting with words, making up **rhymes**, and writing poetry.

Children should be given free access to a variety of tools for writing (depending on availability). These could include:
- coloured wax crayons
- coloured pencils
- pastels: similar to chalk but with an oil base
- ballpoint pens
- pencils
- felt-tip pens
- chalk
- paint.

Children should have opportunities to write on different surfaces and not only in exercise books. These could include:
- chalkboards
- shaped pieces of paper
- paper of different sizes and colours
- card
- wallpaper
- shaped books

– books made by the children themselves
– old T-shirts
– pebbles or stones
– name labels
– memo pads
– registers.

Writing can be in many different contexts or genres, for example:
– making greetings cards
– keeping diaries
– designing home-made books
– creating word banks
– making lists
– writing letters
– writing stories
– writing reports
– creating comic strips
– writing plays.

Writing also helps children to make sense of the English they use in class when they play games, act out a role-play, or listen to a story. These are good contexts for introducing the relationship between written and spoken words, for example, by showing the text of a story-book while telling the story, or by giving out written instructions for games—at a later stage, children can write their own.

Copying the letters of the alphabet can be boring for chidren. The best way of motivating children to write is to give them plenty of opportunities to write in a variety of contexts and to encourage them to share their writing with others. The audience is usually the class teacher, but with imagination there are many opportunities for children's writing to reach a much wider audience (see also *Creating Stories with Children* and *The Internet and Young Learners*, in this series).

The enthusiasm of the teacher is crucial to the success of any writing programme, as children need to see the teacher as a skilled writer who models the writing process by demonstrating a variety of writing skills. As this book is meant for teachers all over the world in many different situations, we encourage you to experiment with the activities and make them your own, adapting them in any way to suit the specific needs and talents of the children you teach. We hope you find some new ideas for sharing with the children, or are reminded of activities which you may not have used for a while but remember as successful in getting children to write.

How the book is organized

As no one has produced a continuum of the developmental stages of writing for children learning English as a foreign or second language, there is no theoretical model to follow at this time, and

7 Finally, ask the children to choose a word family from the board and copy the words from the list, one in each fold of the fan, using a method like 3.3, 'Word windows/cameras' or 3.4, 'Look, say, cover, write, check'.

8 Display the fans or let the children keep them for reference when writing.

FOLLOW-UP

You could do some rhyming poetry with the children (see 6.3, 'Opposites and rhyming words poem').

3.17 Magic *e*

LEVEL 2+

AGE 7+

TIME **20 minutes**

AIMS **To learn the effect of the final *e* on spelling and pronunciation.**

MATERIALS

A magic wand, bought or made from a pencil with a star on the end, paper and pencils, highlighter pens or glitter pens.

IN CLASS

1 Write the following words on the board in two columns and read them aloud:

hop	*hope*
hat	*hate*
cut	*cute*
kit	*kite*
mad	*made*
tap	*tape*
not	*note.*

Point with the wand to identify the words with the short vowel sound then those with the long vowel sound as you read.

2 Ask what they hear when you say the second word.

3 Point to the final *e* and tell the story of 'magic *e*'—how it can make new words just by sitting at the end of them. Demonstrate how it changes the short sound in the first word into a long sound in the second word to make the letter say its name. The way we say the *a* is different because of the 'magic *e*' which sits very quietly at the end of the word and doesn't make a sound!

4 Play a game in which you point to a pair of words with your wand and ask a child to read both. If they get them correct say, *Magic!*

5 The children copy the words in the left-hand column. Give them a glitter pen or highlighter to write e on the end to create new words.

VARIATION 1

Prepare a list of words and ask the children to highlight or underline the vowel that is changed by the 'magic *e*', for example, *c**a**ke*, *b**i**ke*, *f**i**ve*, *n**a**me*.

VARIATION 2

With more experienced children, teach the rule that when a word ends in a vowel plus a consonant plus *e*, the *e* is silent and the vowel is usually long, for example, *hope*. Exceptions: *have*, *give*, *come* and *move*.

VARIATION 3

With older children, introduce more complex words and ask the children to highlight the vowel affected by the *e*, for example, *esc**a**pe*, *surpr**i**se*, *h**o**peless*, *exerc**i**se*.

COMMENTS

Exercise caution when teaching spelling rules: very few work consistently.

Rhyming activities

3.18 Sounds the same, looks different

LEVEL

1+

AGE

7+

TIME

20 minutes

AIMS

To recognize rhyme; to use actions to aid recognition of rhyme; to practise auditory and visual memorization of words.

MATERIALS

A rhyming chant, word cards of the rhyming words: two, shoe; four, door; six, sticks; eight, gate; ten, hen.

IN CLASS

1 Recite a rhyme with actions, for example:

One, two, buckle my shoe	*Count 1, 2 on your fingers and then pretend to buckle your shoe.*
Three, four, knock at the door	*Count 3, 4 then knock four times on the desk (or the door).*
Five, six, pick up sticks	*Count 5, 6 then pretend to pick up sticks from the floor.*
Seven, eight, close the gate	*Count 7, 8 and pretend to close a gate.*
Nine, ten, a big fat hen	*Hold up 9 then 10 fingers and mime a big fat hen*
Cluck! Cluck! Cluck!	*flapping its wings and pecking the ground.*

Listen and write

4.8 Running dictation

LEVEL 2+

AGE 7+

TIME **20 minutes**

AIMS **To encourage children to write down what they hear; to practise careful pronunciation.**

MATERIALS A number of short texts: a poem, a joke, a riddle, a song, a funny story, or English you would like the children to revise; paper and pencils.

PREPARATION Write or print the texts onto cards and position the cards around the classroom.

IN CLASS

1 Draw the children's attention to the cards on the walls.

2 Divide the children into pairs, A and B.

3 Tell the children that B must get up, read the text on the wall, then go back and dictate it to A. They can go back as many times as necessary to get all the words. Demonstrate if necessary.

4 Tell them that B must sit down next to A before he or she speaks, otherwise they are out of the game. This is to stop B from standing by the text and shouting it to A.

5 Change the roles so that everyone gets the opportunity to dictate and to write.

6 When they have finished, check the English.

VARIATION Make it into a competition and award points to the winners.

5 **(Optional)** When you have made corrections and suggestions, the children transfer their information on to the T-shirts. The best way to do this is with pens, paints, or crayons that are specially designed for drawing and writing on fabric.

COMMENTS

1 Insert a piece of cardboard in the middle of the T-shirt to prevent the colour from going through to the other side and to provide a surface to work on.

2 If there is a slogan for both the front and back of the T-shirt, allow one side to dry before turning to write on the other side.

3 Each child should work at their own level and use their personal talents, some writing more, others using drawing and writing, some doing annotated cartoons.

4.10 The longest sentence

LEVEL 2+

AGE 8+

TIME **20 minutes**

AIMS **To practise writing in sentences, and to use the term 'sentence' appropriately; to reinforce use of capital letters and full stops, and to begin to use commas when punctuating sentences.**

PREPARATION

Prepare word banks (see 3.1) or ensure that existing word banks are updated to include recent vocabulary.

IN CLASS

1 Divide the class into groups.

2 Tell the children that you are going to write a sentence on the board and that each group is going to try to extend the sentence. They will get points for the number of words they use and will be awarded extra points for using long but appropriate words. Tell the children that the sentence must always make sense.

3 Give each group a copy of the word bank if you think they need help as we are not necessarily practising how many words they can remember, but how well they use them.

Suggested scoring system for each new word added:

Someone's name	1 point
a/an, the, as, and, 2-letter words	2 points
words with 3/4 letters	3 points
words with 5 letters	4 points
words with 6 or more letters	5 points

4 Do a trial run. Example (for pre-intermediate children):

Original sentence: I saw a boy on a bike.

Yesterday, I saw a boy on a bike.
Yesterday, I saw a small boy on a bike
Yesterday, I saw a small boy on a new bike.
Yesterday, I saw a small boy on a beautiful, new bike.
Yesterday, I saw a small boy called John, on a beautiful, new bike.
Yesterday afternoon, I saw a small boy called John, on a beautiful new, red bike.
Yesterday afternoon, I saw a small boy called John riding on a beautiful new, red bike.
Yesterday afternoon, I saw a small boy called John riding in the park on a beautiful new, red bike.

5 Let the children try other sentences.

4.11 Mixed bag

LEVEL 2+

AGE 7+

TIME **20–30 minutes (depending on the number of objects)**

AIMS **To encourage children to create sentences.**

MATERIALS A bag of objects the children know in English from different topic areas, some thick markers or board markers. Alternatively, you could use a bag with flashcards.

PREPARATION Prepare some large strips of paper.

IN CLASS

1 Take the objects out one at a time and elicit the names. To revise the words, you could play 1.5, 'Kim's game'.

2 Show each object and brainstorm linked words, for example, *tiger—orange, black, jungle, wild, roar.*

3 Put all the objects back in the bag.

4 Divide the class into groups and ask each group to come and take out two objects without looking.

5 The groups then try and write a sentence linking the two objects, for example, *The orange and black tiger drives a big yellow car.* Go round monitoring the children's progress, making any corrections needed.

6 The groups write their sentences on the strips of paper, using a thick marker.

7 Collect the objects and put them where the whole class can see them, mixing them up.

Descriptions

5.1 Van Gogh's bedroom

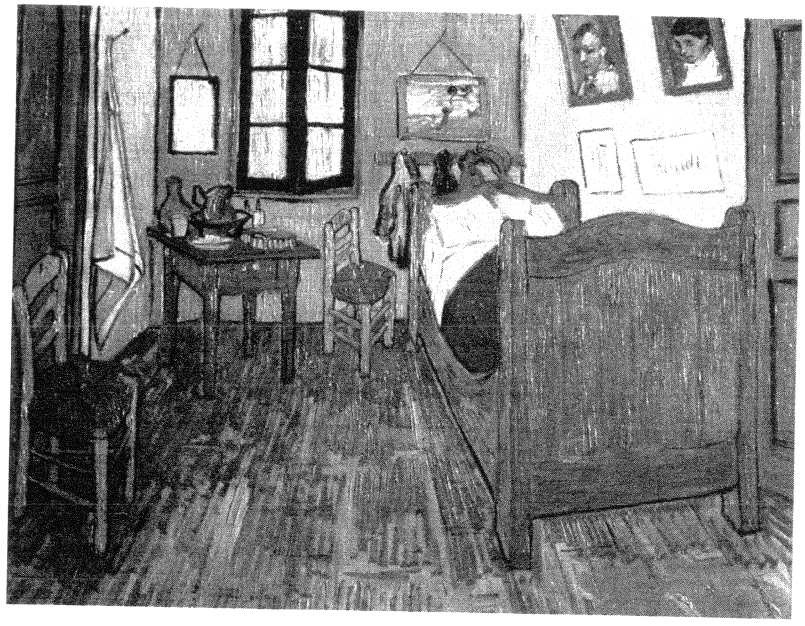
LEVEL 2+

AGE 8+

TIME **30 minutes**

AIMS **To help children to write simple texts about their bedroom or another room in their house; to look at a work of art and write about it.**

PREPARATION Find or download a reproduction of one of Van Gogh's paintings of his bedroom (see Further Reading for web addresses). Find out how much it is worth now in local currency.



Van Gogh's Bedroom at Arles (1889). Musée d'Orsay, Paris.

IN CLASS

1 Show the children the Van Gogh picture. Tell them that the artist was called Vincent Van Gogh and although he is very famous now, he was very poor when he was alive. Tell them how much this painting is worth now.

2 Elicit the vocabulary they can see: *window*, *chairs*, *bed*, *pictures*, *mirror*, *table*, *walls*, *floor*. You could also teach *blanket*, *sheets*, *pillows*, *coat hook*, if they are useful words for your class.

3 Draw a table on the board similar to the one below and write in the nouns in column 5.

1	2	3	4	5
				chair window pictures bed blanket walls

4 Elicit the colours they can see in the painting and encourage them to make pairs with the nouns, for example, *blue walls, a red blanket*, and write the colours in column 4 next to the correct noun.

5 Remind the children that when we want to describe the existence of something, we can say: *There is (there's)/There are.* Write *There* in column 1 and *is/are* in column 2.

6 Add *a/an* in column 3 if the noun is singular or *some* if it is plural. Alternatively, you may wish to add numbers in this column, for example, *There are two brown chairs.*

7 Now ask the children to think of their own bedroom and to write sentences about it, referring to the table above.

VARIATION 1

You could add another column before the colours and elicit other adjectives to describe the furniture, for example, *big, small, pretty*, and encourage the children to follow this model when writing about their own room. Teach or revise prepositions so that they can write a more detailed description of Van Gogh's bedroom or their own room, for example, *There is a table and chair in front of the window.*

VARIATION 2

Children could make their own version of Van Gogh's room by colouring the page on the Enchanted Learning website (see Further Reading).

They then write about their picture following the pattern of the table.

FOLLOW-UP 1

Children with a higher level of English could compare their bedroom with Van Gogh's: *Van Gogh's bedroom is bigger than my room. There's a computer and TV in my room. Van Gogh has got two chairs and I've got one. I prefer my bedroom because... I think it looks comfortable because...*

FOLLOW-UP 2

The children can send email postcards of Van Gogh's paintings from the electronic postcard websites in Further Reading.

PRIMARY VOCABULARY BOX

Word games and activities for younger learners

Caroline Nixon
and Michael Tomlinson

CAMBRIDGE
UNIVERSITY PRESS

PRIMARY VOCABULARY BOX

Toy boxes

ACTIVITY TYPE
individual 'make and do'

VOCABULARY FOCUS
toys: *ball, doll, car, bike, kite, skate*
colours

LEVEL
1

AGE RANGE
6–8

SKILLS
reading, writing

TIME
30 minutes

MATERIALS
an enlarged copy of the *Toy boxes* baseboard, one copy of each of the two *Toy boxes* worksheets per pupil, crayons, pencils, scissors, glue

Before class

Make an enlarged copy of the *Toy boxes* baseboard, colour the pictures and cut them into flashcards. Make a copy of each of the *Toy boxes* worksheets for each pupil.

In class

1. Practise or pre-teach the toy vocabulary with the flashcards or realia. Give pupils the baseboard worksheet and say *Point to the ball, Point to the skate*, etc. to check that they recognise the vocabulary. When they are more confident, ask a pupil to give the instructions. Continue in this way until your pupils can both recognise and reproduce the words.
2. Pupils colour the toys as you dictate:
   Colour the ball blue.
   Colour the doll orange.
   Colour the skate red.
   Colour the kite green.
   Colour the bike yellow.
   Colour the car pink.
3. Pupils cut round the edge of the boxes, leaving them with one complete picture baseboard with six boxes.
4. Give pupils the second worksheet (Word boxes) and ask pupils to trace the words by joining the dots. Ask them to read them aloud to practise pronunciation.
5. Pupils cut out the six word boxes.
6. Pupils glue the word boxes onto the baseboard. They must stick only along the top ('stick here') so that they can later lift the flaps to see the pictures below.
7. Pupils now have their toy boxes. They can be displayed in the classroom as a constant vocabulary reminder, or taken home to show with great pride to their parents.

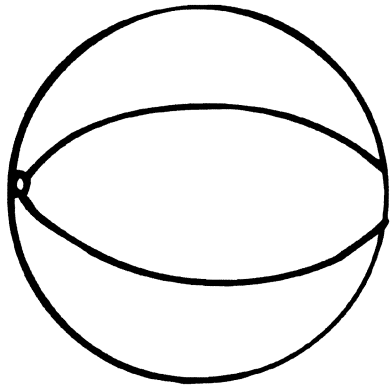
Option

Omit step 2 (colour dictation). Pupils colour the toys as they wish. At the end of the activity, divide the class into pairs to ask and answer questions. They must guess the colour of their partner's toys, e.g.
Is your car red? Is your car green?
Their partner can lift the flap to reveal the colour.
Set a time limit (five minutes) so that both pupils ask and answer.

Toy boxes

Baseboard

stick here



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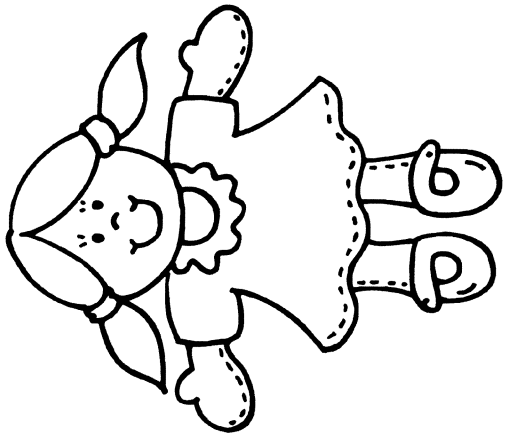

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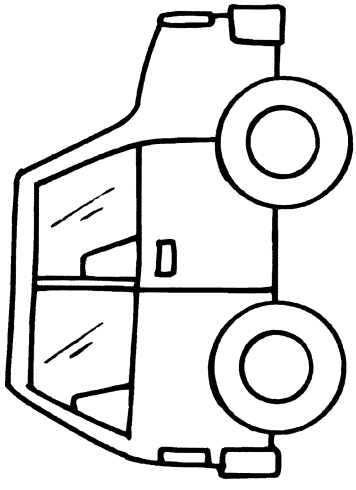

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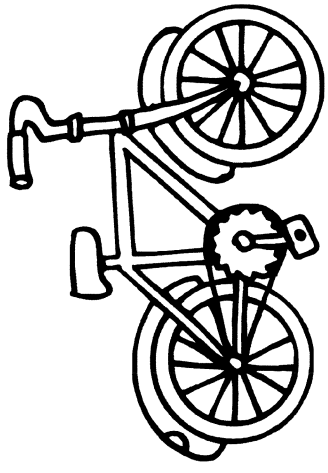

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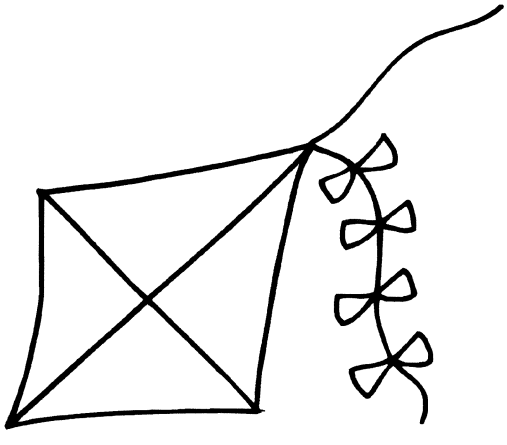

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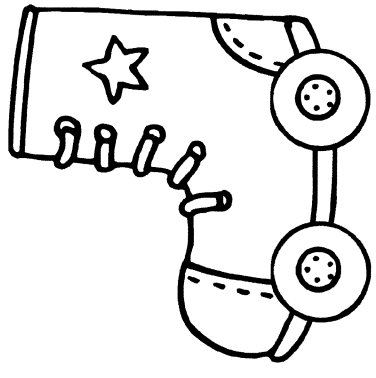
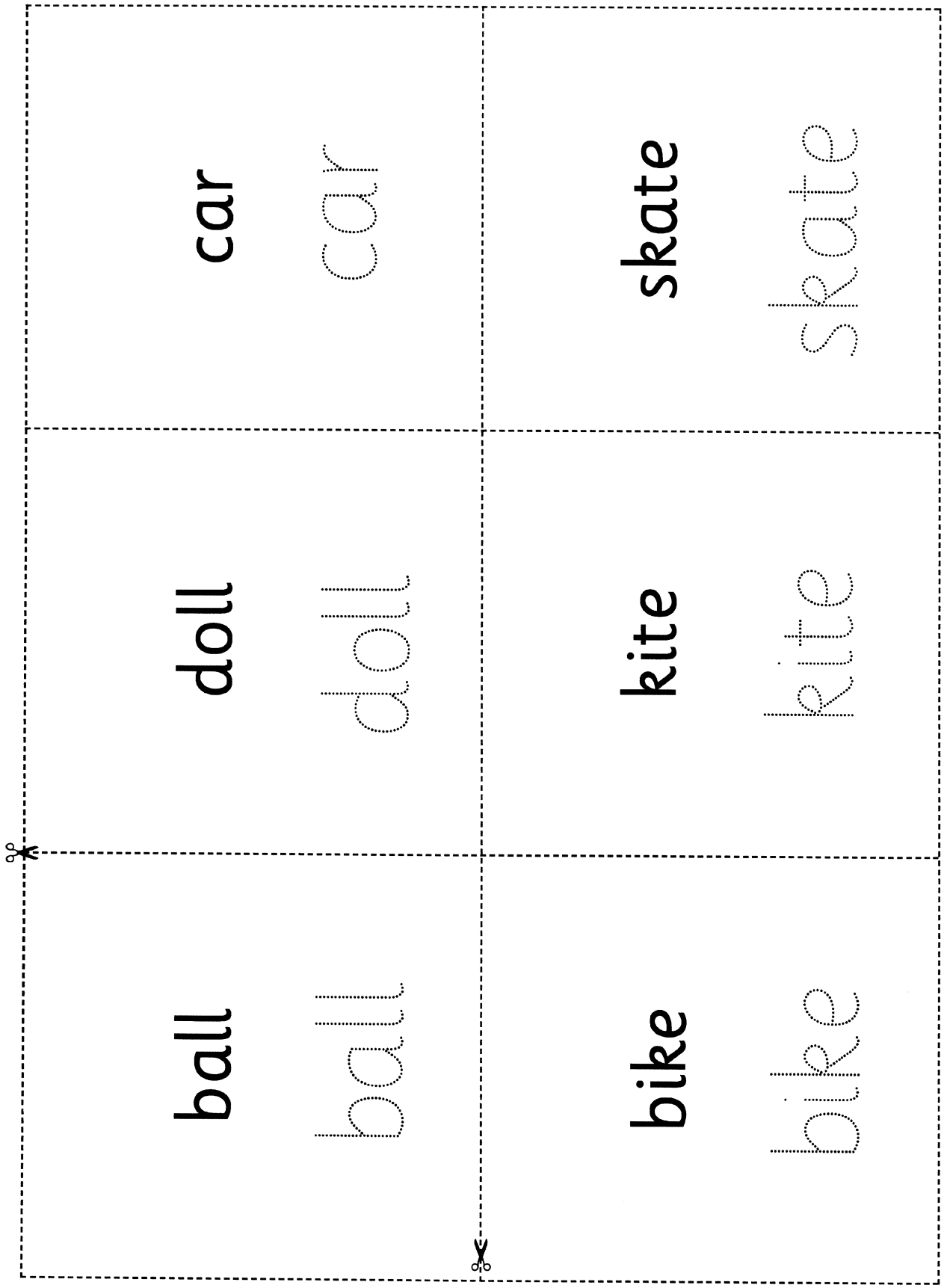


From *Primary Vocabulary Box* by C. Nixon and M. Tomlinson © Cambridge University Press 2003 PHOTOCOPIABLE

Word boxes



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PRIMARY VOCABULARY BOX 1.12

Animal stickers

ACTIVITY TYPE
individual matching activity

VOCABULARY FOCUS
wild animals: *panda, penguin, snake, tiger, monkey, elephant, giraffe, lion, zebra*

LEVEL
1

AGE RANGE
6–8

SKILLS
reading

TIME
30 minutes

MATERIALS
an enlarged copy of the *Animal stickers* worksheet, a copy of the *Animal stickers* worksheet per pupil, card, glue, scissors, crayons

Before class

Make an enlarged copy of the *Animal stickers* worksheet, colour the pictures, stick the sheet onto card, and cut out the pictures to make nine flashcards. Make a copy of the *Animal stickers* worksheet for each pupil.

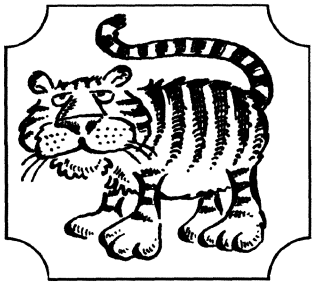
In class

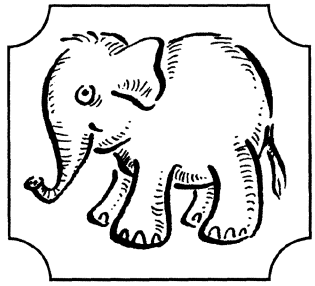
1. Ask pupils about the animals on your flashcards. Hold up the first flashcard and ask *What's this?* to elicit *(It's) a ...*
2. Continue asking questions about the other flashcards to practise the vocabulary.
3. Give out a copy of the worksheet to each pupil. Draw your pupils' attention to the boxes with the text at the foot of the page and ask them to read the information in silence. When the class have finished reading, point to the first picture and say *Is it a panda?* in a questioning tone. Repeat the process by reading out the text in other boxes until you elicit the correct response, *It's a tiger.*
4. When pupils understand the activity, ask them to cut out the boxes with the text and stick them under the right pictures, individually.
5. Circulate to monitor and help.
6. Once pupils have finished, they can colour in the pictures.
7. The activity can be corrected individually by the teacher, or collectively by asking pupils to read out the text in the correct order. Alternatively you can practise the question–answer form, *What's number 1? It's a ... What's number 8? It's a ...*

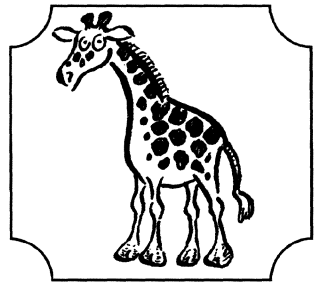
Extension

In the next class, you can play a whole class or group 'mingling' game (depending on the size of your class).
Pupils cut out the nine 'stickers' (animal pictures with words).
Divide the class into groups of five to six pupils. One pupil from each group collects all the stickers, shuffles them and gives out nine stickers to each pupil.
Pupils then mingle and swap stickers with other pupils from their group to make a complete set of nine again. They must ask *Have you got a ... ? Can I have a ... ?* and answer *Here you are* or *No, sorry.*
Pupils only give stickers in exchange for another.

Animal stickers

1 

2 

3 

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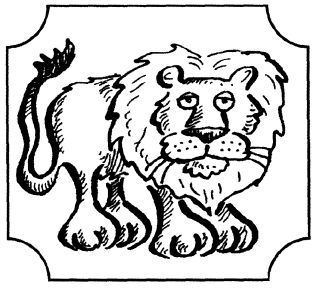
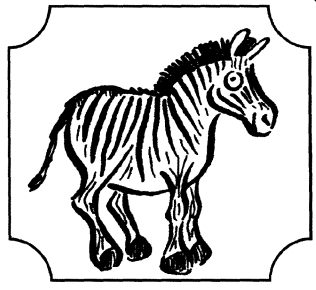
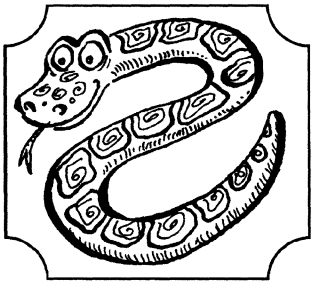
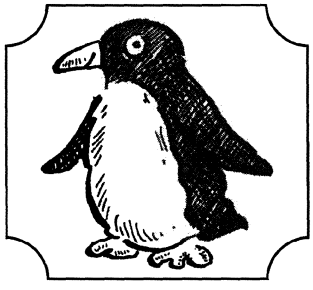
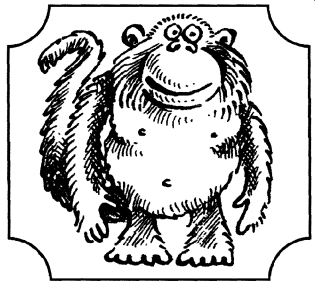
5 

6 

7 

8 

9 

panda	penguin	snake
tiger	monkey	elephant
giraffe	lion	zebra

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PRIMARY VOCABULARY BOX 1.13

Spell it

ACTIVITY TYPE
individual letter recognition and matching game

VOCABULARY FOCUS
parts of the face: *eye, ear, nose, mouth*

LEVEL
1

AGE RANGE
6–8

SKILLS
reading (letter recognition)

TIME
40 minutes

MATERIALS
a copy of the *Spell it* worksheet per pupil, crayons, scissors, glue

Before class

Make one copy of the *Spell it* worksheet for each pupil.

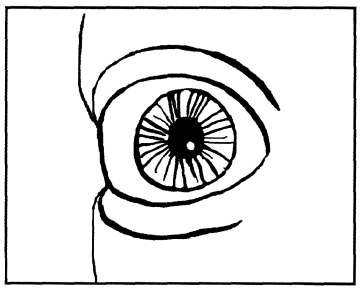
In class

1. Pre-teach or revise the parts of the face, pointing to each in turn and asking *What's this?* to elicit a collective response. Test individual pupils at random by saying *Touch your nose, Touch your eye,* etc.
2. Give pupils a copy of the worksheet. Ask pupils to colour the letter cards at the bottom of the page yellow, in a way that the letters can still be clearly seen. (This is so that the letter cards in the finished activity can be easily differentiated from the letters on the baseboard.) Ask pupils to cut the coloured letter cards up into individual letters.
3. Demonstrate the game to the class. Using a big table or the floor, spread a set of letters out, face up. Find the letters that form the words next to the pictures and cover each letter of the words with the same yellow one.
4. Pupils then play individually to match their letters to the words.
5. Circulate as they play to monitor and check. Where the wrong letters have been selected, prompt pupils to elicit the correct selection by drawing their attention to the similarities in the letter shapes, even asking them to trace the letter with their finger to 'feel' it if necessary, rather than giving the answer.

Extension

Pupils can transfer the face words to their notebooks, stick the letters onto the page and draw the pictures next to them.

Baseboard



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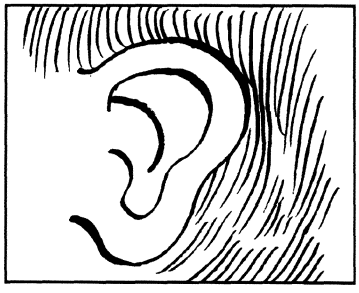

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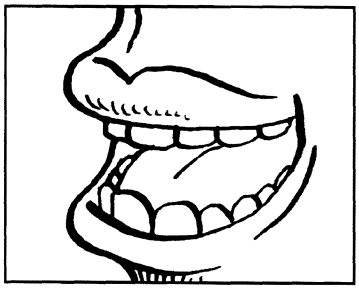

m o u t h

Letter cards

m	y	e	n	o	t	h	e
a	r	e	o	u	s	e	

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PRIMARY VOCABULARY BOX 1.14

Pairs of squares

ACTIVITY TYPE
individual matching and colouring activity

LANGUAGE FOCUS
action verbs: *walk, run, swim, skip, ski, skate, dance, play tennis, jump, ride a bike*

LEVEL
1

AGE RANGE
6–8

SKILLS
reading

TIME
30 minutes

MATERIALS
an enlarged copy of the *Pairs of squares* worksheet, a copy of the *Pairs of squares* worksheet per pupil, crayons

Before class

Make an enlarged copy of the *Pairs of squares* worksheet, colour the pictures and cut them into flashcards. Make a copy of the *Pairs of squares* worksheet for each pupil.

In class

1. Revise or pre-teach the verbs in the activity, using the flashcards. Practise the verbs by asking pupils to play the 'please' game. Give 'orders': *Jump, please. Walk, please. Run, please,* etc. Pupils only do or mime the action when you say *please.* If you say *Jump,* pupils should stand still. Pupils who jump when you do not say *please* sit down and watch until the next round. Speed up the instructions to catch pupils out. Continue playing until you have a winner.
2. Give out a copy of the worksheet to each pupil. Ask your pupils to familiarise themselves with the information in silence.
3. Draw five 'squares' on the board or an OHT. Draw a person on a bike *(ride a bike)* in the centre of one, and '?' in the outer square. Write 'jump', 'skip', 'walk' and 'ride a bike' in the centre of the others, and 'grey', 'green', 'red' and 'brown' in their outer squares.
4. When the class have finished reading, draw their attention to the 'squares' on the board and point to the picture of the person on a bike. Point to an incorrect verb and say *Jump. Is that right?* Give pupils the opportunity to respond, and then repeat the process with *Skip.* Ask the class if this is the right solution.
5. Continue this procedure until they have got the idea, and then point to the correct verb and say *Ride a bike. Is that right?* When your class answer affirmatively, say *Good* and pick up a brown crayon or pencil and mime colouring the outer square around the picture of the person on a bike.
6. Ask them to complete the worksheet individually.
7. Circulate to monitor and help.
8. The activity can be corrected individually by the teacher or collectively by asking pupils to read out the correct combinations.
9. If there is time at the end of the lesson, the winner from the 'please' game can call out instructions to the rest of the class to play another round of the game.

Pairs of squares

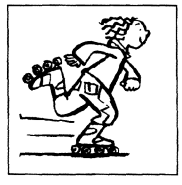
Colour the pairs.

walk

red

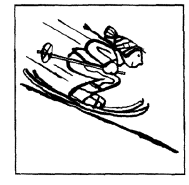
run

yellow



swim

pink



skip

green

ski

orange

skate

purple

dance

black

play tennis

blue

jump

grey

ride a bike

brown

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PRIMARY VOCABULARY BOX 2.3

Picture dominoes

ACTIVITY TYPE
small group dominoes game as a matching activity

VOCABULARY FOCUS
house: *telephone, table, television, umbrella, house, chair*
animals: *dog, cat, elephant*
food: *apple, ice cream, orange*
people: *man, girl, boy, woman*
class objects: *pencil, book, pen, bag, ruler, computer*
toys: *doll, ball, kite*
transport: *car, plane, bike*

LEVEL
2

AGE RANGE
9–10

SKILLS
reading, speaking

TIME
20–30 minutes

MATERIALS
a copy of the *Picture dominoes* worksheets per small group of pupils

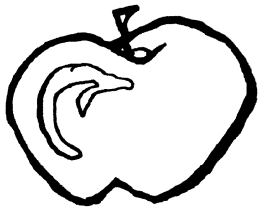
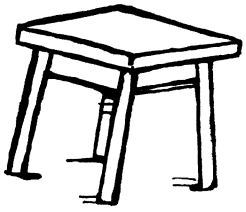
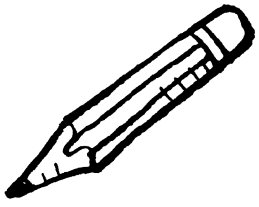
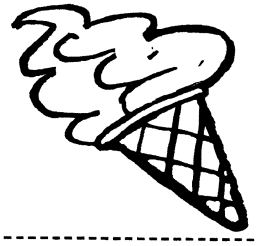
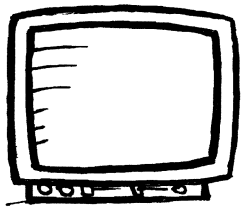
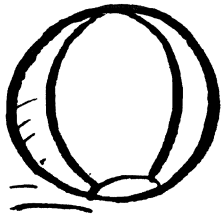
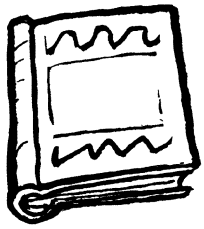
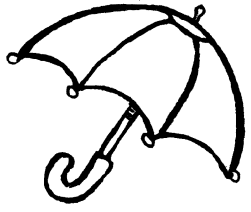
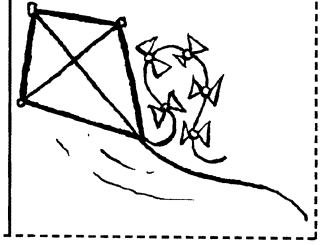
Before class

Make a copy of both of the *Picture dominoes* worksheets on thin card for each small group. Cut this up into 28 dominoes.

In class

1. Arrange the class in small groups working around a table.
2. Explain the rules. This can be done by example with one small group. Shuffle the dominoes and divide them between the pupils. Turn the last domino face up and place it in the middle of the table.
3. The player to the left of the dealer starts. He or she puts a domino next to the one on the table (either before or after). It must match the word or the picture, and the player must say this word.
4. The player on his or her left continues, and repeats the process. If any one player cannot put a domino down, it is the next player's turn.
5. Encourage pupils to use English for communicating while they play by teaching or revising some essential phrases beforehand, e.g. *Whose turn is it? It's my turn. How do you pronounce ... ? Can you repeat that? You're the winner.*
6. The first person to play all his or her dominoes is the winner. The others continue playing while the winner supervises. When all the dominoes have been played, they should form a closed circuit. If pupils do not have a closed circuit at the end of the game, they should look for the mistake.
7. Circulate to monitor and check.

Picture dominoes

telephone TELEPHONE		dog DOG	
apple APPLE		table TABLE	
man MAN		computer COMPUTER	
pencil PENCIL		ice cream ICE CREAM	
television TELEVISION		doll DOLL	
ball BALL		book BOOK	
umbrella UMBRELLA		girl GIRL	

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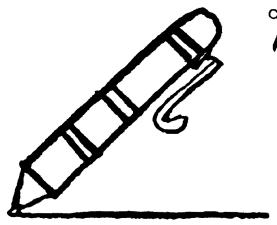
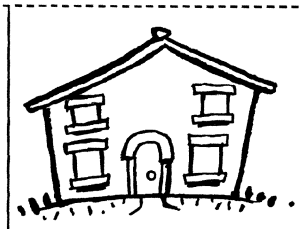
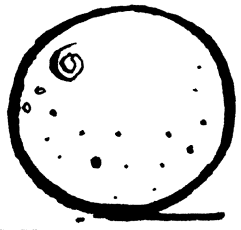
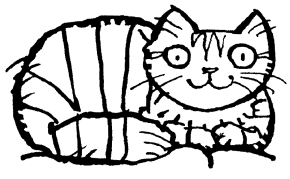
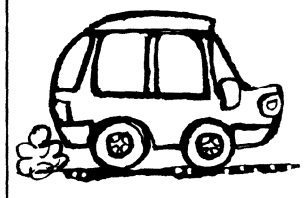
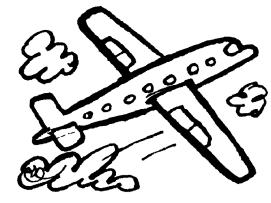
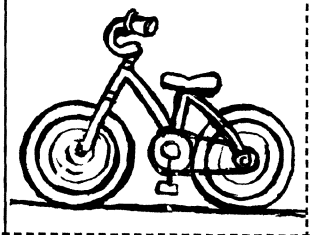
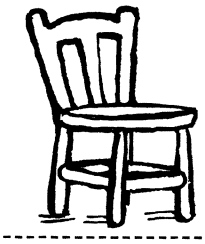
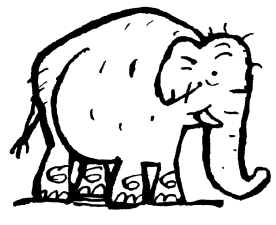
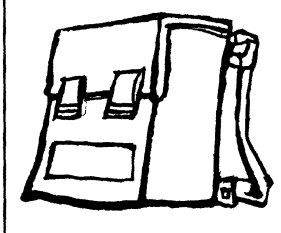
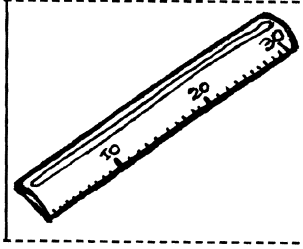
Picture dominoes

kite KITE		pen PEN	
house HOUSE		orange ORANGE	
boy BOY		cat CAT	
car CAR		woman WOMAN	
plane PLANE		bike BIKE	
chair CHAIR		elephant ELEPHANT	
bag BAG		ruler RULER	

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2.7 PRIMARY VOCABULARY BOX

Active adjectives

ACTIVITY TYPE
whole class TPR and crossword

VOCABULARY FOCUS
basic adjectives: *big, small, tall, short, fat, thin, young, old, happy, sad*

LEVEL
2

AGE RANGE
9–10

SKILLS
reading and writing

TIME
40 minutes

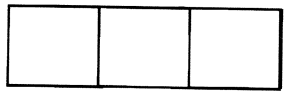
MATERIALS
a copy of the *Active adjectives* worksheet per pupil, prompt cards with adjectives written on them

Before class

Make a copy of the *Active adjectives* worksheet for each pupil and one set of prompt cards with the adjectives ('big', 'small', 'tall', 'short', 'fat', 'thin', 'young', 'old', 'happy', 'sad') written on them.

In class

1. Mime each of the adjectives in turn, asking your class to copy you and repeat the word.
   fat: rounded bent knees, arms rounded at your sides like handles of a cup and cheeks puffed out
   thin: legs straight together, arms straight by your sides and cheeks sucked in
   tall: arms straight above your head, legs straight together and on tiptoe
   short: legs together and bent deeply at the knees, arms straight by your sides
   big: straight legs spread as far apart as possible, arms stretched as far apart as possible above your head, forming a star shape
   small: kneeling or squatting on the floor, curl up into a ball with your head tucked in
   young: mime cradling a baby in your arms and make baby crying noises
   old: mime an elderly person walking with a bent back, one hand on your back and holding an imaginary stick with shaky hands
   happy: grin widely and laugh
   sad: mime crying with a downturned mouth and rub your eyes
2. Drill the above mimes as a whole class and then play a game by calling out the adjectives as prompts which pupils mime. Go faster and faster to catch pupils out. Pupils who respond incorrectly sit down and watch. Practise the game several times before playing to get a winner.
3. Write the adjectives on the board and ask individual pupils to spell them aloud. Pupils copy the adjectives into their notebooks.
4. Draw the following on the board

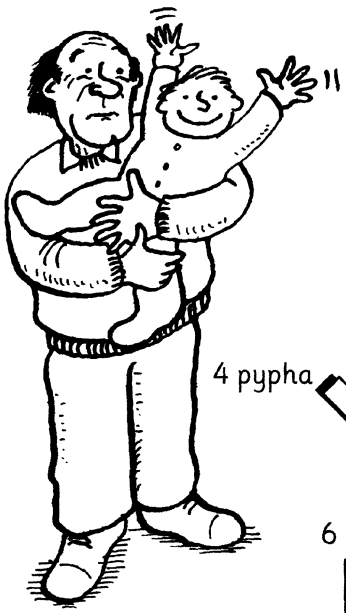


   and write 'g b i' beside it.
5. Mime the adjective 'big' to elicit a verbal response.
6. Say *Can you spell 'big'?* Write the word in the squares on the board as your pupils dictate it to you, crossing out each letter of the anagram as you do.
7. Give a worksheet to each of your pupils and ask them to complete the crossword in the same way.
8. Circulate to monitor and help.
9. Correct the crossword orally. Ask pupils to spell the adjectives as you write them on the board.

Extension

Play a whole class game. Ask a pupil to come to the front of the class, read a prompt card silently, and mime the adjective for the other pupils to guess. The pupil who guesses the adjective can come up to the front to mime the next word.

Active adjectives



1 gbi

3 lalt

2 nith

4 pypha

6 trosh

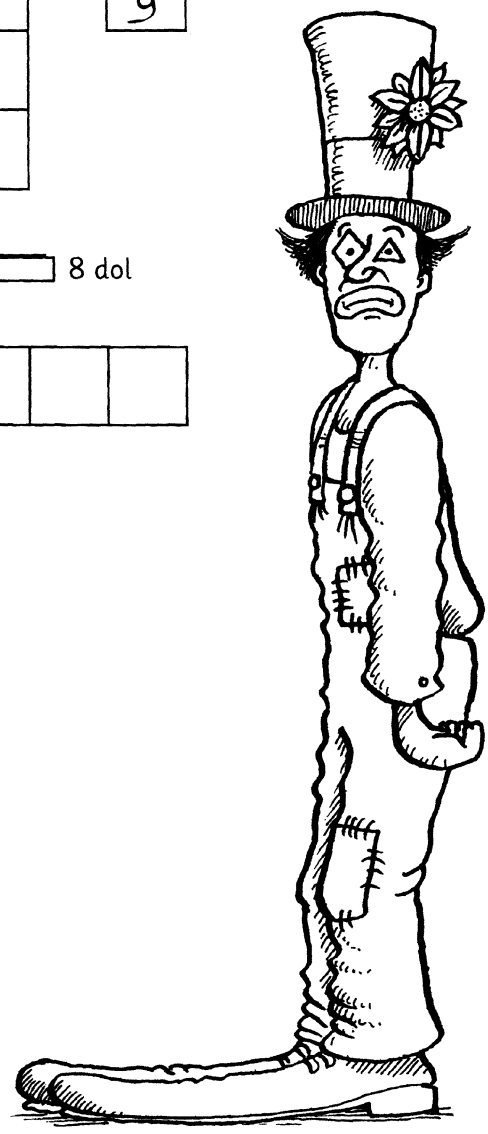
5 lasml

8 dol

9 tfa

7 ngoyu

10 dsa



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2.10 PRIMARY VOCABULARY BOX

All change

ACTIVITY TYPE
individual vocabulary spelling puzzle

VOCABULARY FOCUS
basic nouns (see key below)

LEVEL
2

AGE RANGE
9–10

SKILLS
reading, writing

TIME
30 minutes

MATERIALS
a copy of the *All change* worksheet per pupil

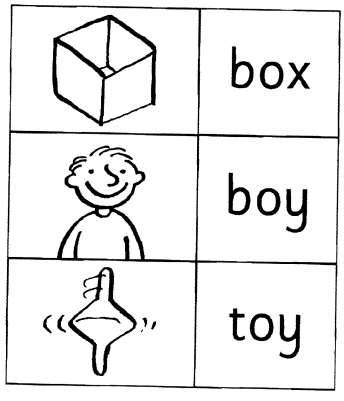
Before class

Make a copy of the *All change* worksheet for each pupil.

In class

1 Revise or pre-teach the necessary vocabulary (see key below for the list of words).

2 Explain the task by example on the board. Draw a picture on the board of a box inside a grid, similar to the worksheet, and say *What's this?* to elicit *Box*. Write 'box' in the space next to the picture. Continue the grid underneath and draw a boy to elicit *Boy*, which you write in the space next to the picture. Continue with a toy to elicit *Toy*, which you write in the space next to the picture.



3 Point out to pupils the progression from 'box' to 'toy', emphasising the fact that only one letter changes each time: 'box', 'boy', 'toy'.

4 Give each pupil a copy of the *All change* worksheet.

5 Ask pupils to complete the first activity on the worksheet by writing the words next to the pictures. Tell them that only one letter changes each time as in the example.

6 Circulate to monitor, but try to encourage pupil autonomy; do not tell them answers, but rather prompt and suggest.

7 If pupils have problems, indicate that they do not necessarily need to do the puzzle from 'hat' to 'jam', but that they can also start from 'jam' and work up, or even start in the middle if they are sure about a picture.

8 When pupils have completed the task, ask them to correct it, first by comparing in pairs, and then collectively.

9 Proceed with the second activity.

Key

1 hat, rat, cat, car, ear, jar, jam
2 cup, cap, map, man, men, ten, pen

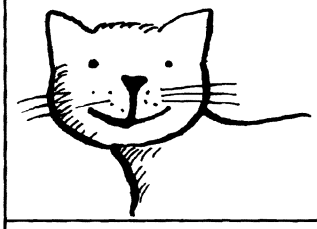
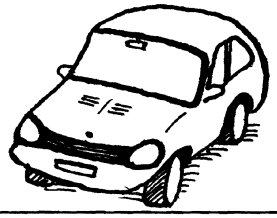
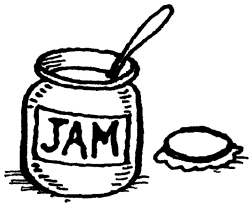
Option

Divide the class into pairs. Pupils take it in turns to write the words and score a point for each correct word. The pupil with the most words at the end of the time limit (ten minutes) is the winner. Correct collectively. Write the words on the board for pupils to score.

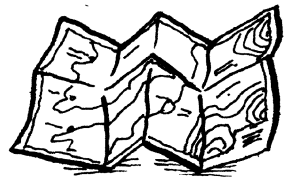
All change

Change one letter to form a new word.

1

	hat
	_____
	_____
	_____
	_____
	_____
	jam

2

	cup
	_____
	_____
	_____
	_____
10	_____
	pen

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PRIMARY VOCABULARY BOX 2.14

Family circles

ACTIVITY TYPE
individual vocabulary reading puzzle

VOCABULARY FOCUS
family members

LEVEL
2

AGE RANGE
9–10

SKILLS
reading, writing, speaking

TIME
20 minutes

MATERIALS
a copy of the *Family circles* worksheet per pupil

Before class

Make a copy of the *Family circles* worksheet for each pupil.

In class

1. Draw two intersecting circles on the board and write 'She' at the top of one and 'He' at the top of the other. Write 'man', 'woman' and 'baby' next to the circles.
2. Ask *Man – he or she?* to elicit *He* and write it in the 'He' circle. Repeat with *Woman – he or she?* to elicit *She* and write it in the 'She' circle. Do the same with *Baby – he or she?* to elicit that it can be either *He* or *She*, depending on its gender, and write it in the intersection. You may like to point out that 'baby' is an exception when talking about people, in that we can also say *It* if we don't know the baby's gender or name (compare pets).
3. Give out the worksheet and demonstrate the activity to the class. Explain that pupils must put the words into the appropriate circles, depending on whether they are 'She', 'He' or 'She or He'.
4. At this stage, do not explain vocabulary.
5. Circulate to monitor, but try to encourage pupil autonomy; do not tell them answers, but rather prompt and suggest.
6. When pupils have completed the task, ask them to correct it first by comparing their sheets in small groups, before correcting the activity collectively. Now explain any vocabulary that your pupils still have doubts about.

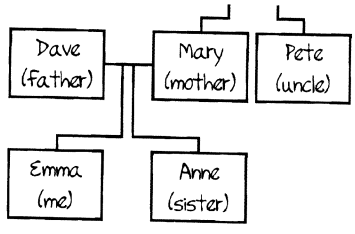
Key

She: grandmother, daughter, sister, wife, granddaughter, aunt, mum, Mrs
He: son, uncle, dad, grandfather, grandson, Mr, husband
She or he: parent, cousin, grandparent, children

7. Ask pupils to study the spelling of the words. In pairs, they test each other.

Extension

Show pupils how to make a family tree. Give them an example by drawing a limited family tree on the board, starting with your name. Work from this to include brother, sister, mother, father, etc. You may need to pre-teach *step-father* and *step-mother*. Start by writing first names, and then under these write the titles 'brother', 'sister', 'mother', etc. according to the relationship they have to you (you can invent this information), e.g.



Ask pupils to make their own family tree in the same way.

Family circles

Put the words in the circles.

grandmother ✓	son	uncle	dad	daughter	grandfather	parent
grandson	sister	cousin	wife	Mr	grandparent	
granddaughter	aunt	children	husband	mum	Mrs	

In pairs, test the spelling of the words.

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PRIMARY VOCABULARY BOX 3.1

Treasure island

ACTIVITY TYPE
whole class TPR and individual reading puzzle

VOCABULARY FOCUS
right, left, up, down, towards landmarks

LEVEL
3

AGE RANGE
11–12

SKILLS
reading, writing

TIME
50 minutes

MATERIALS
a copy of the *Treasure island* worksheet per pupil

Before class

Make a copy of the *Treasure island* worksheet for each pupil.

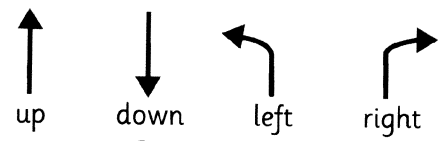
In class

1. Ask pupils to stand in lines (maximum ten pupils in a line) all facing the same way. Demonstrating by example, drill the adverbs and prepositions in the activity. Say *Look up, Look down, Look towards the window/door/board* (put your flat hand above your eyes as though surveying something in the distance). Make a game of the drill, repeating these quickly, changing the order to catch pupils out. Say *Turn right*, making a 90° turn to the right; repeat with *Turn left*. Drill *left* and *right* by repeating this while pupils turn on the spot one way or the other, soldier-style. With each turn, all the pupils should be facing the same direction (those that are not are eliminated). Say *Three left*, while pupils make a 270° turn in three stages. Continue with other similar orders, e.g. *Two right, Four left, One right*, until you have a winner. Play with the whole class again, but including all the prepositions and adverbs in the activity and going faster and faster to catch pupils out.
2. Give each pupil a copy of the worksheet.
3. Familiarise pupils with the names of the landmarks by saying *Point to Siren's Island, Point to Dragon's Rock*, etc. Explain vocabulary if necessary.
4. Ask the class to read the activity in silence. Draw pupils' attention to the first instruction, explain how to find the first coordinate by example and ask them to mark the intersection in pencil. Continue with the next set of instructions, pointing out that they must first write the coordinates (letter and number) and then answer the question about the place name. Check that pupils mark each intersection with pencil so that they can go back and check their routes, if necessary, without having to start from the beginning.
5. When pupils have a clear idea of the task, ask them to do the activity individually.
6. Circulate to monitor, but try to encourage pupil autonomy; do not tell them answers, but rather prompt and suggest so that pupils go back and identify their own errors.
7. When pupils have completed the task, ask them to correct it, first by comparing their sheets in pairs and then collectively, writing the answers on the board.

Key

B6 Palm Beach, H6 Giant's Hole, H9 Dragon's Rock, H4 White Cliff, I7 Bat Cave, C9 Pirate's Bay

Treasure island

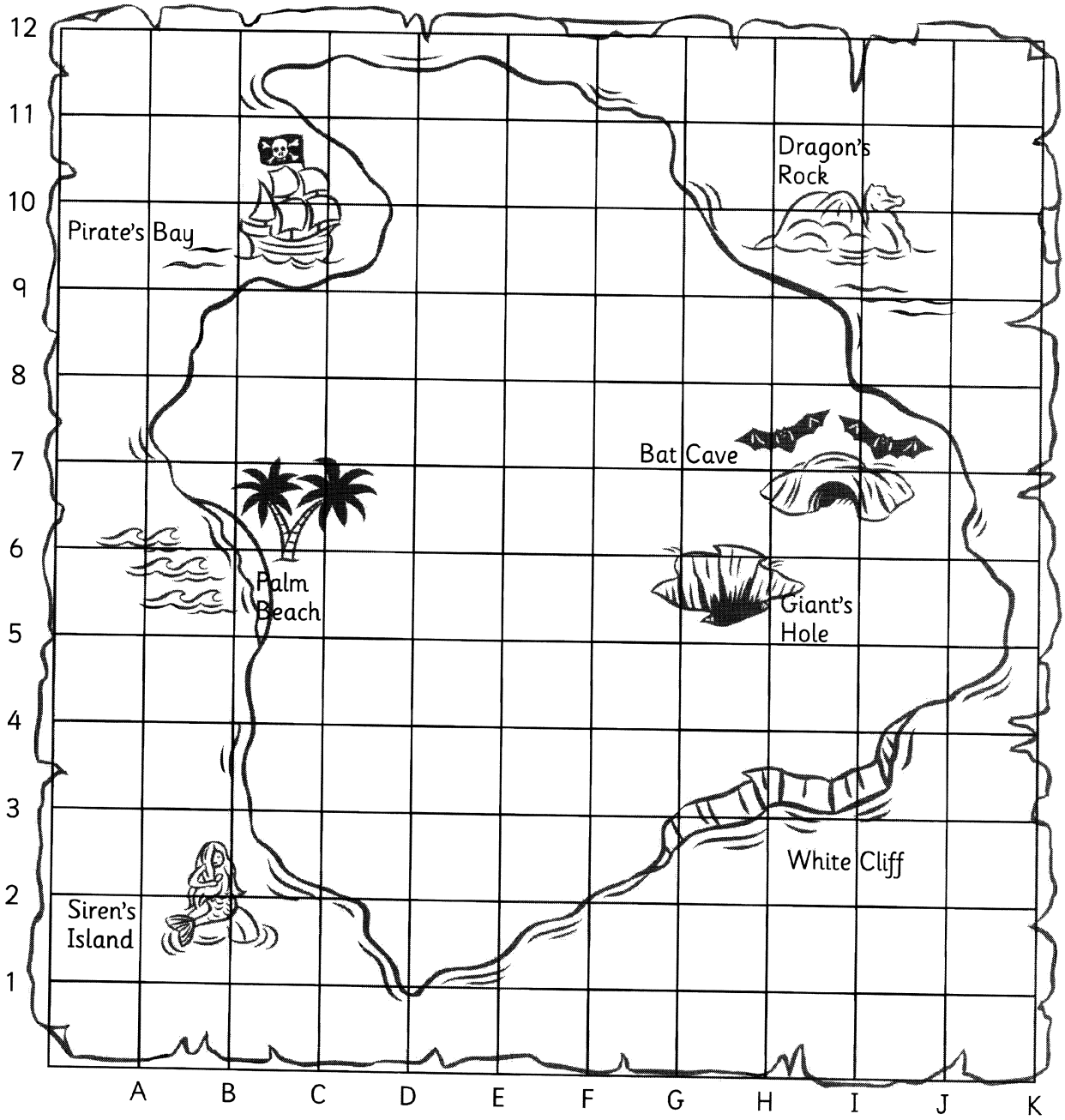


Read and answer the questions.

Start at G8.

Go left five squares. Stop. Go down two squares. Stop. Where are you? B6 What can you see? Palm Beach Go right six squares. Stop. Where are you? ___ What can you see? _____ Go up three squares. Stop. Where are you? ___ Look towards the sea. What can you see? _____ Go down five squares. Stop. Where are you? ___ What can you see? _____ Go up three squares. Stop. Go right one square. Stop. Where are you? ___ What can you see? _____ Go left six squares. Stop. Go up two squares. Stop. Where are you? ___ Your treasure is here. Where is it? _____

Draw the treasure on the map.



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PRIMARY VOCABULARY BOX 3.4

Lexical line-up 2

ACTIVITY TYPE
individual, pair or small group classification puzzle

VOCABULARY FOCUS
natural places, days of the week, question words, prepositions, food, weather, months, seasons, furniture, appliances

LEVEL
3

AGE RANGE
11–12

SKILLS
reading, writing

TIME
20 minutes

MATERIALS
a copy of the *Lexical line-up 2* worksheet per pupil, pair or small group

Before class

Make a copy of the *Lexical line-up 2* worksheet for each pupil, pair or small group. As a shorter activity, you can photocopy a smaller section of *Lexical line-up 2*.

In class

1. Draw four large circles on the board. Title them 'Food', 'Occupations', 'Places', 'Materials'.
2. Ask the class to give examples of vocabulary for each topic. Write them in the circles.
3. In the circle titled 'Places' write 'sandwich' at the bottom of the list. Ask *Is this correct?* and *Where is sandwich?* to elicit the correct response.
4. Draw the following example on the board.

biscuit	actor	metal
pizza	wood	post office
glass	singer	doctor

5. Choose a line of words (horizontal, vertical or diagonal) from the grid that are not in the same lexical group, e.g. *Biscuit, actor, metal. Is that right?*
6. Repeat the same procedure with another three words.
7. Repeat the procedure with the three words from the same lexical group *(Glass, wood, metal)* and draw a line through the words. Give another example if necessary.
8. Give your pupils the worksheet. Ask them to do the activity. Tell them the lines can be horizontal, vertical or diagonal.
9. Correct collectively. Ask pupils to justify their answers to encourage discussion. Ask them to suggest a title for each group and to offer other members for these groups.

Key

1 mountain, river, forest (natural places)
2 Saturday, Friday, Tuesday (days of the week)
3 what, why, where (question words)
4 under, behind, next to (prepositions)
5 yoghurt, cheese, eggs (foods)
6 sunny, windy, rainy (weather)
7 April, February, September (months)
8 summer, autumn, spring (seasons)
9 table, chair, shelf (furniture)
10 fridge, cooker, television (appliances)

Note

If pupils come up with alternative groupings and are capable of giving a reasonable justification, count them as valid.

Option

Erase the text using correcting fluid and make blank copies for more competent learners to invent their own grids. Correct these before giving them to other pupils to do.

Extension

Choose five lexical groups and write different words from each one onto cards. Make enough cards for each pupil in the class. Give pupils a card each and ask them to move around the class finding the other members of their lexical group.

Lexical line-up 2

Connect three words with a line. — | \ /

1

jungle	computer	telephone
~~mountain~~	~~river~~	~~forest~~
green	snow	cards

2

Monday	windy	Tuesday
March	Friday	January
Saturday	sunny	December

3

who	before	how
what	why	where
now	when	after

4

where	up	under
on	what	behind
down	who	next to

5

seven	milk	packet
chocolate	eat	bottle
yoghurt	cheese	eggs

6

hot	Friday	rainy
winter	windy	snow
sunny	cold	May

7

April	November	Thursday
February	Saturday	Sunday
September	rainy	windy

8

cold	summer	June
December	autumn	August
hot	spring	winter

9

table	chair	shelf
near	shelf	cupboard
bicycle	on	kite

10

fridge	telephone	book
bath	cooker	comic
computer	skates	television

Now write titles for the groups. Write other words for the titles.

1 Natural places: lake, hill

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PRIMARY VOCABULARY BOX 3.13

Where does it go?

ACTIVITY TYPE
individual vocabulary reading puzzle

VOCABULARY FOCUS
basic nouns and their location/container (see key below)

LEVEL
3

AGE RANGE
11–12

SKILLS
reading, writing

TIME
30 minutes

MATERIALS
a copy of the *Where does it go?* worksheet per pupil

Before class

Make a copy of the *Where does it go?* worksheet for each pupil.

In class

1 Revise or pre-teach the necessary vocabulary (see key below for the list of words).

2 Explain the task by example.
Write the following chart on the board:

1	
bowl	
pencil case	
fridge	

2
milk
sugar
pencil

Ask *What goes in a bowl?* to elicit *Sugar*. Pupils may need some prompting as it is the first one. Write 'sugar' in the second column, next to 'bowl'. Continue with 'pencil case' and 'fridge'.

3 Give each pupil a copy of the *Where does it go?* worksheet.

4 Point out that they must connect the places in column 1 with the things in column 2, as in the example on the board.

5 Ask pupils to complete the worksheet by writing the words next to the places. They tick the words in column 2 as they find where they go.

6 Circulate to monitor, but try to encourage pupil autonomy; do not tell them answers, but rather prompt and suggest.

7 When pupils have completed the task, ask them to correct it, first by comparing their sheets in small groups, and then collectively.

Key

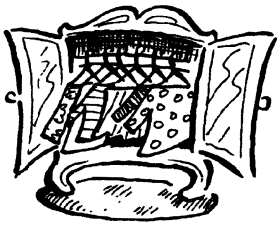
bowl – sugar, envelope – letter, station – train, kitchen drawer – knife, wardrobe – clothes, shelf – books, pencil case – eraser, tube – toothpaste, can – cola, garden – flowers, purse – money, handbag – purse, jar – jam, packet – crisps, jug – water, garage – car

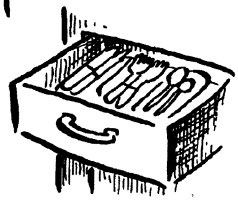
Where does it go?

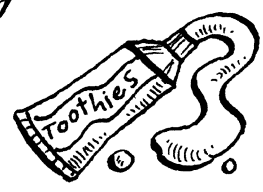
Connect the places in column 1 with the things in column 2.

1	
bowl	sugar
envelope	
station	
kitchen drawer	
wardrobe	
shelf	
pencil case	
tube	
can	
garden	
purse	
handbag	
jar	
packet	
jug	
garage	

2
flowers
purse
sugar✓
books
knife
car
water
train
money
letter
crisps
eraser
toothpaste
clothes
cola
jam







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PRIMARY VOCABULARY BOX 3.14

Supermarket mix-up

ACTIVITY TYPE
individual cognitive puzzle

VOCABULARY FOCUS
food and supermarket vocabulary

LEVEL
3

AGE RANGE
11–12

SKILLS
reading, writing, speaking

TIME
30 minutes

MATERIALS
a copy of the *Supermarket mix-up* worksheets per pupil

Before class

Make one copy of the *Supermarket mix-up* worksheets for each pupil.

In class

1. Give out the photocopies. Explain *customer, bag, basket, box* and *trolley*, if necessary. Ask pupils to read the information in silence while you copy the shopping lists from the worksheet onto the board.
2. Draw their attention to the lists on the board and read the first piece of information aloud. Point to the orange juice on Mr Sharpe's list and say *Mr Sharpe bought orange juice. Did he buy vegetables?* to elicit *Yes*. Write 'vegetables' on Mr Sharpe's list.
3. Say ***Two*** *customers bought orange juice* and move your finger down the other lists with a questioning expression. Say *It's not possible* and continue to the next point.
4. Read the second point aloud. Say *Aha! The customer with a shopping basket spent £5.67*. Look excited and point to the basket and the 'Total' box, as though you have made a great discovery. Read the information aloud as you write in the total.
5. Read the third point and write the details on the board (the box belongs to Mr Burke).
6. For the information that is still unknown, say *It's not possible*. Pupils should understand that they may not be able to write the information at times, and that they need to continue reading.
7. When pupils seem confident, ask them to complete the puzzle individually.
8. While the class are doing the puzzle, circulate to help and correct. Try not to give them too much help, only prompting and suggesting. Allow them time to work it out for themselves.
9. Pupils draw the food and drink items for each person.
10. Correct the activity collectively. Ask pupils to read the information back to you, point by point, while you write it on the board. While doing this, talk them through the reasoning process behind each answer.

Key

Mr Sharpe (bag)	Mr Burke (box)	Mrs Maskell (trolley)	Mrs Wigan (basket)
orange juice	eggs	fruit	cheese
vegetables	cornflakes	eggs	coffee
cornflakes	tea	coffee	milk
tea	fruit	milk	yoghurt
meat	yoghurt	orange juice	meat
bread	cheese	vegetables	bread
Total £6.78	Total £8.52	Total £7.39	Total £5.67

Extension

Divide the class into teams of four to five pupils. Ask them questions about the information on the worksheet and give them points for correct answers, e.g.
Who bought orange juice? Did Mr Sharpe buy any vegetables? Where did Mrs Maskell put her shopping? How much did Mrs Wigan spend?

Supermarket mix-up

Last Saturday morning Mr Burke, Mr Sharpe, Mrs Wigan and Mrs Maskell went to the supermarket to do their shopping. When they paid their bills, the shop assistants gave the food to the wrong customers. Help them to find their shopping.

1 The two customers who bought orange juice also bought vegetables.

2 The customer with a shopping basket spent £5.67.

3 Mr Burke put his shopping in a box.

4 The two men bought cornflakes and tea, but the rest of their shopping was different.

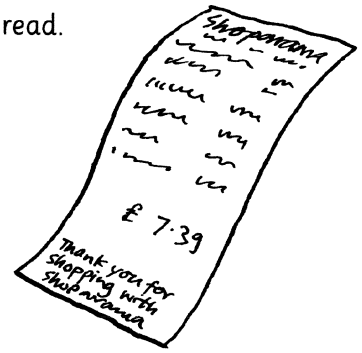
5 Mrs Maskell put her shopping in a trolley.

6 Mrs Maskell spent £7.39.

7 The two customers who bought fruit also bought eggs.

8 The two women bought coffee and milk, but the rest of their shopping was different.

9 Mr Burke didn't buy any meat and Mrs Maskell didn't buy any bread.



10 The two customers who bought yoghurt also bought cheese.

11 The customer who spent £6.78 bought meat.

12 The two customers who bought meat also bought bread.

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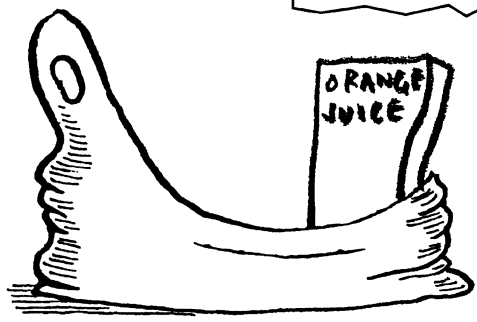
Supermarket mix-up

Write the information in the spaces and draw the food and drink for each customer.

Customer's name
Mr Sharpe

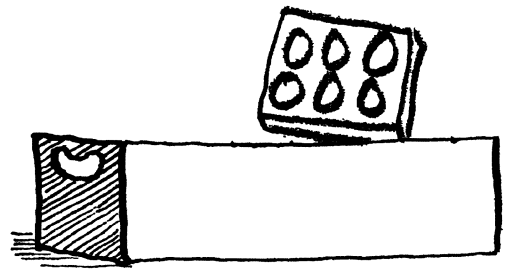
Shopping list
1 orange juice
2
3
4
5
6



Total

Customer's name

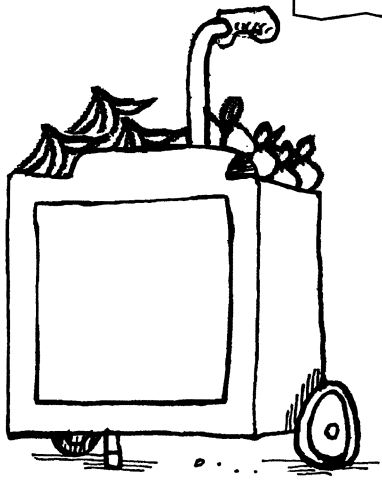
Shopping list
1 eggs
2
3
4
5
6



Total
£8.52

Customer's name

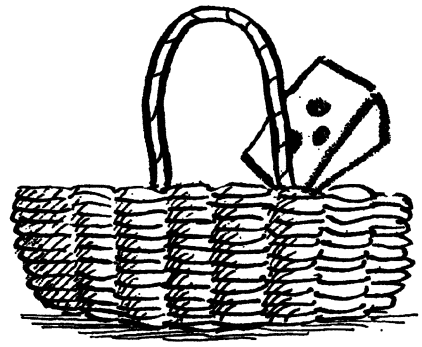
Shopping list
1 fruit
2
3
4
5
6



Total

Customer's name

Shopping list
1 cheese
2
3
4
5
6



Total

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Wordsearch 3 Clothes

Look for the words and tick (✓) the boxes. → ↓

c	o	a	t	r	o	u	s	e	r	s	s
s	h	i	r	t	j	e	k	a	t	h	k
h	j	e	a	n	s	p	i	m	i	o	a
o	i	l	c	h	a	t	r	b	j	e	r
r	e	i	k	o	a	d	t	l	a	s	t
t	n	m	s	t	u	r	s	o	c	k	s
s	s	j	u	m	p	e	r	u	k	l	i
t	s	h	i	r	t	s	b	s	e	n	a
b	o	o	t	s	m	s	h	e	t	r	e

1 ☐ 2 ☐ 3 ☐ 4 ☐

5 ☐ 6 ☐ 7 ☑ 8 ☐

9 ☐ 10 ☐ 11 ☐ 12 ☐

13 ☐ 14 ☐ 15 ☐ 16 ☐

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Week 9

This week we begin three weeks of studying a book by Stephen Krashen called Power of Reading. During this time, we will focus on some theoretical aspects of reading and writing. There's a lot of reading, and it's not always easy to understand, but I promise that it is all valuable information to know.

The focus of this first chapter is on FVR. FVR is Free Voluntary Reading. Free Voluntary Reading is exactly what we have been doing for our extensive reading book reviews. We have been choosing books by ourselves and reading them for pleasure (well, not entirely for pleasure; but anyway, there are no tests and there is nothing to memorize).

Many schools have FVR programs, and research has shown that FVR programs in school can help students improve their **reading comprehension**, **writing style**, **vocabulary**, **spelling**, and **grammatical development** better than "traditional" approaches can. Don't believe me? Read the chapter! In the chapter, a lot of research that supports in-school FVR programs for both native speakers and second language learners is summarized. In fact, our job this week will be to read about this research.

The first part of the chapter (pages 1-17) is the most important for us. It describes FVR in great detail. Most of the worksheet questions below come from this part of the chapter.

The second part of the chapter (pages 18-28) is all about "traditional" approaches to teaching reading comprehension, writing style, vocabulary, spelling, and grammatical development. As you can guess, the description of "traditional" approaches is a little bit negative and unsupportive. *We can safely skip this part of the chapter, or you can just skim it if you are really interested!* ☺

The third part of the chapter (pages 28-55) introduces us to some other benefits of reading. We can mostly skip this part too. I think it's a little bit repetitive and doesn't offer too much more new information in addition to part 1. *But if you are really interested, again, I encourage you to read it!* ☺ However, there is one part about **cognitive development** that I think is important to study, so I have made one worksheet question about pages 35-37.

Lastly, I know last week that I said I would like to do some work with Morning Messages. I want to change my mind. Let's not do Morning Messages this week. I think we have enough work to do already, considering that we are staring a new part of the course that is a bit more difficult than the Phonics They Use part.

In the end, I will say good luck this week, and study hard! I want everyone to be prepared to discuss some **interesting academic and theoretical topics** this week!

1. [pages 1-3] What is FVR? Explain it in your own words.

2. [page 2-3] What are the three kinds of FVR? Describe them in your own words.

   i.

   ii.

   iii.

3. [opinion] What is needed to implement and ensure the success of an FVR program in Korea?

4. [pages 4-9] Many of the studies that are reported on in this chapter examine FVR with native speakers of English. However, some of the studies also examine second language learners, in particular, Elley (1991), Mason and Krashen (1997), and Shin (2001). Choose one of these studies and answer the questions below:

   Elley (1991) **Mason and Krashen (1997)** **Shin (2001)**

   a) What is the basic finding about the study?

   b) Do you think a similar arrangement would work in Korea? Why or why not?

5. [pages 8-11] **Skim** the "Reported Free Voluntary Reading" and "Reported Free Reading in a Second Language" sections on pages 201-202.

   a) What are two or three of the key benefits of reading more?

   b) Do you agree with those findings?

6. [page 14-15] Do you think vocabulary can be acquired simply by reading? Read the interesting story about *The Clockwork Orange Study* to find out! What do the results of the study suggest for teaching English to students in Korea?

Clockwork Orange movie poster

7. [page 16-17] Do you think spelling can be improved simply by reading? Look on page 16-17 to find out!

8. [pages 35-36] What is cognitive development? In what ways does reading improve cognitive development?

The Research 1

Free voluntary reading (henceforth FVR) means reading because you want to: no book reports, no questions at the end of the chapter. In FVR, you don't have to finish the book if you don't like it. FVR is the kind of reading most of us do obsessively all the time.

FVR is one of the most powerful tools we have in language education, and, as I argue in this chapter, FVR is the missing ingredient in first language "language arts" as well as intermediate second and foreign language instruction. It will not, by itself, produce the highest levels of competence; rather, it provides a foundation so that higher levels of proficiency may be reached. When FVR is missing, these advanced levels are extremely difficult to attain.

□ *Free voluntary reading (FVR) is the foundation of language education.*

In the following section, the evidence for the efficacy of FVR is briefly reviewed. Following this review, I argue that alternative means of promoting language and literacy development are not nearly as effective.

The Evidence for FVR

In-School Free Reading Programs

In-school free reading programs provide some of the clearest evidence for the power of reading. In these programs, part of the school day is set aside for unrestricted FVR. There are three

kinds of in-school free reading programs: sustained silent reading, self-selected reading, and extensive reading. In sustained silent reading, both teachers and students engage in free reading for short periods each day (from five to 15 minutes; see Pilgreen 2000). In self-selected reading, free reading is a large part of the language arts program, with teachers holding conferences with students to discuss what was read. In extensive reading, a minimal amount of accountability is required, for example, a short summary of what was read.

□ *Types of in-school FVR: sustained silent reading, self-selected reading, extensive reading.*

Table 1.1:
Results of Reading Comprehension Tests: In-School Free Reading Compared to Traditional Approaches

Duration	Positive	No Difference	Negative
Less than 7 months	8	14	3
7 months–1 year	9	10	0
Greater than 1 year	8	2	0

Table 1.1 summarizes the impact of in-school free reading programs on tests of reading comprehension. In each case, readers were compared to students in traditional programs. These were programs that emphasized assigned reading and direct instruction in grammar, vocabulary, reading comprehension, and spelling.

Two findings clearly emerge from this table: First, in-school free reading programs are consistently effective. In 51 out of 54 comparisons (94 percent), readers do as well as or better than students who were engaged in traditional programs.

Note that a finding of "no difference" between free readers and students in traditional programs suggests that free reading is just as good as traditional instruction, which confirms that free reading results in literacy growth, an important theoretical

point we return to later. As we will see later, there is also strong evidence that free reading is extremely pleasant and results in superior general knowledge. Even if free reading were equivalent to direct instruction in terms of literacy development, it should therefore be the preferred option.

□ *In 51 out of 54 comparisons, students using FVR did as well as or better on reading tests than students given traditional skill-based reading instruction.*

Second, studies that last longer show more consistently positive results. One reason for this finding is apparent to teachers who have used free reading in their classrooms: It takes a while for students to select a book. Table 1.1 suggests that programs that last longer than a year are consistently effective.[1]

□ *The longer FVR is done, the more consistent the results.*

In-school free reading programs are also effective for vocabulary development, grammar test performance, writing, and oral/aural language ability (Greaney 1970; Krashen 1989).

Only a few in-school reading studies have measured gains in spelling. Of these, Pfau (1967) reported no additional gains in spelling due to supplementary free reading, but Collins (1980) and Hafiz and Tudor (1990) found that those who participated in sustained silent reading made better progress in spelling than those who were in a traditional instruction program. Elley (1991) reports a split-decision: In one group, those who did in-school free reading made better progress in spelling than traditionally taught students, but in another comparison with different students, there was no difference. In no case, however, did traditionally taught students do better.[2]

Some examples illustrate the findings of in-school free reading. Much of the research summarized in table 1.1 was performed on first language acquirers in elementary school in the United States. The results of the following studies show

that free reading is very effective with other groups as well.

□ *Reform-school boys benefited from FVR.*

McNeil, in Fader (1976), examined the effects of a free reading program on 60 reform school boys, ages 12–17. The boys were encouraged to read newspapers, magazines, and softcover books, and the reading material was the basis for classroom discussions. After one year, the readers increased their reading comprehension scores (Scholastic Achievement Test) from 69.9 to 82.7 (a gain of 12.8), while comparisons only improved from 55.8 to 60.4 (a gain of 4.6).

□ *Children studying English in Fiji benefited from FVR.*

Elley and Mangubhai (1983) showed that free reading has a dramatic effect on second language acquirers. In their study, fourth- and fifth-grade students of English as a foreign language were divided into three groups for their 30-minute daily English class. One group had traditional audio-lingual method instruction, a second did only free reading, while a third did "shared reading." Shared reading "is a method of sharing a good book with a class, several times, in such a way that the students are read to by the teacher, as in a bedtime story. They then talk about the book, they read it together, they act out the story, they draw parts of it and write their own caption, they rewrite the story with different characters or events" (Elley 1998, pp. 1–2). After two years, the free reading group and the shared reading group were far superior to the traditional group in tests of reading comprehension, writing, and grammar.

Elley (1991) also showed that free reading had a profound effect on second language acquirers in Singapore. In three studies involving a total of approximately 3,000 children, ages six though nine, and lasting from one to three years, children who

followed the "Reading and English Acquisition Program," a combination of shared book experience, language experience, and free reading ("book flood"), outperformed traditionally taught students on tests of reading comprehension, vocabulary, oral language, grammar, listening comprehension, and writing.[3]

□ *Children studying English in Singapore benefited from FVR*

Elley's more recent data (Elley 1998) come from South Africa and Sri Lanka. In all cases, children who were encouraged to read for pleasure outperformed traditionally taught students on standardized tests of reading comprehension and other measures of literacy. Table 1.2 presents the data from South Africa. In this study, EFL students who lived in print-poor environments were given access to sets of 60 high-interest books, which were placed in classrooms, with another 60 made available in sets of six identical titles. The books were used for read-alouds by the teacher, shared reading, and silent reading. Table 1.2 presents data from different provinces; in every case the readers outperformed those in comparison classes, and the gap widened with each year of reading.

Table 1.2
In-School Reading in South Africa

Reading Test Scores

Province	Grade 4		Grade 5		Grade 6	
	Read	Non-Read	Read	Non-Read	Read	Non-Read
Eastern Cape	32.5	25.6	44	32.5	58.1	39
Western Cape	36.2	30.2	40.4	34.3	53	40.4
Free State	32.3	30.1	44.3	37.1	47.2	40.5
Natal	39.5	28.3	47	32.3	63.1	35.1

Source: Elley (1998)

□ *Reluctant English students in Japan benefited from FVR.*

Beniko Mason's studies show that in-school extensive reading works very well for older students studying English as a foreign language. In Mason's first study (included in Mason and Krashen 1997), experimental students were taking a required English as a foreign language class at the college level in Japan. It was, however, a special class, consisting exclusively of students who had previously failed English (termed Sai Rishu, or retakers). Students were pre- and posttested with a cloze test, which required them to fill in missing words in an English text. For one semester, students in the experimental class read graded readers, both in class and as homework. There was some "accountability" in these classes, but it was minimal: Students had to write short synopses and keep a diary in Japanese, recording their feelings, opinions, and progress. Students in the comparison classes followed the traditional grammar and translation-based curriculum.

As presented in table 1.3, even though the extensive readers started the semester with much lower test scores in English reading, they made larger gains than the traditional group and nearly caught up with them by the end of the semester.

Table 1.3
Extensive Reading in Japan: Cloze Test Results

	Pretest mean (sd)	Post test mean (sd)
Extensive Reading	22.55 (11.54)	31.40 (11.43)
Traditional	29.70 (8.23)	33.05 (8.24)

Source: Mason and Krashen (1997)

Perhaps the most important and impressive finding of this study is the clear improvement in attitude shown by the students who did extensive

reading. Many of the once reluctant students of English became eager readers. Several wrote in their diaries that they were amazed at their improvement. Their diaries also indicated that they understood the stories. Also of interest is Mason's observation that students did not progress linearly from easy to hard books. Some students read easy books after reading some more difficult texts, and then returned later to harder books.

In subsequent studies, Mason showed that extensive reading was superior to traditional instruction in programs lasting for a full academic year for both university and community college students. She also demonstrated that extensive readers improve in writing as well as reading (Mason and Krashen 1997).

Shin (2001) examined the impact of a six-week self-selected reading experience among 200 sixth graders who had to attend summer school because of low reading proficiency. About 30 percent of each group were limited English proficient. Students attended class four hours per day; during this time, approximately two hours were devoted to self-selected reading, including 25 minutes in the school library. The district invested $25 per student on popular paperbacks and magazines, with most books purchased from the *Goosebumps* series. In addition, about 45 minutes per day was devoted to reading and discussing novels such as Wilson Rawl's *Where the Red Fern Grows* and Scott O'Dell's *The Island of the Blue Dolphins*. Comparison children followed a standard language arts curriculum during the summer.

□ Goosebumps *summer was successful.*

The readers gained approximately five months on the Altos test of reading comprehension and vocabulary over the six-week period, while

comparisons declined. On the Nelson-Denny reading comprehension test, the summer readers grew well over one year. On the vocabulary section, however, the groups showed equivalent gains.

In view of the many recent moves to force less proficient readers to go to summer school to increase their reading ability, Shin's program clearly offers a more pleasant and more effective alternative to the usual diet of drills and exercises.[4]

Reported Free Voluntary Reading

□ Those who say they read more read and write better.

People who say they read more typically read better and have a more mature writing style. As is the case with in-school free reading, this result has been confirmed in many studies (for a detailed review, see Krashen 1988). I present here only a few examples.

Anderson, Wilson, and Fielding (1988) asked fifth graders to record their activities outside of school and reported that "among all the ways children spend their time, reading books was the best predictor of several measures of reading achievement (reading comprehension, vocabulary, and reading speed), including gains in reading comprehension between second and fifth grade" (p. 285).

Postlethwaite and Ross (1992) studied schools in 32 countries whose nine-year-olds did especially well in reading, controlling for books in the home and other background factors. Of 150 possible predictors of high reading scores, free reading came in second: Students in schools in which there was more reading of books, magazines, and comics read better. The third best predictor was the amount of reading time in class.

Kim (2003) reported similar results for summer reading for a group of children who had just completed grade five. In a careful study in which he statistically controlled for a wide variety of other factors (including gender, poverty, ethnicity, attitude/motivation, and whether the child was emotionally disturbed, learning disabled, or a speaker of English as a second language), those who read more over the summer made significantly greater gains in reading comprehension. Kim calculated that reading one book over the summer was associated with a .03 standard deviation gain in reading comprehension; thus, reading five books is associated with a .15 standard deviation gain (about 3 NCE units). If such gains are cumulative, that is, if they could be repeated each summer, the impact is very substantial, even if only a modest amount of additional reading is done.

□ Five extra books over the summer = 3 percentiles gain.

Studies also show a relationship between reports of amount read and spelling performance (for first language acquisition, Stanovich and West 1989; for second language acquisition, Polak and Krashen 1988), and a positive relationship between reported free reading and writing ability in Chinese has been demonstrated by Lee and Krashen (1996, 1997) and Lee (2001).

Reported Free Reading in a Second Language

□ FVR and the Spanish subjunctive.

Studies in both second and foreign language confirm that those who read more do better on a wide variety of tests.

In Stokes, Krashen, and Kartchner (1998), students of Spanish as a foreign language in the United States were tested on their knowledge of

the subjunctive, a verb form that students of Spanish usually find very difficult to master. The test used probed subjects' ability to actually use the subjunctive in a real situation, not simply whether they knew the rule. In fact, only subjects who were not aware that the subjunctive was the focus of the test were included in the analysis. The only significant predictor of the ability to use the subjunctive was the amount of free voluntary reading done in Spanish; the amount of formal study of Spanish, the amount of formal study specifically aimed at the subjunctive, and how long subjects had lived in a Spanish-speaking country were not significant predictors of subjunctive competence.

□ *FVR and the English relative clause.*

Similar results for mastery of the English relative clause were reported for international students living in the United States (Lee, Krashen, and Gribbons 1996).

Several studies confirm that those who read more in their second language also write better in that language (Salyer 1987; Janopoulous 1986; Kaplan and Palhinda 1981).

□ *FVR and the TOEFL.*

The amount of free reading reported is also a very good predictor of performance on the TOEFL examination, the test of academic English that international students take that assesses their competence in listening comprehension, grammar, and writing, in addition to reading comprehension. The relationship between free reading and TOEFL scores has been demonstrated by studies done with those taking the test abroad (Gradman and Hanania 1991) as well as those living in the United States (Constantino, Lee, Cho, and Krashen 1997): Those who reported more "extracurricular reading" (Gradman and Hanania) and "free reading" and "book reading" (Constantino et al.) scored

higher on the TOEFL. Of great interest is the finding that the amount of "extracurricular writing" done was not a significant predictor of TOEFL scores (Gradman and Hanania).

The relationship between reported free voluntary reading and literacy development is not large in every study, but it is remarkably consistent. Nearly every study that has examined this relationship has found a positive correlation, and it is present even when different tests, different methods of probing reading habits, and different definitions of free reading are used.

□ *Other explanations for literacy development are possible but not plausible.*

Although the results of reported free voluntary reading studies are impressive, there are some problems with this research. First, the studies rely on how much reading people say they do, which may or may not be accurate. Second, one can imagine other factors that could have been responsible for literacy development. Perhaps those who read more also did other things, such as vocabulary exercises, or perhaps those who did more drills and exercises in school did better on reading tests and also became better readers and thus read more. I think these possibilities are far-fetched, but they are possible.

One could also argue that the in-school free reading studies discussed earlier also have this problem—maybe the additional reading inspired students to do more drills and exercises. This is also unlikely, but it is possible.

The Author Recognition Test

Keith Stanovich, in a series of studies, has verified the value of a simple procedure for studying the impact of reading. In the author recognition test, subjects simply indicate whether they recog-

□ *Those who recognize more authors' names have read more and have superior literacy development.*

nize the names of authors on a list. For speakers of English as a first language, scores on the author recognition test have been shown to correlate substantially with measures of vocabulary (West and Stanovich 1991; West, Stanovich, and Mitchell 1993; Lee, Krashen, and Tse 1997), reading comprehension (Cipielewski and Stanovich 1990; Stanovich and West 1989), and spelling (Cunningham and Stanovich 1990). These results have been confirmed using other first languages as well: Significant correlations have been reported between performance on an author recognition test and writing performance in Chinese (Lee and Krashen 1996), and Korean (Kim and Krashen 1998a), and between author recognition test performance and vocabulary development in Spanish (Rodrigo, McQuillan, and Krashen 1996).

Those who report reading more also do better on the author recognition test. This is true for English speakers (Stanovich and West 1989; Allen, Cipielewski, and Stanovich 1992), Korean speakers (Kim and Krashen 1998a), Chinese speakers (Lee and Krashen 1996), and Spanish speakers (Rodrigo et al. 1996).

One study also reported a positive correlation between performance on the author recognition test and the amount of reading subjects were observed doing. West, Stanovich, and Mitchell (1993) observed airport passengers waiting for flights and classified them as either readers (those who were observed to be reading for at least 10 continuous minutes) or nonreaders. Readers did significantly better on an author recognition test as well as a short vocabulary recognition test.

Only one study thus far has examined the performance of foreign language students on the author recognition test. Kim and Krashen (1998b)

reported that for high school students of English as a foreign language, performance on an English author recognition test was a good predictor of performance on an English vocabulary test. In addition, those who reported more free reading in English also tended to do better on the author recognition test.

In addition to providing confirmation of the relation between recreational reading and language development, the author recognition test and similar measures (magazine recognition test, title recognition test) promise to simplify work in this area.

Read and Test Studies

Read and test studies also provide evidence for the power of reading. In read and test studies, subjects read passages containing words whose meanings are unfamiliar to them. Readers are not alerted to the presence of these words in the text, nor are they told that a vocabulary or spelling test will be given after they read the text. Rather, readers are encouraged to read the passage for its meaning. After they finish reading the passage, they are tested to see if they have acquired some or all of the meanings of the unfamiliar words or if their spelling of these words has improved. Read and test studies thus probe "incidental" learning.

□ *Read and test studies utilize passages with unfamiliar words in context.*

Some of the most important read and test studies were done at the University of Illinois (Nagy, Herman, and Anderson 1985; Nagy, Anderson, and Herman 1987). The Illinois researchers used elementary school students as subjects and passages from elementary school textbooks as texts. Their measures of vocabulary knowledge had an important feature: They were sensitive to whether subjects had acquired just part of the

□ *Each time an unfamiliar word is read in context, a small increase in word knowledge typically occurs.*

meaning of a target word. Nagy et al. (1985) concluded from their data that when an unfamiliar word was seen in print, "a small but reliable increase of word knowledge" typically occurred (Nagy and Herman 1987, p. 26).

The Clockwork Orange Study

□ *Students who read a novel with many unique words actually acquired the meaning of many of those words from context clues alone.*

The Clockwork Orange study (Saragi, Nation, and Meister 1978) provides a powerful demonstration of our ability to acquire vocabulary by reading. In this study, adult readers (native speakers of English) were asked to read *A Clockwork Orange* by Anthony Burgess, a novel that contains 241 words from a slang called nadsat. Each nadsat word is repeated an average of 15 times. Few readers know these words before reading the book. The versions of *A Clockwork Orange* sold in bookstores have a dictionary in the back, so readers can look up the meanings of the nadsat words.

In this study, subjects were simply asked to read *A Clockwork Orange* and were told that after they finished it, they would be given a test of comprehension and literary criticism. They were not told to try to learn or remember the nadsat words. What is crucial is that they were given copies of the book without the dictionary in the back. The subjects read the book on their own time and reported finishing it in three days or less. A few days later, subjects were given a multiple-choice test covering 90 of the nadsat words.

A great deal of vocabulary acquisition took place. Scores ranged from 50 percent to 96 percent correct, with an average of 76 percent—subjects picked up at least 45 words, simply by reading a novel.

Second language read and test studies confirming that vocabulary can be acquired by reading include Pitts, White, and Krashen (1989); Day, Omura and Hiramatsu (1991); Dupuy and Krashen (1993); Horst, Cobb, and Meara (1998); and Pulido (2003). In Hermann (2003), two groups of adult ESL students were tested on unknown words contained in *Animal Farm*. One group memorized the list by rote; the second read the book. The readers were not aware they would be tested on vocabulary. When tested after one week, those who memorized the list did better, but after three weeks there was no difference between the groups. Those who did rote memorization forgot words between the two tests, but the readers actually improved their scores. [5]

It is clear that some contexts give the reader better clues to the meaning of a word than others do. Nevertheless, research indicates that most contexts are helpful; Beck, McKeown, and McCaslin (1983) found that 61 percent of the contexts they examined in basal readers were of help in acquiring new vocabulary, providing at least some clues to meanings of unfamiliar words, while 31 percent were of no help and 8 percent were "misdirective."

□ *Most contexts are "helpful."*

Despite the presence of occasionally unhelpful or misdirective contexts, readers eventually arrive at meanings of many unknown words. The few that escape readers, the few that must be looked up or that readers get completely wrong, are a tiny minority compared to the enormous number successfully acquired.[6]

Spelling

□ *Reading improves spelling.*

Spelling read and test studies yield similar results (see Krashen 1989 for a detailed review). Each time readers read a passage containing words they cannot spell, they make a small amount of progress in acquiring the correct spelling.

Nisbet's study (1941) is typical. Children ages 11 to 14 read passages containing words they could not spell correctly on a pretest. After reading the passage, the children could spell an average of about one out of 25 of these words. Nisbet found this figure unimpressive and concluded that "intensive reading and study of a passage . . . does lead to some learning of spelling, but this gain is not sufficient . . . to justify the neglect of specific spelling instruction" (p. 11). This may, however, be enough to make a substantial contribution to spelling competence if readers read enough.[7]

□ *If readers read misspelled words, their spelling declines as well as the confidence of the speller.*

The hypothesis that spelling comes from reading is confirmed by an experience familiar to all teachers: Our spelling gets worse when we read misspelled words. A modified read and test study, in fact, confirmed that "reading student essays may be hazardous to one's spelling accuracy" (Jacoby and Hollingshead 1990, p. 357). In this study, subjects read misspelled versions of different words. Even though they read the misspelled words only once, when given a spelling test, the subjects performed significantly worse on the words they had seen misspelled than on those they had seen spelled correctly.

Jacoby and Hollingshead (1990) point out that the effect of seeing an incorrectly spelled word just one time was not large. They noted, however, that

> much more dramatic results were produced . . . by the second author of [the] paper. In the course of collecting the data . . . she read the incorrectly spelled words a large number of times. As a result of this extended experience with those incorrect spellings, she reports having lost confidence in her spelling accuracy. She can no longer judge spelling accuracy on the basis of a word "looking right." The word might look right because it was one of our incorrectly spelled words. (pp. 356–357)

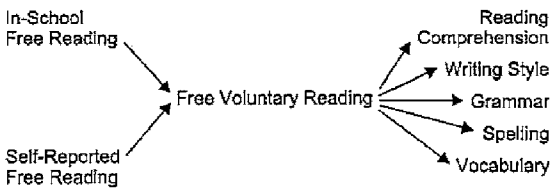
Summary

In-school free reading studies and "out of school" self-reported free voluntary reading studies show that more reading results in better reading comprehension, writing style, vocabulary, spelling, and grammatical development. Read and test studies confirm that reading develops vocabulary and spelling. Figure 1.1 summarizes the "reading hypothesis."[8]

□ *In-school FVR results in better*

- *reading comprehension*
- *writing style*
- *vocabulary*
- *spelling*
- *grammatical development*

Figure 1.1 The Reading Hypothesis



Despite these results, it could be argued that reading is only one way to develop literacy. In the following section, we examine one rival hypothesis, the hypothesis that literacy can be developed in another way, by direct instruction.

The Alternative to Free Reading: Direct Instruction

Direct instruction can be characterized as a combination of two processes:

1. Skill-building: Skill-building means consciously learning a rule, word meaning, or spelling and then making the rule "automatic" through output practice.

2. Error correction: When errors are corrected, students are expected to adjust their conscious knowledge of the rule, word, or spelling.

□ *Can direct (skill-based) instruction complete with FVR as the best method of improving literacy?*

There are several compelling reasons why direct instruction cannot account for the development of literacy. Each of these reasons, taken alone, is sufficient. Together, the case against instruction is overwhelming. Briefly, there are three arguments against instruction:

1. Language is too vast, too complex to be taught or learned one rule or word at a time (the complexity argument).

□ *The case against direct instruction is overwhelming.*

2. Literacy development can occur without formal instruction (competence without instruction).

3. The impact of direct instruction is typically small or nonexistent. When studies do show an effect of instruction, the effect sometimes disappears with time.

The Complexity Argument

Many scholars have noted that language is too complex to be deliberately and consciously learned one rule or item at a time. This argument has been made for the acquisition of grammar (Krashen 1982), spelling (Smith 1994a), phonics

(Smith 1994b), writing style (Smith 1994a; Krashen 1984), and vocabulary (Smith 1988; Nagy, Herman, and Anderson 1985).

Perhaps the most concrete example is vocabulary. Estimates of adult vocabulary size range from about 40,000 (Lorge and Chall 1963) to 156,000 words (Seashore and Eckerson 1940), and it has been claimed that elementary school children acquire from eight (Nagy and Herman 1987) to more than 14 (Miller 1977) words per day.

□ *Language is too complex to be learned one rule or word at a time.*

Not only are there many words to acquire, there are also subtle and complex properties of words that competent users have acquired. Quite often, the meaning of a word is not nearly adequately represented by a synonym. As Finegan (1999) points out, words that appear to have the same meaning often refer to slightly different concepts or are used in slightly different ways.[9]

□ *Language users must acquire many words with many nuances of meaning and complex grammatical properties.*

Also, when we acquire a word we acquire considerable knowledge about its grammatical properties. With verbs, for example, this includes fairly straightforward properties, for example, whether they are transitive or intransitive (we can say, "John told a joke," but not "John told.") , as well as more complex properties, for example, the fact that in the sentence "John is easy to please," the subject of "please" is "someone" and not John, but John is the subject of "please" in "John is eager to please." Professional grammarians have struggled to properly describe the generalizations underlying such differences, and they are rarely taught.

Vocabulary teaching methods typically focus on teaching simple synonyms and thus give only part of the meaning of the word and none of its social meanings or grammatical properties.

□ *Teaching vocabulary lists is not efficient. The time is better spent reading.*

Competence without Instruction

There is abundant evidence that literacy development can occur without formal instruction. Moreover, this evidence strongly suggests that reading is potent enough to do the entire job alone.

The read and test studies reviewed earlier are among the most compelling cases of literacy development without instruction. Clearly, in these cases, acquisition of vocabulary and spelling occurred without skill-building or correction.

Similarly, students in in-school free reading programs (see "In-School Free Reading Programs," above) who made gains equal to or greater than children in traditional programs have demonstrated acquisition of literacy without direct instruction.

People with large vocabularies and good writing ability do not generally claim to have developed them through study. Smith and Supanich (1984) tested 456 company presidents and reported that they had significantly larger vocabulary scores than a comparison group of adults did. When asked if they had made an effort to increase their vocabulary since leaving school, 54.5 percent said they had. When asked what they did to increase their vocabulary, however, about half of the 54.5 percent mentioned reading. Only 14 percent of those who tried to increase their vocabulary (3 percent of the total group) mentioned the use of vocabulary books.

□ *Only a small percentage of those with large vocabularies used vocabulary books to increase their vocabularies.*

Some Case Histories

Some impressive case histories strongly suggest that reading alone is enough. Richard Wright (1966) grew up in an environment in which reading and writing was disapproved of by family

members; his grandmother actually burned the books he brought home, "branding them as worldly" (Wright 1966, p. 142).

Wright became interested in reading and in hearing stories at an early age, thanks to a schoolteacher (a boarder at his home) who told him stories from novels. Wright struggled to gain access to reading material. He delivered newspapers only so that he could read them and used an associate's library card to take books out of a library that was restricted to whites.

Clearly in agreement with the research reported here, Wright credits reading with providing his development as a writer: "I wanted to write and I did not even know the English language. I bought English grammars and found them dull. I felt I was getting a better sense of the language from novels than from grammars" (1966, p. 275).

□ *Author Richard Wright attributed his language development to novels, not English grammars.*

Although Richard Wright depended, to a great extent, on fiction, Malcolm X (El-Hajj Malik El-Shabbaz) credited nonfiction with his literacy development. As he describes in his autobiography, Malcolm X had early success in school. He was, in fact, president of his seventh-grade class. His life in the streets, however, "erased everything I'd ever learned in school (El-Shabazz 1964, p. 154). He describes his first attempt to write a letter to Elijah Mohammed:

> At least twenty-five times I must have written that first one-page letter to him, over and over. I was trying to make it legible and understandable. I practically couldn't read my handwriting myself; it shames even to remember it. My spelling and grammar were as bad, if not worse (p. 169).

□ *Malcolm X educated himself in prison by reading.*

The change came in prison. "Many who hear me today somewhere in person, or on television, or those who read something I've said, will think I went to school far beyond the eighth grade. This impression is due entirely to my prison studies" (p. 171).

These "prison studies" consisted largely of reading. Building his vocabulary at first the hard way, by studying the dictionary, Malcolm X became a dedicated reader: "In every free moment I had, if I was not reading in the library, I was reading on my bunk. You couldn't have gotten me out of books with a wedge" (1964, p. 173).

Like Richard Wright, Malcolm X specifically gave reading the credit: "Not long ago, an English writer telephoned me from London, asking questions. One was, 'What's your alma mater?' I told him, 'Books' " (1964, p. 179).

The following cases are interesting because they confirm that language and literacy development can occur from reading in a "heritage" or family language, and in a second language. In both cases, the acquirers themselves were unaware that they had made any progress.

Segal (1997) describes the case of L., a 17-year-old 11th-grade student in Israel. L. spoke English at home with her parents, who are from South Africa, but had serious problems in English writing, especially in spelling, vocabulary, and writing style. Segal, L.'s teacher in grade 10, tried a variety of approaches:

□ *Summer reading caused a dramatic improvement in writing.*

> Error correction proved a total failure. L. tried correcting her own mistakes, tried process writing, and tried just copying words correctly in her notebook. Nothing worked. L.'s compositions were poorly expressed and her vocabulary was weak. We conferenced together over format and discussed ideas before writing. We made little progress. I gave L. a list of five useful words to spell each week for six weeks and tested her in an unthreatening way during recess. L. performed well in the tests in the beginning, but by the end of six weeks she reverted to misspelling the words she have previously spelt correctly.

In addition, L.'s mother got her a private tutor, but there was little improvement.

□ *Summer reading caused a dramatic improvement in writing.*

Segal also taught L. in grade 11. At the beginning of the year, she assigned an essay:

> When I came to L.'s composition I stopped still. Before me was an almost perfect essay. There were no spelling mistakes. The paragraphs were clearly marked. Her ideas were well put and she made good sense. Her vocabulary had improved. I was amazed but at the same time uneasy.

Segal discovered the reason for L.'s improvement: She had become a reader over the summer. L. told her, "I never read much before but this summer I went to the library and I started reading and I just couldn't stop." L.'s performance in grade 11 in English was consistently excellent, and her reading habit has continued.

Cohen (1997) attended an English-language medium school in her native Turkey, beginning at age 12. The first two years were devoted to intensive English study, and Cohen reports that after only two months, she started to read in English, "as many books in English as I could get hold of. I had a rich, ready made library of English books at home ... I became a member of the local British Council's library and occasionally purchased English books in bookstores. . . . By the first year of middle school I had become an avid reader of English."

Her reading, however, led to an "unpleasant incident" in middle school:

> I had a new English teacher who assigned us two compositions for homework. She returned them to me ungraded, furious. She wanted to know who had helped me write them. They were my personal work. I had not even used the dictionary. She would not believe me. She pointed at a few underlined sentences and some vocabulary and asked me how I knew them; they were well beyond the level of the class. I had not even participated much in class. I was devastated. There and then and many years later I could not explain how I knew them. I just did.

Spelling without Instruction

□ Several studies show children can learn to spell without instruction.

There is excellent evidence that children can learn to spell without instruction. The earliest study showing this was done by Cornman (1902), who studied the effect of dropping all spelling instruction in elementary schools for three years (spelling errors were still corrected by teachers, however). Cornman concluded that the effects of spelling instruction were "negligible" and that uninstructed students continued to improve in spelling and did just as well as students in previous years' classes and students in other schools.[10]

Cornman's results were replicated by Richards (1920), who studied 78 children in grades six, seven, and eight who went without spelling instruction for one year. Richards reported that 68 percent of these children improved more than one year in spelling, 20 percent made no change, and only 12 percent got worse. An additional replication was done by Kyte (1948), who found that "excellent spellers" who were excused from spelling instruction continued to improve.

Very young children can learn to spell without instruction. Goodman and Goodman (1982) reported that their daughter Kay learned to read and spell before she came to school, without any formal instruction at home. At age six, Kay spelled 58 percent of the words on a third-grade spelling list correctly and recognized the correct spellings of 91 percent of the words.

Several researchers have found that children can spell correctly a substantial percentage of words they have not yet studied in class (Thompson 1930; Curtiss and Dolch 1939; Hughes 1966) and that children improve each year on words they have already studied (Curtiss and Dolch 1939), which is additional evidence that spelling improves without instruction.

Haggan (1991) presented evidence suggesting that adult second language acquirers can improve their spelling without instruction. Haggan reported that fourth-year Arabic-speaking English majors at the University of Kuwait made fewer spelling errors in their writing than first-year English majors, even though little emphasis was put on "systematic, explicit teaching of spelling" (p. 59) in the curriculum.

□ Adults acquiring English improve their spelling without instruction.

The Effect of Instruction

The studies reviewed earlier of in-school free reading programs show that when free reading and direct (traditional) instruction are compared directly, free reading is as good or better, and in long-term studies free reading is a consistent winner. In addition, Snow, Barnes, Chandler, Goodman, and Hemphill (1991) reported no significant correlations between the amount of explicit vocabulary instruction students had and gains in reading comprehension and vocabulary over four

□ FVR is nearly always superior to direct instruction on tests of

- *reading*
- *vocabulary*
- *writing*
- *grammar*

years. Snow et al. also found that the exclusive use of a basal reader or workbook in reading lessons was negatively correlated with gains in reading comprehension, but that the use of a workbook for homework was positively correlated with gains in reading comprehension, a result that conflicts with other results presented in this section.

□ *Almost all studies show little improvement in spelling through direct instruction.*

Although the research on the impact of in-school free reading on spelling was not conclusive, there is, however, extensive evidence from other sources showing that spelling instruction has little effect. Rice (1897) claimed to find no correlation between the amount of time children were instructed on spelling and their spelling performance.[11]

Additional evidence that spelling instruction is not very effective comes from Brandenburg (1919), who reported no improvement in spelling accuracy among college students after their psychology papers were "persistently and clearly" marked for spelling errors in one semester.

Finally, Cook (1912) showed that students have a very hard time learning and applying spelling rules. Cook gave a total of 96 high school and college students a spelling test containing words that exemplified spelling rules the students had studied the previous semester. He found no difference in accuracy among (1) students who said they knew the rules and used the rules while spelling the test words, (2) those who knew the rules but did not use them, and (3) those who did not know the rules at all. Also, the college students did better on the test, but the high school students knew more spelling rules, confirming the lack of a relationship between knowing spelling rules and spelling accuracy.[12]

I have found only two studies in which spelling instruction had a clear effect. In Thompson (1930), instruction accounted for approximately a half-year extra growth over and above that expected without instruction. I have pointed out, however (Krashen 1989), that Thompson's students put in a huge amount of time in spelling instruction. In Hammill, Larsen, and McNutt (1977), students who had spelling instruction were clearly ahead of uninstructed children in grades three and four. This advantage, however, washed out by grades five and six. At this level there was no difference between instructed and uninstructed children in spelling accuracy as measured by a standardized spelling test. Spelling instruction, when it works, may only succeed in helping children learn to spell words that they would have learned to spell on their own anyway.[13]

□ *When spelling instruction works, it may only be helping children learn to spell words they will learn to spell on their from reading.*

Wilde (1990) estimated that each spelling word learned through direct instruction requires about 20 minutes of instructional time! Here is her logic: Spelling programs, she estimated, cover about 720 words per year and typically take up 15 minutes per day, or 45 hours per year. Children, however, have probably acquired the spellings of about 65 percent of the words before they are taught and acquire another 12 percent incidentally during the year, a total of 77 percent. Assuming the children reach 95 percent mastery of the spelling list (an optimistic assumption), this means that instruction was responsible for mastery of 18 percent of the 720 words (95 percent minus 77 percent), or 130 words. At 45 hours per year, this means each word took about 20 minutes to learn to spell.

A series of studies, dating from 1935, confirms that grammar instruction has no impact on reading and writing (see reviews by Krashen 1984 and Hillocks 1986). Probably the most thorough is the New

Zealand study (Elley, Barham, Lamb, and Wyllie 1976). High school students were divided into three groups: One group studied traditional grammar in English class, a second studied transformational grammar, and a third studied no grammar. Students were tested every year for three years. Elley et al. found no differences in reading comprehension, writing style, writing mechanics, or vocabulary among the groups, and a follow-up done one year after the project ended also showed no differences among the groups. The authors concluded that "it is difficult to escape the conclusion that English grammar, whether traditional or transformational, has virtually no influence on the language growth of typical secondary students" (pp. 17–18). The study of complex grammatical constructions does not help reading (or writing); rather, mastery of complex grammar is a result of reading.[14]

Other Benefits of Reading

The Pleasure of Reading

> Let me tell you, if you don't know it from your own experience, that reading a good book, losing yourself in the interest of words and thoughts, is for some people (me, for instance) an incredible intensity of happiness. (Asimov 2002, p. 18)

□ The pleasure hypothesis: If an activity promotes language acquisition, it is enjoyable. But enjoyment does not guarantee language acquisition.

In Krashen (1994), I proposed the pleasure hypothesis: Pedagogical activities that promote language acquisition are enjoyable. Of course, just because an activity is enjoyable does not mean it is good for language acquisition; some activities may be very enjoyable but may not help at all. Enjoyment is no guarantee of effectiveness. It is, however, interesting that there is strong evidence that free voluntary reading is very enjoyable.

The evidence includes work by Csikszentmihalyi (1991), who introduced the concept of flow. Flow is the state people reach when they are deeply but effortlessly involved in an activity. In flow, the concerns of everyday life and even the sense of self disappear—our sense of time is altered and nothing but the activity itself seems to matter. Cross-cultural studies indicate that flow is easily recognized by members of widely different cultures and groups. For example, members of Japanese motorcycle gangs experience flow when riding (Sato 1992), and rock climbers experience flow when climbing (Massimini, Csikszentmihalyi, and Della Fave 1992).

Of special interest is the finding that reading "is currently perhaps the most often mentioned flow activity in the world" (Csikszentmihalyi 1991, p. 117). This finding is consistent with reports of individual pleasure readers. A resident in Walse in Northern Italy said that when he reads "I immediately immerse myself in the reading and the problems I usually worry about disappear" (Massimini et al. 1992, p. 68). One of Nell's subjects reported, "reading removes me . . . from the . . . irritations of living . . . for the few hours a day I read 'trash' I escape the cares of those around me, as well as escaping my own cares and dissatisfactions" (Nell 1988, p. 240). W. Somerset Maugham, quoted in Nell, had similar comments: "Conversation after a time bores me, games tire me, and my own thoughts, which we are told are the unfailing resource of a sensible man, have a tendency to run dry. Then I fly to my book as the opium-smoker to his pipe" (Nell 1988, p.232).

□ Reading is the most frequently mentioned "flow" activity.

A number of studies confirm that students prefer in-school free reading to traditional language arts.

Bailey (1969) asked parents of 22 children in in-school free reading programs how their children reacted to in-school free reading. In response to the question, "Does your child ever complain of reading in the classroom?" all 22 responded "no." When asked, "Does your child seem more or less interested in reading this year?" 21 said "more" and one responded that there was no difference.

Gray (1969) asked 27 children who had just completed a year of individualized reading : "If you were to choose your reading program for another year, which would you choose?" All 27 chose independent reading.

□ *Students prefer reading to traditional pedagogy.*

Greaney (1970) compared two groups of sixth graders in Dublin and found clear evidence that students prefer free reading to traditional language arts activities. While both groups had 40 minutes per day of reading class, the experimental group was allowed to choose their own reading material that they could read at their own rate. After the eight-month program, the experimental students rated their reading class as significantly more interesting than the comparison group rated their traditional class (table 1.4).

Table 1.4
Free Reading versus Traditional Language Arts

Rating	Self-selected	Traditional
very interesting	28	8
reasonably interesting	9	13
neutral-boring	3	17

Source: Greaney (1970)

Ivey and Broaddus (2001) asked 1,765 sixth graders in 23 different schools which reading activities they enjoyed most in their language arts class.

The clear winners were free reading time (63 percent) and the teacher reading aloud (62 percent) (students could check more than one item).

McQuillan (1994) examined reactions of university-level foreign language and second language students to a popular literature class that included some self-selected reading. McQuillan asked students to compare self-selected reading, assigned reading, and grammar instruction: "Based on your experience this class and other second language classes, which do you believe is the most pleasurable: assigned readings, self-selected reading, or grammar?"

Because results for both second language and foreign language students were similar, McQuillan combined them. Of the 49 students, 55 percent found assigned popular reading more pleasurable, 29 percent voted for self-selected reading, and 16 percent voted for grammar.

McQuillan noted that the preference for assigned reading may have been due to the fact that the assigned readings were "well-liked material that had been popular with previous students" (1994, p. 98); those supplied by the instructor were thus good reading as well as convenient. McQuillan also asked: "Given a choice between reading popular literature and studying grammar, which would you prefer to do?" Eighty percent (n = 39) said they would prefer reading popular literature. Additional very positive reactions to free reading from foreign language students are reported by Rodrigo (1997) and Dupuy (1997, 1998).

Nell (1988) provided interesting evidence showing why bedtime reading is so pleasant. Pleasure readers were asked to read a book of their own choice, while their heart rate, muscle activity, skin potential, and respiration rate were measured;

□ *Why bedtime reading is so pleasant.*

level of arousal while reading was compared to arousal during other activities, such as relaxing with eyes shut, listening to white noise, doing mental arithmetic, and doing visualization activities. Nell found that during reading, arousal was increased, as compared to relaxation with eyes shut, but a clear decline in arousal was recorded in the period just after reading, which for some measures reached a level below the baseline (eyes-shut) condition. In other words, bedtime reading is arousing, but then it relaxes you. Consistent with these findings are Nell's results showing that bedtime reading is popular. Of 26 pleasure readers he interviewed, 13 read in bed every night and 11 "almost every night" or "most nights" (1988, p. 250).

In a review of surveys done between 1965 and 1985, Robinson and Godbey (1997) confirm the pleasure of reading: Adult Americans consistently rated reading as enjoyable. In their 1985 survey of 2,500 adults, book and magazine reading was rated 8.3 out of 10 in enjoyment, compared to 7.5 for hobbies, 7.8 for television, and 7.2 for "conversations."

The research literature is filled with informal reports confirming that children find reading in school to be very pleasant. Johnson (1965) reported that when her sixth graders were allowed to do recreational reading "there were no discipline problems" and children would occasionally ask for more reading time when the free reading period was over. Petre (1971) reported on the effect of 35-minute "reading breaks" in public schools in Maryland: "The most unusual happening when the reading break begins is total quietness. . . . One middle school principal reports a 50 percent drop in discipline cases after the school began such a reading environment" (p. 192).

Pilgreen's high school ESL students (Pilgreen and Krashen 1993) were very positive about SSR (sustained silent reading): Of Pilgreen's subjects, 56 percent reported that they enjoyed the SSR sessions "very much," while 38 percent said they enjoyed them "some," and only 7 percent reported that they only enjoyed them a little. Similarly, Sadowski (1980) asked high school students how they liked a seven-week SSR program: "Of those responding (48%), 58% gave the program strong praise and asked for its continuation, while only .09% gave the program strong negative criticism and called for its elimination" (p. 724).

Davis and Lucas (1971) studied seventh and eighth graders who did free reading for one year, and noted: "Almost without exception, the students endorsed the concept and asked for similar classes in ensuing years . . . the center counselors received many complaints that the fifth-minute periods were not long enough. The students wanted at least one hour daily in the center" (p. 743).

Thompson (1956) found that "most of the teachers using self-selection evaluate it by saying 'I like it because my children like it. All my discipline problems are solved . . .'. One teacher asked 'How do you stop them from reading? Mine take out a book as soon as they come in from recess, and start reading again as soon as spelling and arithmetic assignments are completed' "(p. 487).

Oliver (1976) noted that SSR had "a quieting effect" on fourth, fifth, and sixth graders and that it "exerts an inhibiting pressure on potentially disruptive behavior of individuals" (p. 227). Farrell (1982) noted that junior high school students during SSR showed "a reluctance to put (books) aside when the bell rang" (p. 51).

Before ending this cheerful section, I must point out that in two cases, in-school free reading was not perceived to be pleasant. Minton (1980) studied the impact of SSR in a high school over one semester. Both students and faculty were negative about the program (only 19 percent of the students thought it was an "excellent idea") and were less likely to be reading after the SSR program; 28 percent said they were currently reading a book after the program ended, compared to 55 percent before the program began. Minton discusses several possible reasons SSR flopped. The most compelling to me was the fact that SSR was implemented at the same time every day, which was very awkward and disruptive. Some students were in physical education classes, some were in industrial arts, etc.

A second negative report comes from Herbert (1987). Students in grades seven, eight, and nine had mostly negative attitudes toward SSR. Herbert provides the questionnaire used but does not provide additional details about how SSR was done. She notes, however, that most of the students had positive attitudes about reading in general.

A review of several SSR studies by Yoon (2002) revealed that those who participated in SSR showed better attitudes as reflected by their responses on attitude questionnaires. In contrast to the testimonials presented in this section, however, results were modest and were only evident for studies of grade three and younger. Yoon included several unpublished doctoral dissertations in his review and relied on the results of formal questionnaires, which could explain the difference (see Von Sprecken and Krashen 2002 for commentary on the validity and limitations of attitude scales in reading).[15]

Reading and Cognitive Development

There is little doubt that reading influences cognitive development, but it is surprisingly difficult to find direct evidence. Ravitch and Finn (1987), in their study *What Do Our 17-Year-Olds Know?*, found that those 17-year-olds who knew more, read more: Those who lived in a print-richer environment did better overall on tests of history and literature, and there was a clear relationship between the amount of reported leisure reading and performance on the literature test. Stanovich and Cunningham (1992) confirmed that college students who read more did better on the same test of history and literature that Ravitch and Finn used, and this relationship held even when nonverbal ability factors were controlled.

□ *Those who read more, know more.*

Those who read more also do better on various measures of cultural knowledge. West and Stanovich created a cultural literacy test, a checklist of 30 names of artists, entertainers, explorers, philosophers, and scientists. Those who had more print exposure did better on this test, even when other factors, such as SAT scores (West and Stanovich 1991), age, education, exposure to television (West, Stanovich, and Mitchell 1993), and nonverbal abilities (Stanovich, West, and Harrison 1995) were controlled. Stanovich and Cunningham (1993) found similar results for a test of "practical knowledge" and a test of science and social studies. Filback and Krashen (2002), in a study of Christian adults, found that the amount of voluntary Bible reading done was a good predictor of biblical knowledge, but the amount of formal Bible study was not.

Good Thinkers Read More

Studies of "good thinkers" also give us some reason to believe that reading makes you smarter. Good thinkers, however they are defined, read a great deal and have read a great deal. Simonton (1988) concluded that "omnivorous reading in childhood and adolescence correlates positively with ultimate adult success" (p. 11). Schafer and Anastasi (1968) reported that high school students considered to be creative read more than average students, with more creative students reporting that they read over 50 books per year. Emery and Csikszentmihalyi (1982) compared 15 men of blue-collar background who became college professors with 15 men of very similar background who grew up to become blue-collar workers. The future professors lived in a much more print-rich environment and did far more reading when they were young.[16]

Reading and Writing Apprehension

Free reading has additional benefits. Lee and Krashen (1997) proposed that those who read more have less "writing apprehension" because of their superior command of the written language. They reported a modest but negative correlation between the amount of reading done and scores on a writing apprehension questionnaire for Taiwanese high school students (see also Lee 2001). The modest size of the correlation ($r = -.21$) may be because other factors affect writing apprehension, such as mastery of the composing process. It is consistent, however, with reports that those with less writing apprehension enjoy reading more (Daly and Wilson 1983).

Conclusion

In face-to-face comparisons, reading is consistently shown to be more efficient than direct instruction. Other studies confirm that direct instruction has little or no effect. The conclusion we can draw from these findings can be easily stated: Reading is a powerful means of developing reading comprehension ability, writing style, vocabulary, grammar, and spelling. In addition, evidence shows that it is pleasant, promotes cognitive development, and lowers writing apprehension.

An Interpretation

Studies showing that reading enhances literacy development lead to what should be an uncontroversial conclusion: Reading is good for you. The research, however, supports a stronger conclusion: Reading is the only way, the only way we become good readers, develop a good writing style, an adequate vocabulary, advanced grammatical competence, and the only way we become good spellers.

□ *Reading is the only way.*

There are two reasons for suspecting that this stronger conclusion is correct. First, the major alternative to reading, direct instruction, is not of much help. Second, research and theory in other areas come to the same conclusion. Researchers in early reading development have concluded that we "learn to read by reading," that we learn to read by attempting to make sense of what we see on the page (Goodman 1982; see also Flurkey and Xu 2003; Smith 1994b). In my work in language acquisition, I have concluded that we acquire language in only one way: by understanding messages, or obtaining "comprehensible input" in a low-anxiety situation

(e.g., Krashen 2003a). This is precisely what free voluntary reading is: messages we understand presented in a low-anxiety environment.

If this conclusion is true, if reading is the only way, it means we have to reconsider and reanalyze what we are doing when we attempt to teach language and develop literacy directly, with drills and exercises. All we are doing when we teach language this way is testing. Traditional language arts instruction, in other words, is merely a test, a test that privileged children, who grow up with books, pass and that less fortunate children fail.

□ *Direct instruction with drills and exercises is merely testing.*

Let me make this very concrete. Every Monday, in thousands of language and language arts classes, children are given a list of 20 vocabulary words. During the week they do "skill-building" exercises: Draw a line from the word to the definition, fill-in-the-blank, write three sentences with each word. On Friday, the children are tested on the words.

If you show the list of 20 words to a child who has read, who grew up with books, he probably knows 15 or 16 of the words already. He has seen them before, in *Choose Your Own Adventure, Harry Potter*, and *Batman Returns*. If he studies, he gets an A. If he doesn't study, he gets a B.

□ *Readers pass vocabulary tests; nonreaders fail.*

If you show the list of 20 words to a child who did not grow up with books, the situation is very different. He may know five or six of the words. If he studies, with a heroic effort, he might get a D+. Direct language instruction for these children may be nothing more than a test that they fail. And like victims of child abuse, they blame themselves.[17]

What do we typically do for children who did not grow up with books?: more drills and exercises, more of what does not work. The title of

Richard Allington's 1980 paper summarizes the results of his research: "Poor Readers Don't Get to Read Much in Reading Groups." Those who can read well are allowed to do more free reading. Those behind in reading have to do more worksheets, workbook pages, and exercises, a practice that can only increase the gap.

□ *Poor readers get more of what doesn't work.*

The Schoolboys of Barbiana, a group of eight teenagers who were unable to succeed in the Italian school system (Schoolboys of Barbiana 1970), understood that school is a test. Their thorough analysis of failure in Italian schools revealed an undeniable social class bias: At every level, children of the poor failed at higher rates than children of professional classes. The parents of those who fail, according to the Schoolboys, are persuaded to blame the children:

> The poorest among the parents . . . don't even suspect what is going on. . . . If things are not going so well, it must be that their child is not cut out for studying. "Even the teacher said so. A real gentleman. He asked me to sit down. He showed me the record book. And a test all covered with red marks. I guess we just weren't blessed with an intelligent boy. He will go to work in the field, like us." (p. 27)

The Schoolboys, however, placed the reason for the failure of these children elsewhere. One reason they gave is that those who are successful come to school already literate.

Teachers in intermediate schools (grades six to eight) feel they are teaching literacy, because they see improvement: "When they come into the first intermediate [grade six], they were truly illiterate. But now, all their papers are all correct." What has really happened is that the less literate students have failed and have left school:

□ *The less literate are the first to fail and drop out of school.*

> Who is she talking about? Where are the boys she received in the first? The only ones left are those who could write correctly to begin with; they could probably write just as well in the third elementary. The ones who learned to write at home.
>
> The illiterate she had in the first grade are just as illiterate now. She has simply dropped them from sight. (1970, p. 49).

The problem, the Schoolboys conclude, needs to be solved at school:

> At times the temptation to get rid of them [the children of the poor) is strong. But if we lose them, school is no longer school. It is a hospital that tends to the healthy and rejects the sick. It becomes just a place to strengthen the existing differences to a point of no return. (1970, pp. 12–13)

Notes

1. The following studies were used to complete table 1.1:

Duration less than seven months:

Positive: Wolf and Mikulecky 1978; Aranha 1985; Gordon and Clark 1961; Holt and O'Tuel 1989 (grade seven), Huser 1967 (grade six); Burley, 1980; Mason and Krashen 1997 (study 1, Extensive Reading); Shin 2001.

No Difference: Sperzl 1948; Oliver 1973, 1976; Evans and Towner 1975; Collins 1980; Schon, Hopkins, and Vojir 1984 (Tempe); Sartain 1960 ("good readers" group); Summers and McClelland 1982 (three groups); Huser 1967 (grades four and five); Holt and O'Tuel 1989 (grade eight); Reutzel and Hollingsworth 1991.

Negative: Lawson 1968; Sartain 1960 ("slow readers" group); San Diego County 1965.

Duration seven months to one year:

Positive: Fader 1976; Elley 1991 (Singapore, P1 survey); Jenkins 1957; Manning and Manning 1984 (peer-interaction group); Bader, Veatch, and Eldridge 1987; Davis 1988 (medium ability readers); Mason and Krashen 1997 (four-year college student study, Extensive Reading); Mason and Krashen 1997 (two-year college student study, Extensive Reading); Lituanas, Jacobs, and Renandya 1999 (Extensive Reading).

No Difference: Manning and Manning 1984 (pure SSR); Manning and Manning 1984 (student-teacher conference group); Schon, Hopkins, and Vojir 1984 (Chandler); Schon, Hopkins, and Vojir 1985 (grades seven and eight); McDonald, Harris, and Mann 1966; Davis and Lucas 1971 (grades seven and eight); Healy 1963; Davis 1998 (high-ability readers)

Duration longer than one year:

Positive: Elley and Mangubhai 1983 (grades four and five); Elley 1991 (Singapore, sample of 512); Elley 1991 (Singapore, P3 survey); Aranow 1961; Bohnhorst and Sellars 1959; Cyrog 1962; Johnson 1965.

No Difference: Cline and Kretke 1980; Elley et al. 1976.

In Davis (1988), superior gains were made by the medium-ability group (a full extra year of progress!) but the difference between the readers and comparisons was not statistically significant for the high-ability readers. Nevertheless, the high-ability readers gained an additional 5 percentile points (five months) over the comparisons. Also, the failure of

the high-ability group to show significant gains can be explained: SSR works best with less mature readers: It is doubtful that readers of this note, already excellent readers, will improve with a few minutes per day of SSR. Cline and Kretke (1980) reported no difference in gains in reading in a long-term study, but subjects were junior high school students who were reading two years above grade level and had probably already established a reading habit.

In Manning and Manning (1984), students who engaged in sustained silent reading made better gains than a comparison group, but the difference was not statistically significant. Sustained silent reading was significantly better than traditional instruction, however, when readers interacted with each other, that is, when they discussed their reading with each other and shared books.

The National Reading Panel (National Institute of Child Health and Human Development 2000) claimed that the advantage shown by readers in Burley (1980) was "small." Students in SSR were compared to students in three other conditions. For one measure, the overall F was 2.72 ($p < .05$), for the other $F = 8.74$, ($p < .01$). Burley does not report the details of the follow-up comparisons, only that the readers were significantly better. It was not possible to calculate effect sizes from the data presented. It is not clear how the National Reading Panel concluded that this difference was small, especially considering the fact that the treatment lasted only six weeks and contained only 14 hours of reading. In a response to my comment, Shanahan (2000) claims that "the problem here was not with the statistics, but with the design of the study. Each of the four treatments was offered by a different teacher, and students were not randomly assigned to the groups. It is impossible to unambiguously attribute the treatment differences

to the methods." This is not accurate: Student assignment was in fact random (Burley 1980, p. 158), and the four teachers were randomly assigned to one of the four groups. In addition, the group that did SSR was superior to three different comparison groups, taught by three different teachers.

The National Reading Panel interpreted Holt and O'Tuel (1989) as showing no difference between readers and comparisons in reading comprehension. This study consisted of two samples, seventh and eighth graders. According to the text of the article, for the total sample, the readers were significantly better on tests of reading comprehension. The text also states that the difference was significant for the seventh graders but not the eighth graders. In Holt and O'Tuel's Table 2, however, the reading comprehension result for grade seven is clearly not significant. The effect size for grade seven (my calculations), based on posttest means, was a substantial .58, but for grade eight it was only .07. The NRP did not mention this discrepancy. I classified the results of this study as a split-decision.

2. Tsang (1996) reported that Hong Kong middle and high school students who participated in an after-school extensive reading program lasting 24 weeks made better gains in writing than comparison students in a math program, and also did better than students who did extra writing. Readers showed better gains in content and language use, but not in vocabulary, organization, or mechanics. Tsang notes that the failure to gain in vocabulary may be due to what was read (graded, pedagogical readers), or to the insensitivity of the writing task to detect gains in vocabulary; the topic may have demanded little new vocabulary. Tudor and Hafiz (1989) and Hafiz and Tudor (1990) also

reported no improvement for the variety of vocabulary used in writing after a sustained silent reading experience; the nature of the task and/or restrictions in what was read could explain these results as well. In addition, all of these studies were relatively short term, lasting less than one academic year.

Renandya, Rajan, and Jacobs (1999) examined the progress of 49 Vietnamese government officials who took a two-month intensive English course in Singapore. Their proficiency in English was considered "low to high intermediate" before taking the course.

Part of the course consisted of extensive reading: Students were required to read either 20 books in English or at least 800 pages. Importantly, students were encouraged to read books that they could read without too much difficulty and that were interesting, and were encouraged to read different kinds of books. After reading the books, students wrote short summaries. Teachers gave feedback on the content of the summaries, with little emphasis on writing mechanics. Questionnaire results confirmed that the students found the reading to be interesting, comprehensible, and enjoyable.

Renandya et al. reported that those students who did the most reading in the class made the best gains ($r = .386$) on a general test of English (listening, reading, grammar, and vocabulary). This predictor survived a multiple regression analysis, which means that it was a significant predictor even when other factors were considered, such as the amount of reading done in English before arriving in Singapore.

Although no control group was used in this study, the results are very suggestive. It is hard to image any other source for the gains than reading

—one could argue, for example, that those who read more were the more motivated students in general and were also those who studied their grammar and vocabulary harder. I have argued, however, that direct grammar study is not particularly effective (e.g., Krashen 2003a). Finally, it could be argued that writing summaries was responsible for the gains. Research reviewed in chapter 3, as well as Tsang's results, above, indicate however that adding writing does not add to the power of reading.

3. Elley (1991) also contains some fascinating discussion of reactions to in-school free reading. Some adults were concerned about how well those in the reading sections would do on tests. Elley's data confirm that the readers do very well on tests, better in fact than those who study grammar. My view is that they do well on tests because they can't help it: Thanks to reading, they have subconsciously absorbed or "acquired" many of the conventions of writing, and using them is automatic and involuntary. In fact, I think it is fair to say that well-read people nearly always write acceptably well and find it very difficult to write poorly. Another concern raised by some of the adults was that the children in the reading sections were "merely enjoying themselves." The attitude that acquisition of language must be painful is unfortunately widespread.

4. The National Reading Panel (NRP), supported by the U.S. government, also reviewed studies of in-school reading, and reached the startling conclusion that there is no clear evidence supporting this practice (National Institute of Child Health and Human Development 2000). They were, however, able to find only 14 comparisons, all lasting less than one academic year, between students in in-school free reading programs and

comparison children, devoting only six pages of their massive report to this topic (as compared to approximately 120 pages devoted to research on phonemic awareness and phonics).

Interestingly, in-school reading did not fare badly even in the limited analysis done by the NRP, with in-school readers doing better in four cases, and never doing worse. As discussed above, even a finding of "no difference" suggests that free reading is just as good as traditional instruction and is therefore preferable, because it is more pleasant and provides benefits other than literacy development.

I have also argued (Krashen 2001) that the NRP not only missed many studies, they also misinterpreted some of the ones they included.

5. It has been argued that the number of words acquired in these studies is not sufficient to account for growth in vocabulary or adult vocabulary size (Horst, Cobb, and Meara 1998; Waring and Takakei 2003): It has been estimated that about one million words of reading for a fifth-grade child will result in vocabulary growth of several thousand words per year, enough to account for adult vocabulary size. One million words is an average dose of reading for middle-class children (Anderson, Wilson, and Fielding 1988) and is not difficult to attain, if interesting reading material is available. Comic books, for example, contain at least 2,000 words, while teen romances, such as the Sweet Valley High series, contain 40,000 to 50,000 words (Parrish and Atwood 1985).

Horst, Cobb, and Meara (1998) reported a gain of only five words after subjects read a 20,000-word book. Extrapolated to one million words read, this means growth of only 250 words

in a year. The procedure used in this study, however, was odd: Students followed along in the text while the story was read aloud in class by the teacher in six class sessions. This was done to ensure that students covered the entire text and to prevent looking up words while reading. Horst et al. assure us that students were "absorbed by the story" (p. 211), but this method means readers can not proceed at their own pace and cannot reread and pause. In addition, subjects may have acquired words from the text not included in the test, which was especially likely in this study because a long text was used (but unlikely in Waring and Takakai, discussed below, as a controlled vocabulary graded reader was used). Finally, the measures used by Horst et al. did not grant partial credit.

Waring and Takakei (2003) reported that forgetting occurred rapidly in their read and test study: Their subjects, intermediate adult students of English as a foreign language in Japan, read a graded reader of approximately 6,000 words that contained 25 words that had been changed into substitute words (e.g., "yes" became "yoot," "beautiful" became "smorty"). The substitute words appeared from one to 18 times. The reading took about one hour. On tests given immediately after the reading, subjects got about 10 right on a multiple-choice test and five right on a translation test. But three months later, scores dropped to six correct and one correct on these tests, far too little to account for vocabulary growth. The gain reported by Waring and Takakei, one word after reading a 6,000-word book, projects to less than 200 words gained from one million words read.

The results of this study suggest that vocabulary acquisition is distributed and incremental; that is, it is best done when encounters with words

are spaced or spread out over time, and it happens a little at a time.

For some kinds of memorization, it has been shown that distributed practice (spaced out over time) is far more efficient than massed (all at once) practice. Bustead (1943), a replication of Ebbinghouse's original results, is relevant here. Subjects simply read a passage (they did not attempt to memorize it) several times with different time intervals between readings. If a student read a 200-line poem many times, with readings one hour apart, Bumstead reported that it would take 24 readings to memorize the poem, a total of 229 minutes of reading. If the readings were 48 hours apart, it would take only 10 readings, or 95 minutes. If the readings were 192 hours apart, it would take only eight readings, or 77 minutes. Distributed exposure can thus triple efficiency, and, of great interest to us, it is especially powerful on delayed tests (see Willingham 2002 for a review of research). Encountering words in natural texts typically provides, of course, distributed exposure to vocabulary. Waring and Takakei's treatment lasted only one hour, an example of massed exposure: Subjects did not encounter any of the target words during the interval between the treatment and the delayed tests, because the words were artificial and do not occur in normal English. This explains the rapid forgetting. (It is likely that many of the nadsat words readers of *A Clockwork Orange* recalled would have faded in three months as well; forgetting, however, would probably not be as dramatic as in Waring and Takakei, as the book was read over a longer time, a few days, as contrasted with one hour.)

Swanborn and de Glopper (1999) found that studies using tests that give partial credit when subjects get some of the meaning of the word right

show higher rates of vocabulary learning. This suggests that many words are not learned all at once when they are seen in context. Rather, word knowledge grows in "small increments." At any given time, there are words we know well, words we do not know, and words in between Twadell (1973) suggested that "we may 'know' a very large number of words with various degrees of vagueness —words which are in a twilight zone between the darkness of entire unfamiliarity and the brightness of complete familiarity" (p. 73). (See Wesche and Paribakht 1996 for another way of measuring partial familiarity with vocabulary.)

Waring and Takakai allowed partial credit on their translation test, but they report that partial credit was rarely granted. This could have been due to a reluctance of subjects to guess. Also, partial credit was given when the subject gave a word with "a similar meaning," not for a word that contained some of the semantic features of the correct answer. Waring and Takakai did not include a mechanism for partial credit on their multiple-choice test; distractors did not overlap in meaning with the correct option. As noted earlier, other researchers allowed partial credit on multiple-choice tests when the subject chose a distractor that partially overlapped in meaning with the correct answer. Measures more sensitive to partial credit would have resulted in increased scores that might have matched estimates of vocabulary growth.

Laufer (2003) claims that for adult second language students, writing activities in which students use new words in sentences and essays are more effective for vocabulary acquisition than reading words in stories. In the reading condition in her study, however, subjects were provided with or looked up the meanings of unfamiliar

words; her study was thus a comparison of different ways of consciously learning words. Adding to the unnaturalness, readers were either provided with marginal glosses of the unfamiliar words or looked up the unfamiliar words in the dictionary. Laufer also presents an unusual argument against relying on reading for vocabulary growth in a second language, maintaining that the amount of reading necessary for substantial vocabulary growth cannot be provided in a classroom context because so little time is available (2003, p. 273). But this is actually an argument *for*-reading, because recreational reading is one of the few activities a foreign language acquirer can engage in without a classroom and without a teacher. In fact, it doesn't even require speakers of the language, and the language student can continue reading long after the class ends. There is little hope that students will continue to engage in sentence production exercises after they finish studying the language formally.

6. Most of the contexts in Schatz and Baldwin (1986) were not helpful or "facilitative"; readers could not successfully acquire unfamiliar words from them. Passages used, however, were only three sentences long. Determining the meaning of some words may take more than three sentences. Consider this example from Schatz and Baldwin: "He takes out an envelope from a drawer, and takes paper money from it. He looks at it ruefully, and then with decision puts it into his pocket, with decision takes down his hat. Then dressed, with indecision looks out the window to the house of Mrs. Lithebe, and shakes his head" (p. 443).

From just this passage, it is very hard to arrive at the meaning of "ruefully." With wider context (several pages, or even chapters) and a deeper

understanding of the character and what has happened in the story, the reader would have a much better chance. (See, for example, the discussion of the *Clockwork Orange* study in the text.)

Some experimenters have been able to improve vocabulary acquisition by rewriting texts to make contexts more "facilitative" or "considerate." Although readers in these studies are able to acquire more vocabulary from altered texts, readers still acquire an impressive amount from original, unaltered texts (Herman et al. 1987; Konopak 1988).

7. See Ormrod (1986) for results similar to Nisbet's, and a similar interpretation. Gilbert's studies (Gilbert 1934a,1934b,1935) were, to my knowledge, the first read and test studies showing that spelling knowledge can be increased by reading.

8. What about assigned reading? It is reasonable to expect that assigned reading will have a positive impact on literacy development if it is interesting and comprehensible. The research is consistent with this interpretation. Rehder (1980) reported spectacular gains for high school students in reading comprehension and vocabulary after a one-semester course in popular literature, which included required reading and a limited amount of self-selection (students were allowed to choose some of the reading from a list).

Lao and Krashen (2000) reported similar results for students of English as a foreign language. They compared progress in reading over one semester between university-level EFL students in Hong Kong who participated in a popular literature class that emphasized reading for content and enjoyment and students in a traditional academic skills class. Those in the popular literature class

read six novels, five assigned and one self-selected. The popular literature group made far better gains in vocabulary and reading rate. These researchers apparently succeeded in assigning reading that was genuinely interesting for their students. (See also McQuillan 1994, discussed in the text.)

But not all assigned reading is compelling: O'Brian (1931) reported that a traditional skill-building program was superior to an extensive reading program for fifth and sixth graders. The reading, however, was assigned reading on social science topics. Sixth graders interviewed by Worthy (1998) "read the books they were assigned in school, and both had enjoyed some of them but 'hated' most" (p. 513). Two years later, as eighth graders, one boy described the assigned reading in language arts class as "boring and stupid" (p. 514). Both boys were enthusiastic readers on their own, however. Bintz (1993) described several students who were considered to be "passive and reluctant" readers by teachers but who read avidly on their own. These secret readers said they "expected assigned reading to be boring" (p. 611). One 11th grader told Bintz, "I don't remember much from books I have to read in school. I do remember almost everything from books I choose to read" (p. 610).

There is, of course, good reason to assign certain books (see "Conclusions" in chapter 3 of this book), but including self-selected reading is important because it ensures that reading is understandable and is for genuine interest.

9. Finegan provides this example: The words "vagrant" and "homeless" are synonyms. "Vagrant," however, carries a negative affective meaning, while "homeless" is neutral or even positive (p. 187).

10. For a statistical analysis of Cornman's data using modern statistical procedures, see Krashen and White (1991). We confirmed that Cornman's conclusions were basically correct: Uninstructed students did just as well as instructed students on spelling words in their own compositions. We found some effect for formal instruction in spelling on some of the tests that focused students on form (words presented in a list, out of context), that encouraged the use of conscious knowledge. This finding is consistent with current language acquisition theory (Krashen 2003a).

11. See Krashen and White (1991) for a reanalysis of these data, which confirmed Rice's claims. As in our reanalysis of Cornman (1902; see note 10, this chapter), spelling instruction had some effect on tests in which students were focused on form.

12. Cook also reported that even though the students had just studied the rules, many could not recall them. Of those who did recall the rules, the version they gave was often much simpler than the version they were recently taught: "Curiously enough, most of the collegians who cited a version of the ie/ei rule as consciously used relied upon the word 'Alice' and other mnemonic devices which gave a clue to only one or two of the 11 words (relating to the ei/ei rule) . . . . No [high school] freshman cited the rule as recently taught, but four had it almost correct . . . Three [high school] seniors gave the rule substantially as taught, but nearly all the others who cited anything gave a version of something taught in earlier years, the 'Alice' rule, etc. The rule seems more likely to stick as first learned" (1912, p. 322). (The "Alice" rule is new to me; apparently it reminds writers that "i" comes before "e" except after "c.")

Week 10

This week we continue studying Stephen Krashen's Power of Reading. It's another week of bulky reading, so get ready! ☺

Last week we were learned how FVR can help students improve their reading comprehension, writing style, vocabulary, spelling, and grammatical development. **This week** we learn various factors and techniques for implementing and ensuring the success FVR.

This is the longest chapter in our course. This week represents the most reading we will do in a single week. If we can survive this week, we are truly awesome! Next week and for the remainder of the course, we will have a *much* lighter reading load. ☺

Of particular importance this week is reading and thinking about how to provide our students with the best FVR experience possible. Our goal this week is to develop as many ideas as possible to create ideal conditions for students to benefit maximally from FVR.

The first part of the chapter (original pages 57-79) focuses on **access and environment**. It describes how FVR relies on access to books in various environments including classroom libraries, school libraries, public libraries, and at home. A key word from this part of the chapter is "print-rich environment". And as you can probably guess, "the richer the print environment, the better the literacy development". *(Note: part of this chapter discusses rich/poor schools in the US, which is not important for us.)*

The second part of the chapter (pages 79-91) discusses **various factors that promote reading** such as reading aloud, reading experience, models, providing time to read, direct encouragement, and other factors.

The third part of the chapter (pages 91-116) concentrates on "**light reading**" of reading materials such as comic books, teen romance, and magazines.

The fourth part of the chapter (pages 116-122) explores the idea of **giving rewards** to students for reading.

Once again, good luck with the questions this week. Just like last week, I'm looking forward to some meaningful, **interesting academic discussion**! ☺

1. [pages 59-60] What is a "reluctant reader"? What's an "enthusiastic reader"? What does Lao (2003) say about the benefit of public libraries? Do you think it's important to introduce your students to the public library in your neighbourhood?

2. [page 62-63] In addition to access to books, the physical characteristics of the reading environment are important. In particular, it must be quiet and comfortable. Describe and draw what you think a quiet and comfortable reading environment looks like:

3. [page 78-*8*1] Who is Kofiko? What effect did Kofiko have on children? How does reading to children promote literacy development as well as social development? Do you think Kofiko would have a similar effect in Korea?

4. [pages 81-91] Choose one of the various factors and techniques that promote reading. **First**, describe anything interesting about it. **Second**, describe its value in the Korean educational system.

Reading Experience	Direct Encouragement	Book Display
Models	Discussion and	Paperbacks
Providing Time to Read	Literature Circles	
	Peer Pressure	

5. [pages 109-110] The Case for Comics. In what ways are comic books good for language learning?

6. [pages 110-112] Read the section that starts on the very bottom of page 110 until the middle of page 112. Do you think Korean children learn vocabulary from comic books?

7. [pages 100-113] This is the last question, and a big one! Read the complete section about Teen Romance. What is a popular teen romance series? Describe the study by Kyung-Sook Cho. What would be some of the benefits of starting a "Sweet Valley Reading Club" in Korea?

The Cure 2

If the arguments presented in the previous chapter are correct, if free voluntary reading is the only way to develop adequate levels of reading comprehension, writing style, vocabulary, grammar, and spelling, the implications are clear: One of the major goals of language education should be to encourage free reading, to make sure it happens. While we have paid lip-service to the value of reading (the shopping bag I got from the market recently proclaimed "Make reading your bag: open books = open doors), there has been only limited real effort in this direction.

□ *One of the major goals of language education should be to encourage free reading.*

Access

The most obvious step is to provide access to books. It is certainly true that "you can lead a horse to water but you cannot make him drink." But first we must make sure the water is there. And when it is, horses always eventually drink.

More Access at Home Results in More Reading

The research supports the commonsense view that when books are readily available, when the print environment is enriched, more reading is done. A print-rich environment in the home is related to how much children read; children who read more have more books in the home (Morrow 1983; Neuman 1986; Greaney and Hegarty 1987; McQuillan 1998a; Kim 2003).

Lao (2003) asked prospective teachers to retrospect about their reading habits during childhood and adolescents. All 12 who described themselves as "reluctant readers" when young said they grew up in print-poor environments. All 10 who described themselves as "enthusiastic early readers" said they grew up in print-rich environments.

Better Classroom Libraries Result in More Reading

Enriching the print environments in classrooms has been shown to result in more reading. Morrow and Weinstein (1982) reported that installing well-designed library corners in kindergarten classes that previously did not have them resulted in more use of books and other "literature activities" by children during free play time. In addition, children did more free reading when the books in the library corner were more physically accessible, when they were within the children's reach, and when teachers allowed the children to take books home from the classroom library (Morrow 1982).

☐ *When children have access to more books at home, at school, or at the public library, they read more.*

Better School Libraries Result in More Reading

Enriching the print environment by means of a school library results in more reading. We have know this for a long time: Cleary (1939) reported that children in a school with no school library averaged 3.8 books read over a four-week period, while children from a school with a school library averaged exactly double that figure, 7.6 books. Moreover, children from the school with the library read "better" books; 84 percent of the books they selected were on "approved lists," compared to 63 percent of the reading done by the children

with no library. Gaver (1963) reported that children who had access to school libraries did more reading than children who only had access to centralized book collections (without librarians), who in turn read more than children who only had access to classroom collections. My reanalysis of Gaver's data showed a strong correlation (r = .72) between the number of volumes available to the children and the amount they reported reading. In a study of libraries and reading in 41 states and the District of Columbia, McQuillan (1998a) also found that better school libraries (more books) resulted in more reading,

Students take more books out of school libraries that have more books and stay open longer (Houle and Montmarquette 1984). Each of these factors affects circulation independently: Increasing the supply of books by 20 percent, according to Houle and Montmarquette, increases the number of books taken out by about 10 percent, and increasing library hours about 20 percent increases loans by 17 percent in high school libraries and about 3.5 percent in elementary school libraries. Planned trips to the library also have an effect: McQuillan and Au (2001) reported that high school students did more reading when their teachers took them to the school library on planned library visits more often.

□ *Larger school library collections and longer hours increase circulation, as do more organized visits to the library.*

One of Lao's (2003) "enthusiastic" readers reports that her parents were avid readers and read to her, but books were not plentiful at home. "Linda" tells us that her mother got books from other sources, such as the public library and that the school library was especially important in her life: "My school library was like a second home. I was always there and loved to read."

Access to Public Libraries Results in More Reading

Access to public libraries also affects how much children read. Heyns (1978) reported that children who live closer to public libraries read more. Kim (2003) reported a strong relationship between the amount of reading done over the summer by fifth graders and whether students said it was easy to access book at a library.

One of Lao's reluctant readers ("Eileen," in Lao, 2003, described above) who had grown up in a print-poor environment at home ("books were scarce at home . . . practically non-existent," p. 15) became a reader thanks to the public library. In the fourth grade, she discovered Judy Blume's books, and her reading "took off from there" (p. 16). (See below for a discussion of "home run" book experiences.)

Ramos reported dramatic increases in reading thanks to one visit to a public library (Ramos and Krashen 1998). In this study, second- and third-grade children who came from print-poor environments and who attended a school with a poor school library were taken to the public library monthly, during school time but before the library was open to the public. This allowed the children to explore the library, share books, and not be constrained by the need to remain quiet. Each child was allowed to take out ten books, which suddenly produced a substantial classroom library for use during sustained silent reading time and for reading at home. Three weeks after the first visit to the library, both children and parents were surveyed. It was clear that the children enjoyed their visit; most reported reading more, that reading was easier, and that they wanted to return to the library.

Parents' responses were consistent with the children's' responses and tended to show even more enthusiasm. Table 2.1 presents the details.

Table 2.1
Reactions to Library Visit

Child survey (n = 93)	
First time visited the public library:	52%
Returned to the library since the visit:	62%
Reading more since the library visit:	75%
Feel reading is easier now:	82%
Parent survey (n=75)	
Children more interested in reading since visiting the library:	96%
Notice improvement in child's reading:	94%
Child spends more time with books:	94%
Would like the library visiting program to continue:	100%
Child has asked parent to take them to the library since the visit:	67%

Source: Ramos and Krashen (1998)

□ *One trip to a public library greatly increased enthusiasm for reading.*

Of course, the implication of this study is not simply to use the public library. The solution must come from school. The school involved in this study was lucky to have a cooperative, well-supplied public library close to the school. Others are not so lucky.

Access to books from any of the sources mentioned above (home, school, public library) will be extremely helpful, and may be enough to guarantee the establishment of a reading habit. Unfortunately many children have access to none of them. Worthy and McKool (1996) studied 11 sixth graders who "hated to read." Nine of the 11 had little access to interesting reading material at home, in the school library, or in their classroom libraries, and none had visited the public library in the year before the interview. The two students who had access to interesting reading were the only two "who read with any degree of regularity" (p. 252). Ironically, even though all were described as reluc-

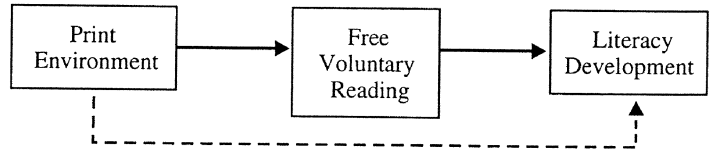
□ *Often, those who "hate to read" simply do not have access to books.*

tant readers, all appeared to be quite enthusiastic about some kinds of reading, especially "light reading" (see discussion below).

Figure 2.1 summarizes the relationship between the print environment, free voluntary reading, and the development of literacy. Confirmation that figure 2.1 is correct comes from studies of the effect of the print environment on literacy development directly, indicated by the dotted line in figure 2.1. These studies show consistent results: The richer the print environment, that is, the more reading material available, the better the literacy development. (Research reviewed in Krashen 1985a, 1988, 1989; Snow, Barnes, Chandler, Goodman, and Hemphill 1991; and Foertch 1992 is confirmation.)

□ *The richer the print environment, the better the literacy development.*

Figure 2.1 The Relationship of Print Environment and Free Voluntary Reading to Literacy Development



Although the relationship between the richness of the print environment and literacy development is always positive, the strength of the relationship found by researchers is often modest. One likely reason for this is that there is a missing link, or a "mediating variable": Actual free reading, as illustrated in figure 2.1. A print-rich environment will only result in more literacy development if more reading is done.

Pack (2000) provides clear evidence that simply providing access is not always enough. In a study of children's after-school activities, Pack identified a group of children he labeled "library latch-key kids," children whose parents used the public library as a "free source of after-school care" from one to six hours per day. Pack reported that the children did "little more than 'hang out' at the library" (p. 166). They did not read, but passed the entire time in socializing with other children and playing on the computer.

□ *However, a rich print environment helps only when more reading is done.*

Providing access to books is thus a necessary, but not sufficient condition for encouraging reading. Other factors act to make free reading more desirable.

Comfort and Quiet

The physical characteristics of the reading environment are important. Morrow (1983) reported that preschool and kindergarten children used the library corner more when it had pillows, easy chairs, and carpets, and when it was partitioned off and quiet.

A particularly fascinating result was reported by Greaney and Hegarty (1987), who found that parents of fifth graders classified as heavy readers allowed their children to read in bed more than parents of fifth graders classified as nonreaders. Of the heavy readers, 72.2 percent of their parents allowed reading in bed, compared to only 44.4 percent of the nonreaders' parents.

Libraries

The first two factors for encouraging reading mentioned in this chapter, access to books and a quiet comfortable place to read, are rarely met in

many students' lives, in school or outside of school. One place where these conditions can be met is the library. If many students do in fact lack access to books, and if the arguments for reading as the source of literacy development presented in chapter 1 are even partly correct, libraries are crucially important.

Children Get Their Books from Libraries

Children get a substantial percentage of their books from libraries. Table 2.2 combines data from several different studies in which 11-year-old elementary school students were asked where they got their books for free reading.

□ *Children get much of their reading material from libraries.*

There is variation in the data: In some studies, the school library is the most widely used source, in others it is the classroom library or public library. There is good agreement in all studies, however, that children get much of their reading material from some kind of library.

Table 2.2
Sources of Books for 11-Year-Old Children

Study	Percent Getting Books from Libraries
Gaver 1963	30–63
Lamme 1976	81
Ingham 1981	72–99
Swanton 1984	70
Doig and Blackmore 1995	school lib = 63; class lib = 25, public = 57
Worthy, Moorman, and Turner 1999 High SES	school = 19; class = 3; public = 14
Worthy, Moorman, and Turner 1999 Low SES	school = 34; class = 6; public = 14
Ivey and Broaddhus 2001	school = 55; class = 28, public = 61

While one study reported a decline in public library use as children get older (Williams and Boyes 1986; see esp. p. 260), the percentage of library use was still very high (86 percent of six- to seven-year-olds reported using the library, declining to 44 percent among 16- to 18-year-olds), other studies clearly show that teenagers also get many of their books from libraries (table 2.3).

Table 2.3
Sources of Books for Teenagers

Study	Age	Percent Getting Books from Libraries
Mellon 1987	ninth graders	school library—"almost 90%"; public library—girls 66%, boys 41%
Smart Girl Poll 1999	11–18	school library—66%; public library—58%
Fairbank et al. 1999	10–17	"the library"—66%; "school"—25%

Better Libraries Result in Better Reading

If libraries are a major source of books, and if more reading means better reading, better libraries should be associated with better reading. This has been found to be the case.

Gaver (1963) reported that children in schools with larger school libraries made better gains in reading than children in schools with smaller school libraries, who in turn made better gains than children in schools that had only classroom libraries.

Elley and Mangubhai (1979; reported in Elley 1984) found that the most important predictor of English reading scores among children in the Fiji Islands was the size of the school library. "Those

schools with libraries of more than 400 books produced consistently higher mean scores than those with smaller libraries or none at all . . . no school had high scores without a large library" (p. 293).

□ *Library quality (books and staffing) is related to reading achievement.*

A solid confirmation of the positive effect of libraries was a remarkable study by Lance, Welborn, and Hamilton-Pennell (1993), who found that money invested in school libraries in Colorado was associated with higher reading scores, even when factors such as poverty and availability of computers were controlled. Lance and his colleagues have replicated these results in Colorado and in several others states, showing that library quality, defined in terms of the number of books in the library and the presence and quality of library staffing, is consistently related to reading achievement.[1]

The value of the library was confirmed again in Krashen (1995), an analysis of predictors of the NAEP fourth-grade reading test scores for 41 states. The results of this analysis should be of great interest to Californians, because it was California's low performance on this test relative to other states that inspired the formation of a reading task force and the perception that something was wrong with how reading was being taught in California. Among the best predictors of the NAEP performance was the number of books per student in the school library. As was the case with the Lance et al. study, this analysis controlled for other factors, such as computers and total amount of money invested in the schools. The results strongly suggest that California's real problem is access to books: California's school libraries are among the worst in the United States, both in terms of books and staffing. This suggestion was confirmed by McQuillan's work.

McQuillan (1998a) examined a wide variety of factors relating to NAEP fourth-grade reading scores in 41 states plus the District of Columbia. McQuillan also found that school libraries were a good predictor of NAEP scores. Most impressive were his findings that a very strong relationship existed between the overall print environment (school library, public library, books available in the home) and reading achievement (r = .68) and that this relationship was still substantial when the effect of poverty was considered. McQuillan also noted that California ranks very low among states in the United States not only in school libraries, but also in other sources of print, books in the home, and public libraries.

Elley (1992) surveyed reading achievement in 32 countries and found that the quality of a country's school libraries was a significant predictor of its rank in reading. Not surprisingly, Elley reported that children in more economically developed countries read much better than those in less economically developed countries. This is, most likely, because children in wealthier countries have more access to print. Of special interest to us, however, Elley also found that children in the less wealthy countries with the best school libraries made up a large percentage of the gap ("highest quarter" in table 2.4). The school library can make a profound difference.

Table 2.4
Mean Achievement by School Library Size: 14-Year-Olds

	Lowest Quarter	Second Quarter	Third Quarter	Highest Quarter
wealthy countries	521	525	536	535
less wealthy countries	445	452	454	474

mean = 500
Source: Elley (1992)

There is overwhelming evidence that children of poverty have far less access to reading material than do children from higher-income families. For these children, the school library is their only hope, the only possible source available for reading material. Sadly, the evidence thus far shows that school libraries are not succeeding in helping these children in most cases.

Poverty and Access to Books

Smith, Constantino, and Krashen (1996) investigated the availability of print in several communities in the Los Angeles area, including two vastly different ones, Beverly Hills and Watts. The difference in print environment was staggering. Children interviewed in affluent Beverly Hills said that they had an average of 200 books available to them at home (their own or siblings'). Children in low-income Watts, however, averaged less than one book, .4 to be precise. In addition, public libraries in Beverly Hills had twice as many books, and there was much more access to book stores for Beverly Hills children.

□ *Children from high-income families are "deluged" with books; children from low-income families must "aggressively and persistently seek them out."*

Neuman and Celano (2001) found startling differences between two high-income and two low-income print environments. Among their findings were these:

- There were more places to buy books in the high-income neighborhoods. Neuman and Celano looked at bookstores, drugstores, grocery stores, bargain stores, corner stores, "other" stores, and children's stores. Each low-income neighborhood had four places to buy children's books. One high-income neighborhood had 13 places, the other 11. The low-income neighborhood had no place to buy young adult books. One high-income neighborhood had three, the other one.

- High-income children had access to a much wider variety of books in stores. The total number of children's book titles available in the two low-income neighborhoods was 358 (one title for every 20 children) in one and 55 in the other (one title for every 300 children). In one high-income neighborhood, 1,597 titles were available (.3 per child), in the other, 16,455 (13 per child). Comparing the print-richest and the print-poorest, high-income children have 4,000 times the number of titles available. In low-income neighborhoods, "drugstores were the most common source of print materials for young children" (p. 15). Young adult materials were "scarce."
- Public libraries in high-income areas had far more juvenile books per child. Both libraries in the high-income neighborhood were open two evenings per week (until 8:00 P.M.); the low-income libraries were never open past 6:00 P.M.
- There was more readable environmental print in the high-income neighborhoods. Nearly all environmental signs were readable (96 and 99 percent). In the poor neighborhood, signs were often "graffiti-covered and difficult to decipher" (p. 19); only 66 and 26 percent were in "good readable condition" (p. 19).
- There were more places in public suitable for reading in the high-income neighborhood (e.g., coffee shops with good lighting, seating, friendly staff, etc.). Thus, children in the high-income communities were more likely to see people reading.

Neuman and Celano conclude that "children in middle-income neighborhoods were likely to be deluged with a wide variety of reading materials. However, children from poor neighborhoods would have to aggressively and persistently seek them out" (p. 15).

With gigantic differences such as these, it is hard to argue that children of poverty need more direct instruction in the form of phonemic awareness and phonics exercises. Our first priority is to make sure these children have something to read.[2]

Di Loreto and Tse (1999) found substantial differences in the children's section of public libraries in high-income Beverly Hills and working class Santa Fe Springs. The Beverly Hills library contained many more children's books and magazines, and had an impressive staff dedicated to children's literature, while the Santa Fe Springs library had no staff especially for the children's section (table 2.5).

Table 2.5
Comparison of Children's Section
of Public Libraries in Two Communities

	Population	Books	Children's Magazines	Staff in Children's Section
Beverly Hills	32,000	60,000	30	12
Santa Fe Springs	16,000	13,000	20	0

Source: Di Loreto and Tse (1999)

What About School?

Poverty per se is of course devastating. But schools can counter the effects of poverty in at least one area: access to books. Recall that McQuillan (1998a) found that the relationship between access

to books and reading achievement held even when the effects of poverty were statistically controlled (see also Lance's studies, discussed above, as well as Roberts, Bachen, Hornby, and Hernandez-Ramos 1984, Table 3B). Thus, while it is true that children of poverty have less access to books, given two groups of such children, the group provided with more access to books will show more literacy development.

Thus far school has done little. In fact, school has not only failed to level the playing field, it has made the disparity worse.

Children from High-Income Families Go to Schools with Better Classroom Libraries

In our Beverly Hills/Watts comparison (Smith et al. 1996), we found that the classroom libraries we inspected in Beverly Hills schools averaged about 400 books; those in Watts, only about 50.

Duke (2000) reported that classroom libraries for first graders in high-income areas averaged 33 books and magazines per child, compared to 18 per child in low-income neighborhoods. During the year, an average of 19 books and magazines per child were added to the high-income libraries, but only 10 were added to classroom libraries in schools in low-income areas. Duke also noted that books in low-income classroom libraries "appeared to be older" (p. 475, n.3).

High-income area classrooms had more books on display. These classroom libraries had an average of 21 books on "full display" at the beginning of the year, with 60 more on full display over the course of the year, compared to 10 on full display at the beginning of the year in low-income classroom libraries, with an average of 16 more displayed during the year.

Children from High-Income Families Have Access to Better School Libraries

Beverly Hills school libraries have two to three times as many books as those in Watts (Smith et al. 1996).

Neuman and Celano (2001) found that school libraries In high-income neighborhoods had more books per child (18.9 and 25.7, compared to 12.9 and 10) and were open more days (both were open five days per week, compared to four and two days per week for school libraries in low-income areas). Both high-income school libraries had a librarian with a master's degree. Neither low-income school library had a certified librarian. Recall that Lance and his colleagues found that the quality of library staffing was related to higher reading scores.

The disparity extends to library services. In a California study, LeMoine, Brandlin, O'Brian, and McQuillan (1997) reported that students in high-achieving schools in affluent areas are able to visit the school library more frequently, both independently and as a class, and are more likely to be allowed to take books home. Seven out of the 15 low-achieving schools they studied did not allow children to take books home.

□ *Children who live in high-income neighborhoods go to schools with better classroom and school libraries.*

Allington, Guice, Baker, Michaelson, and Li (1995) have reported similar findings for school libraries in New York State, reporting that of the 12 school libraries they investigated, the six that served few poor children had more books than the six that served many poor children.

In agreement with Smith et al. (1996), Allington et al. also found that classroom libraries in schools serving poorer children had fewer books, and in agreement with LeMoine et al.

(1996), Allington et al. reported that "in the schools serving many poor children access to the library was usually restricted to a single weekly visit. Several schools also restricted the number of titles that children could borrow (usually one or two per visit). Two schools barred children from taking library books out of the building! No low-poverty school had such a restriction, and it was more common in these buildings for children to have relatively open access to the library throughout the day and, in some cases, before and after the regular classroom schedule" (p. 24).

The disparity extends to content as well. Children from higher-income families have access to the reading material they like, but children from lower-income families do not. Worthy, Moorman, and Turner (1999) examined access to reading for 419 sixth graders in the Austin, Texas, area. In agreement with other studies (see table 2.1), Worthy et al. found that the children were active library users: 44 percent said they usually got their reading material from some kind of library. The sample was divided into higher- and lower-income groups, based on eligibility for free and reduced lunch. The lower-income children were more dependent on libraries, especially school libraries: 63 percent of the lower-income children, for example, utilized the school library, as compared to 40 percent of the children from higher-income families.

Worthy et al. asked the children what they liked to read. The top preferences for all children, regardless of reading ability and gender, were scary books (R.L. Stine, Stephen King) and comic books (this study was done before the Harry Potter novels became popular). Worthy et al. then investigated whether these kinds of reading materials were available in three of the school libraries that

served these children. The comics and magazines these children said they liked were "largely unavailable." Scary books were "moderately" available. Because of their popularity, the more recent releases were usually checked out. Nor was preferred reading available in classrooms: "While most teachers were aware of many of their students' preferences and most did not object to books like *Goosebumps* ("I'm just thrilled that they're reading'), fewer than one third of the classrooms contained more than a handful of such materials" (p. 22). Moreover, "teachers who had such materials usually used their own money to buy them or asked students to donate their used books" (p. 23). Children from higher-income families can get what they want to read outside of school; children from lower-income families often cannot and are dependent on the school and classroom libraries, which often do not include what they really want to read.

☐ *Classroom and school libraries in high-income area schools are more likely to have what children want to read.*

The tendency of some libraries to exclude what people want to read is of course not new. Michael Dirda, at age 10, noticed it: "How strange, it seemed to me, that the high-minded librarians refused to stock the Hardy Boys or Tom Corbett, the Space Cadet" (Dirda 2003, p. 59). Nell (1988) provides extensive documentation that many librarians regard themselves as "guardians of good taste."

Libraries and Second Language Acquirers

The library situation is even worse for those acquiring English as a second language. Developing literacy in the primary language is an extremely efficient means of developing literacy in the second language (Cummins 1981, Krashen 1996, 2003c). In order to become good readers in

the primary language, however, children need to read in the primary language. In 1991, the average Spanish-speaking family with limited English proficient children in school in the United States had only 26 books in their home (this figure refers to total books, not age-appropriate books for children) (Ramirez, Yuen, Ramey, and Pasta 1991), about one-fifth the national average (Elley 1994). Once again, school does not solve the problem: In the bilingual schools studied by Pucci (1994), school libraries had approximately one book per child in Spanish (compare this with the national average of 18 books per child in elementary schools in the United States; Miller and Shontz 2001).

□ *Developing reading ability in the primary language helps the development of literacy in English, but there is often little to read in the primary language.*

Constantino (1994) has reported that ESL students often have little idea of what the school library can offer, and that parents of ESL students were nearly completely unaware of what was in libraries and how they operated (Constantino 1995).

Money for Libraries: Who Is Paying Now?

Allington et al. (1995) reported that in their survey of schools in New York State, "classrooms with the largest collections of trade books were those where teachers reported they purchased most of the books" (pp. 23–24).

A great many teachers supply their students with books from their own funds. Teachers who do this are in an impossible ethical dilemma; if they do not buy books for their students, there is nothing to read. If they do, and students progress in literacy, the basal series and unused software gets the credit. There is only one solution to this intolerable situation: a much greater investment by the school in books.

☐ *A small percentage of what we spend on technology and testing would ensure access to books for all children.*

The money is there. A fraction of the investment we are willing to make for technology and testing will provide access to good reading material for all children.

A Modest Proposal

An article in the *Los Angeles Times* (MuZoz 2003) announced that first lady Laura Bush visited The Vernon City Elementary School in Los Angeles in order to award them $5,000 for the library collection. Vernon Elementary was the first school in the United States to receive money from the Laura Bush Foundation for America's Libraries. This all sounds encouraging, until we take a closer look. The article also stated that only 131 other schools in the country are getting additional funding from the Laura Bush Foundation. And 6,100 schools applied! That means only 2 percent of those that applied got funded.

There is more: The Vernon City school received enough money to add, at most, 400 titles to its library. This will raise Vernon's ratio of books per child from 15 to 1 to 16 to 1. (Recall that the national average is 18 to 1.) Also, Vernon, as a member of Los Angeles Unified School District, has no funding for a school librarian, and according to the *LA Times* article, library hours will be cut next semester because of the budget. Who is going to select the books, be responsible for their care, introduce them to children, and help teachers integrate the new books into the curriculum? When will the children have a chance to see the books?

Mrs. Bush is correct to want to help school libraries. I'm afraid, however, that the contribution of the Bush Foundation is like shooting an arrow at the moon: It is in the right direction but won't get far.

Here is another suggestion: An article in *Education Week* announced that the testing required for No Child Left Behind will cost $5.3 billion between 2002 and 2008 (Richard 2003). What if that $5.3 billion were invested instead in a trust fund for school libraries, dedicated to improving both books and staffing in high poverty area schools? The interest on this sum might be enough to guarantee a print-rich environment and adequate libraries for all children in the United States forever. (My thanks to David Loertscher for the trust fund idea.)

Another advantage of a permanent fund is that schools would no longer have to compete against each other for tiny amounts, and the time now spent writing grants, evaluating grants, and searching for money could be utilized in more productive ways.

Reading Aloud

Largely thanks to the enormous impact of Jim Trelease's *Read Aloud Handbook*, now in its fifth edition (2001), the practice of reading aloud to children is widespread in North America, and with good reason.

Children who are read to at home read more on their own (Lomax 1976; Neuman 1986, 1995). Neuman (1995) reported that parents of children who were heavy readers "established a fixed routine early on of reading to their children when they were young .. nap-time and bedtime stories were said to begin as early as six months of age" (p. 132). In addition, when teachers read stories to children and discuss the stories ("literature activities") , children read more (Morrow and Weinstein 1982). Only one of the 12 reluctant readers in Lao's study (Lao 2003; discussed earlier) was read to as a child; all 10 of the enthusiastic early readers were read to.

☐ *Children who are read to at school or at home read more and show better literacy development.*

Two classroom studies confirm that children are more likely to select books for independent reading that teachers have read to them (Martinez, Roser, Worthy, Strecker, and Gough 1997; Brassell 2003).

☐ *Even college students read more and better books when they are read to.*

From elementary school, the research then jumps to the college level: In Pitts (1986), "basic skills" university students ("intelligent but under-prepared students," p. 37) were read to one hour per week for 13 weeks. Selections included works by Twain, Salinger, Poe, and Thurber, and the reading was discussed afterwards. Pitts reported that the class that was read to checked out more books and better books from the reading lab than did students in other basic skills classes. In addition, the class that was read to did better on the final essay.

Reading aloud has multiple effects on literacy development. As noted above, it has an indirect effect—hearing stories and discussing stories encourages reading, which in turn promotes literacy development. Hearing stories appears to have a direct impact on literacy development as well. Short-term studies show that children make significant increases in vocabulary knowledge after just a few hearings of studies containing unfamiliar words (Eller, Pappas, and Brown 1988; Elley 1989; Leung and Pikulski 1990; Stahl, Richek and Vandevier 1991).

In controlled studies, it has been shown that children who are read to regularly, at home or at school, make superior gains in reading comprehension and vocabulary (Bus, Van Ijzendoorn, and Pellegrini 1995; Blok 1999). In a recent study by Denton and West (2002) of over 20,000 children, it was reported that children who were read to at

least three times a week prior to entering kindergarten did better than those read to less than three times a week on a measure of reading, given at the end of kindergarten and the end of first grade. This result held even when the effect of poverty was controlled.

Senechal, LeFebre, Hudson, and Lawson (1996) is a remarkable confirmation that storybook reading by parents contributes to literacy development: They found that children of parents who scored higher on a test of knowledge of storybook authors and storybook titles did better on a test of vocabulary. This result held regardless of the parents' education and the parents' own reading habits.

Hearing stories read aloud is not only beneficial, it is pleasant. The empirical research confirms what most parents know: The vast majority of children say that they enjoy being read to (Walker and Kuerbitz 1979; Mason and Blanton 1971; Wells 1985; Senechal et al. 1996). Here is a concrete example. Feitelson, Kita, and Goldstein (1986) is an empirical study that confirmed the positive impact of read-alouds on language development. In addition to providing test scores, Feitelson et al. also presented this interesting report on how children reacted to hearing stories. First graders in Israel were read to from the Kofiko series, which dealt with the adventures of a monkey. The following is a quote from a teacher's observational record, two months after the reading program began: "11:20: The class is busy copying home assignment questions from the blackboard. At 11:25 the teacher reminds the children that 'we need to hurry because we want to read Kofiko.' There are immediate shouts of approval and children hurry to finish the task. A few faster children go to the desks of the slower ones and assist them. Cries of 'hurry up' and 'let's get it done so we don't lose time,' are heard from various directions" (p. 348).

□ *Nearly all children like being read to.*

In addition to the enthusiasm for hearing stories in the classroom, Feitelson et al. reported that children asked their parents to buy them Kofiko books: "By the end of the study 13 of the 31 children in the experimental class personally owned one or more Kofiko books; all together the children owned 45 Kofiko books. Four additional children were borrowing Kofiko books from relatives, neighbors, or the public library. In comparison, there were single Kofiko volumes in each of three homes in one control class, and one Kofiko book each in four homes and two in a fifth home in the second control class. In every case these belonged to older siblings and the interviewed first grader had not read them" (p. 350).

Here is another stunning example of the power of read-alouds, from the first edition of Jim Trelease's *Read Aloud Handbook* (2001):

> Assigned in mid-year to teach a sixth-grade class of remedial students, Mrs. (Ann) Hallahan shocked her new students by reading to them on her first day of class. The book was *Where the Red Fern Grows.*
>
> A hardened, street-wise, proud group (mostly boys), they were insulted when she began reading to them. "How come you're reading to us? You think we're babies or something?" they wanted to know. After explaining that she didn't think anything of the kind but only wanted to share a favorite story with them, she continued reading *Where the Red Fern Grows.* Each day she opened the class with the next portion of the story and each day she was greeted with groans. "Not again today! How come nobody else ever made us listen like that?"
>
> Mrs. Hallahan admitted to me later, "I almost lost heart." Bust she persevered, and after a few weeks (the book contained 212 pages), the

> tone of the class's morning remarks began to change. "You're going to read to us today, aren't you?" Or "Don't forget the book, Mrs. Hallahan."
>
> "I knew we had a winner," she confessed, "when on Friday, just when we were nearing the end of the book, one of the slowest boys in the class went home after school, got a library card, took out *Where the Red Fern Grows*, finished it himself, and came to school on Monday and told everyone how it ended." (p. 26)

Reading Experience

Reading itself promotes reading. A consistent finding in in-school free reading studies is that children who participate in these programs are more involved in free voluntary reading after the program ends than those in traditional programs (Pfau 1967; Pilgreen and Krashen 1993). Greaney and Clarke (1973) present a spectacular example: Sixth-grade boys who participated in an in-school free reading program for eight and one-half months not only did more leisure reading while they were in the program but also were still reading more than comparison students six years later. Tse (1996) describes the case of Joyce, an adult ESL student in the United States who did not view reading as a leisure activity and had never read a book in English before coming to the United States. After participating in an extensive reading class, her attitude toward reading "changed dramatically," and she continued to read after the end of the course, and recommended that her husband take the same class, rather than a traditional class. Shin (1998) noted an improvement in attitude toward pleasure reading among 15 ESL middle school students after one year of sustained silent reading. Before the SSR experience, only three out

□ *Reading itself promotes reading.*

of 16 (23 percent) were regular pleasure readers. This increased to 56 percent (nine out of 16) at the end of a year.

Cho and Krashen (2002) documented a clear increase in interest in reading and in promoting pleasure reading in English as a foreign language among teachers in Korea after only one two-hour exposure to interesting and comprehensible children's literature. Previously, the teachers had associated reading in English with difficult pedagogical texts that were packed with difficult vocabulary and grammar; many had never experienced reading truly interesting material in another language.

Home Run Books

> When I read Garfield books in first grade, I thought I found something better than TV.

Trelease (2001) has suggested that a single very positive reading experience, one "home run book," can create a reader. Trelease took the term "home run" book from Fadiman (1947), in reference to his earliest experience in reading, a book entitled *The Overall Boys*. "One's first book, kiss, home run, is always the best." A series of three studies has confirmed that Trelease is right. In all three studies, elementary school children were asked one question: Was there was one book or reading experience that interested you in reading? Children were also asked to name the book if they could.

☐ *Sometimes one positive reading experience can create a reader.*

It was clear from students' responses that they understood the question. While most simply reported the name of a book, some added commentary, such as

"It was the Box Car Children that started me reading, because it was a good book."

"Captain Underpants! That book turned me on, because it was funny and an adventure."

"The book that got me interested was Clue, because I didn't like to read before."

"I liked to read ever since my first book, Chicka Chicka Boom Boom."

(Von Sprecken, Kim, and Krashen 2000, p. 9)

In Von Sprecken, Kim, and Krashen (2000), 53 percent of the 124 fourth graders recalled at least one home run book. In Kim and Krashen (2000), 75 percent of 103 sixth graders from a high poverty school recalled one or more home run books. Finally, in Ujiie and Krashen (2002), 82 percent of 266 fourth and fifth graders in another low-income area school recalled one or more home run books.

In agreement with other studies of favorite books (Ivey and Broaddus 2001), the children mentioned a wide variety of books. The fourth graders in Von Sprecken et al. (2000) mentioned *Animorphs* (eight students), various "scary books" (16; but 15 of the 16 mentioned a book by R. L. Stine), Marvel Comics (three), *Charlotte's Web* (two), books by Judy Blume (two), a book from the Boxcar Children series (two), *The Lion, the Witch and the Wardrobe* (two), books by Beverly Cleary (four), and many, many others. The sixth graders in Kim and Krashen (2000) mentioned, among others, *Don't Look at the Mirror, Kristy's Great Idea, The Giver, Night in the Terror Tower, The Giving Tree, The Plague, The Outsiders, Island of the Blue Dolphin, Looking for Home, Calling All Creeps, Pigs Can Fly, The Diary of Anne Frank, Goosebumps, Matilda, Annie and the Old One,* and *Go Dogs Go.* Home run books

in Ujiie and Krashen (2002) included *Fear Street, Captain Underpants, The Little Mermaid, The Stone Fox, Goosebumps,* and many others.

□ *Children mention a wide variety of "home run" books.*

Lao's (2003) subjects also differed with respect to what caused the home run experience. For one subject, it was Judy Blume. For another, it was a magazine: Her subject "Jane" tells us: "Teachers were very structured and basal readers were used as required reading. I did not like the basal reader at all and had a hard time with reading until my mother brought me a magazine called *True Confessions.* This magazine had stories about girls who were in trouble with boyfriends, mothers or life in general. I loved this magazine and from then on, I began reading" (p. 16).

The finding that readers mentioned a wide variety of books underscores the importance of providing many different titles in school and classroom libraries and introducing children to a wide range of literature in language arts. One cannot predict what book will serve as a home run experience for a particular child.

Models

Children read more when they see other people reading, both at school and at home. Morrow (1982) found that nursery school and kindergarten use of library corners increased when teachers read during sustained silent reading sessions.

Wheldall and Entwhistle (1988) examined the reading behavior of eight- and nine-year-old children during their daily SSR time and confirmed that children were significantly more engaged in actual reading while teachers were reading than when teachers were not reading.

Morrow (1983) and Neuman (1986) reported that parents of children who do more leisure reading read more than parents of children who show less interest in books. Although these parents might do other things that promote reading, these results suggest that having a model is important.

□ *Children read more when they see other people reading.*

These studies indicate that teachers should follow McCracken and McCracken's (1978) advice and actually read for pleasure during sustained silent reading time. Although this may be difficult, given the endless paperwork teachers have to deal with, the results will make the sacrifice worthwhile.

Providing Time to Read

Simply providing time to read results in more reading. Sustained silent reading, of course, provides time for reading, and as we have seen, children who have participated in SSR programs read more on their own than those who have not, both immediately after the program ends (Pilgreen and Krashen 1993) as well as years later (Greaney and Clarke 1973). There is also strong evidence that students really use SSR time for reading.

□ *Children read more when they have time to read.*

Von Sprecken and Krashen (1998) observed sustained silent reading sessions in a middle school in the middle of the school year and reported that 90 percent of the students were reading. More reading tended to take place in those classrooms in which more books were available in the classroom library (see "Access," above) in which teachers also read while students read (see "Models," above), in which students were not required to bring their own books, and in which teachers made deliberate efforts to promote certain books. In one of the 11 classes observed, there were few books, no modeling of reading, no promotion

of books, and students had to bring their own books. Nevertheless, 80 percent were observed to be reading during SSR.

□ *After the first few weeks, most children read during SSR.*

Cohen (1999) unobtrusively observed 120 eighth-grade students during SSR time over a two-week period and found that 94 percent were reading during SSR. She noted that enthusiasm for sustained silent reading was not high at the beginning of the school year but increased after one to two months.

Herda and Ramos (2001) reported that 63 percent of students observed in SSR sessions in grades one through twelve were actively reading; in grades one through five, the percentages were much higher, ranging from 76 percent to 100 percent. In the upper grades, students were given the option of studying or pleasure reading, and a substantial percentage took advantage of the study option. Nevertheless, a surprising percentage were reading for pleasure, ranging from 29 percent in grade 12 to 65 percent in grade nine.

Direct Encouragement

Research is sparse in this area, but it appears that simply suggesting reading to children may have an impact on the amount of reading done. Morrow (1982) reported that when nursery school and kindergarten teachers encouraged pupils to use the library corner more, the pupils did so. Lamme (1976) found that elementary school classroom libraries were used more when teachers "encouraged their use." Greaney and Hegarty (1987) found that 73 percent of the parents of "heavy readers" in the fifth grade encouraged their children to read specific books, as compared to 44 percent of the parents of nonreaders, and Neuman

(1986) reported a strong correlation (r = .53) between "parental encouragement of reading" and the amount of time children devoted to reading.

Conversely, directing children to read may backfire if the reading material is not appropriate, that is, either not interesting or not comprehensible, or both. Greaney and Hegarty also reported that more parents of nonreaders encouraged newspaper reading (41 percent, compared to 18 percent of the parents of nonreaders). One interpretation of this result is that newspaper reading was not right for these fifth graders.

□ *Direct encouragement to read can work if reading material is interesting and comprehensible.*

The case of Ben Carson suggests that direct encouragement to read can stimulate an interest in reading and thus lead to better literacy development. Carson, now a neurosurgeon, was a poor student in the fifth grade when his mother required him to check out two books per week from the library and insisted that he report on his reading to her at the end of each week. Carson was not enthusiastic, but he obeyed his mother. What is crucial is that Carson's mother allowed him to read whatever he wanted to.

At first, Carson chose books on animals, nature, and science, reflecting his interests. Carson reported that while he was a "horrible student in the traditionally academic subjects, I excelled in fifth grade science" (1990, p. 37). As his science reading expanded, he "became the fifth grade expert in anything of a scientific nature" (p. 37).

Carson credits reading with improving his reading comprehension and vocabulary, which affected all his academic work, reporting that he became "the best student in math when we did story problems" (p. 38). Consistent with the research, reading also improved his spelling: "I kept reading all through summer, and by the time I began sixth

grade I had learned to spell a lot of words without conscious memorization" (p. 39).

☐ *Ben Carson's reading resulted in much better performance in school*

The initial impetus his mother provided led to dramatic results: "As I continued to read, my spelling, vocabulary, and comprehension improved, and my classes became much more interesting. I improved so much that by the time I entered seventh grade. . . . I was at the top of the class" (p. 39). Clearly, Carson's mother provided him with just the right amount of direct encouragement; because his reading was self-selected, the intrinsic pleasure of reading soon took over, and direct instruction was no longer necessary.

The critical role of self-selection is confirmed in this report from a reader interviewed by Carlsen and Sherrill (1988):

> As soon as I was progressing through the primary grades I remember a distinct lack of enthusiasm for reading because my mother tried to force books on me, which I disliked, either because they were too difficult or they were about subject matter in which I had no interest. My older sister had been extremely fond of horse stories and I could not tolerate them. (p. 138)

Of course, encouragement only works if readers have access to truly compelling books and are capable of reading them.

Shin (2003) presents another case in which direct encouragement worked: Tanesha was a sixth grader who read at the fourth-grade level and had little confidence in her reading ability. Tanesha was enrolled in a special summer program that emphasized free reading (Shin 2001). Shin observed that Tanesha could read and understand *Goosebumps*, and encouraged her to try to finish one *Goosebumps* book and read another over the

weekend. Tanesha was extremely doubtful that she could do it, but surprised herself by finishing both volumes. Shin then challenged her to read a *Goosebumps* book in a single day. Despite her reluctance, Tanesha accepted the challenge and succeeded, went on to read one Goosebumps book per day for the next few weeks, and eventually moved on to *Fear Street*, and Judy Blume, reading a total of 40 books over the summer.

The conditions were right for direct encouragement to work with Tanesha. As was the case with Ben Carson, there was access to plenty of books, the reading material was compelling, and Tanesha was capable of doing the reading: She only lacked confidence.

□ *Ben Carson and Tanesha received just the right amount of direct encouragement.*

Another form of direct encouragement is informing students about the theory and research underlying free voluntary reading. This is especially important with older students, who, based on previous classes, have assumed the correctness of skill-building and direct teaching of language. Lee (1998) is a report of one successful attempt to share theory and research with students of English as a foreign language in Taiwan.

Other Factors

Other factors that appear to affect how much children read include:

Discussion and literature circles: As noted in chapter 1, Manning and Manning (1984) reported greater gains with SSR when students discussed their reading with each other in pairs and small groups. Of great interest is their finding that a group that had brief weekly individual teacher- student conferences in which "the book the student was

reading was discussed and plans for further reading were set" did not make as much progress.

The "shared book experience" group in Elley and Mangubhai (1983), also discussed in chapter 1, did better than the "pure SSR" group in the first year of their study, but there were no differences after a second year. Recall that in "shared book experience," books are read to the class, discussed, read together, and acted out.

These studies focus on gains in reading achievement, not amount read, but the results are suggestive.

□ *Young people's reading choices are influenced by their peers.*

Peer pressure: Appleby and Conner (1965), in their description of a one-semester free reading elective high school English course, informally observed that what students read was heavily influenced by what their peers were reading. Some students, in fact, felt compelled to read what their friends were reading and ignored their own interests. Wendelin and Zinck (1983) asked fifth graders why they selected the books they did. Sixty-nine percent responded that they relied more on friends' recommendations than on teachers' recommendations. Worthy (1998), in a study of two sixth graders, concludes that peer recommendations "may be the most important motivator for voluntary reading."

Book display: Morrow (1982) reported that good kindergarten and nursery school teachers know what book store owners know: When library corners have "attracting features," posters, bulletin boards, and displays related to children's literature, children show more interest in books.

Paperbacks: Lowrey and Grafft (1965) compared two groups of fourth graders, one reading hardcover books and the other reading paperback

versions of the same books (the books were "known to be popular with students and teachers"). The paperback group showed a dramatic improvement in attitude toward books and reading, while the hardcover group showed no significant change. Other studies showing that children prefer paperbacks include Ross (1978), Wendelin and Zinck (1983), and Campbell, Griswald, and Smith (1988). Also, the successful Hooked on Books experiment (Fader 1976) emphasized paperbacks.

☐ *Children prefer paperback books to hardcover books.*

Jim Trelease has some interesting suggestions on how parents can encourage reading. In an interview (Carter 1988), Trelease recommended "the three B's":

☐ *Trelease's three Bs:*

- *book ownership*
- *book racks*
- *bed lamps*

> Book ownership: "Again and again, I meet people who tell me that name of a special book they owned and didn't have to share."
>
> Book rack: Trelease suggests keeping reading materials in book racks in the bathroom
>
> Bed lamp: "Even at age 3, you can say to the child: You are old enough to read in bed like Mom and Dad."

In addition, teachers have used booktalks (see, e.g., Duggins 1976) and authors' visits (e.g., Reed 1985) to encourage reading.

Light Reading: Comic Books

> On a November day in 1957 I found myself standing in front of Miss Grosier's first grade class in Hillcrest Elementary School, trying to think of a really good word. She had us playing this game in which each kid had to offer up a word to the class, and for every classmate would couldn't spell your word, you got a point—provided of course that you could spell

the word. Whoever got the most points received the coveted gold star.

"Bouillabaisse," I said, finally.

"You don't even know what that is," Miss Grosier scolded.

"It's fish soup."

"You can't spell that."

"Can too."

"Come here. Write it," She demanded.

I wrote it. She looked it up, and admitted that it was, indeed, correct.

Easiest gold star I ever won. And right here, right now, I'd like to thank, albeit somewhat belatedly, whoever wrote the Donald Duck comic book in which I found the word bouillabaisse. Also, I'd like to thank my mother who read me that comic book and so many others when I was four and five. . . . I learned to read from those sessions long before I started school. While most of my classmates were struggling with *See Spot Run*, I was reading *Superman*. I knew what indestructible meant, could spell it, and would have cold-bloodedly used it to win another gold star if I hadn't been banned from competition after bouillabaisse. (Shooter 1986, p. A85)

☐ *The power of comic book reading: the Jim Shooter story.*

The author of this wonderful story is Jim Shooter, former editor-in-chief of the Marvel Comic Book Company. It appeared in the 1986 edition of the *Overstreet Comic Book Price Guide.*

☐ *Light reading is the way nearly all of us learned to read.*

Perhaps the most powerful way of encouraging children to read is to expose them to light reading, a kind of reading that schools pretend does not exist, and a kind of reading that many children, for economic or ideological reasons, are deprived of. I suspect that light reading is the way nearly all of us learned to read.

In this section, I focus on comic books. Comics have been very popular, and there has been some interesting research on comic book reading.

Before showing how comics can encourage reading, I present a brief history of comic books in the United States, as well as research that focuses on questions that have been of concern to the public: Are comic books "challenging" enough? Does comic book reading cause any harm? Finally, I bring the discussion around to the original concern: Can comic book reading lead to additional free voluntary reading?

A Brief History

Comics enjoyed a "Golden Age" from about 1937 to 1955, a time that saw the introduction of such characters as Superman (1938), Batman (1939), Wonder Woman (1941), and Archie (1941). During this time, 90 percent of all elementary school children and 50–80 percent of junior high school students were comic book readers (Slover 1959; Witty and Sizemore 1954; Blakely 1958. Lyness (1952) reported more modest readership of comics, but the number of children reading comics is still substantial in his study, with 69 percent of fifth-grade boys reporting reading at least four comics a week and 46 percent reading 10 or more.

□ *The golden age of comic books.*

Public concern about the impact of comic books on behavior, stimulated in part by Wertham's *Seduction of the Innocent* (1954), resulted in the establishment of the Comics Code, guidelines that one comic book historian referred to as "the most severe form of censorship applied to any mass medium in the United States" (Inge 1985). The result was a decline: "Writers and artists, in an attempt to 'clean up their act,' began to grind out

boring and repetitive stories about spooks and funny animals" (Brocka 1979).

The fears about comic books appeared, however, to be unfounded. Research has failed to find a strong relationship between comic book reading and behavior. Hoult (1949) reported that delinquents read more comics and more comics labeled "harmful" and "questionable" than did a comparable group of nondelinquents, but nearly all of Hoult's subjects reported reading comic books. Witty (1941) compared the 10 percent of pupils in grades four through six who read the most comics with the 10 percent who read the least, and found that the two groups "received almost the same average marks and were considered by their teachers to be about equally well-adjusted and effective in social relationships" (p. 108). Lewin (1953, cited in Witty and Sizemore 1955) reported similar results.

☐ *Comic book reading is not responsible for antisocial behavior.*

The recovery, the "Silver Age" of comic books, began in 1961, with the publication of Marvel Comics's *Fantastic Four*, followed in 1962 by what may have been the most important event in comic book history in the United States: the first appearance of Spider-Man. Under Stan Lee's leadership, Marvel developed the first superheroes with problems. Spider-Man, for example, has problems that the Superman and Batman of the 1940s and 1950s never imaged—financial problems, romance problems, lack of direction, and a lack of self-esteem.

There is clear evidence that the Silver Age is still going strong, but there have been ups and downs. Annual sales of comic books in 1983 were $200 million (*Los Angeles Herald Examiner*, October 4, 1987). This skyrocketed to $850 million in 1993 but fell to $375 million in 1998 and to $250 million in 2000 (Businessweek.com, August 29, 2002).

Some experts think the recent decline in comics is due to the development of animated computer and video games (Hartl 2003), and there are signs of recovery: In 2001, sales increased slightly to $260 million.

Movies based on comic-book characters are expected to boost interest in comics, and graphic novels or book-format comics, "meatier and fuller-length comic books" (Gorman 2002), according to one librarian, "have proven to be a hit with kids and are flying off library shelves" (Gorman 2002, p. 42), especially among teenagers. Gorman is not alone in her observations on graphic novels: The American Library Association held a preconference session on graphic novels in 2002, and BookExpo America offered a full-day graphic novel session in 2003 and had a "graphic novel pavilion" as part of the exhibitions. The *School Library Journal* now has regular columns on comics and graphic novels (see, e.g., Weiner 2003).

Just as the Marvel comics of the 1960s were a giant step beyond the comics of the 1940s, graphic novels are a giant step beyond the comic book, with subtle, complex, and often fascinating plots. Here are two graphic-novel "classics" for beginners in this genre: *The Dark Knight* (Miller 1986) features an aging Batman who comes out of retirement to fight crime, no longer in partnership with the police commissioner but as a vigilante. This Batman is tired and sore after adventures and has serious philosophical disagreements with Superman. The *Watchmen* (Moore 1986) is based on the quote from Cicero, "who watches the watchmen?" The watchmen, of course, are the superheroes. *Time Magazine* called it "the best of the breed" of graphic novels, and "a superlative feat of imagination" (Cocks 1988).

□ *Graphic novels are popular today.*

A particularly popular type of graphic novel is the Manga, Japanese graphic novels in English translation. *Publishers Weekly* described Manga as "one of the hottest categories in bookstores" (MacDonald 2003), which "is gradually evolving from a hard-core cult obsession to the kind of mainstream phenomenon that teens and young adults adopt as their own."

The number of comic books shops in the United States increased from about 100 in the mid-1970s to about 4,000 in 1987. The number has declined since the late 1980s but is still impressive. Duin (2002) reported that there were 3,600 comic book stores in the United States, and The Master List (http://www.the-master-list.com) provides information about 2,500 comic book stores in the United States and Canada.

Williams and Boyes (1986) studied children in three English-speaking Canadian communities from 1973 to 1975 and reported that 80.4 percent of the children reported that they read or had read comic books. In 1991, McKenna, Kear, and Ellsworth, using a stratified sample of children from 95 school districts in 38 states, reported that the percentage of elementary school children reading comic books in the United States was substantial: For boys, the range was from 69 percent (grade one) to 75 percent (grade 6), while for girls the range was from 50 percent (grade 6) to 60 percent (grade 1). This is less comic book readership than during the Golden Age of comics, but it is a considerable amount.

Confirming the continuing popularity of comic books, Worthy, Moorman, and Turner (1999) asked sixth graders in the Austin, Texas, area what they liked to read. The top preferences for all children, regardless of reading ability and gender, were scary books (R.L. Stine, Stephen King) and comic books.

Comic Books and Language Development

> Comic books opened up my imagination and gave me a large vocabulary . . . What other six-year-old would know what a serum was? Or invulnerability? (Sharon Cho, in Rosenthal 1995, p. 51)

Wertham, in *Seduction of the Innocent* (1954), asserted that comic book reading interfered with learning to read and with language development, claiming that "severe reading difficulties and maximum comic book reading go hand in had, that far from being a help to reading, comic books are a causal and reinforcing factor in children's reading disorders" (p. 130).

Wertham's claims have not been supported. Research done on comic book texts and on the impact of comic book reading on language development and school performance suggests that comic books are not harmful. Moreover, there is considerable evidence that comic books can and do lead to more "serious" reading.

☐ *Claims that reading comic books retards reading development are unfounded.*

Comic Texts

In 1941, R. L. Thorndike recommended that comics should be considered: "In view of the need of the upper elementary school and junior high school pupil for a large volume of reading and vocabulary building experience, this source should not be neglected" (p. 110).

Current comics average about 2,000 words per issue (not counting advertisements). This is significant: One comic a day would mean well over a half million words a year, half of the average yearly reading volume of middle-class children (Anderson, Wilson, and Fielding 1988).

☐ *One comic a day = 500,000 words a year.*

Several studies of comic book reading difficulty have been done. Thorndike (1941) used the Lorge formula and reported that the popular *Superman* and *Batman* comics were written at about the fifth- or sixth-grade level. Wright (1979) used the Fry formula and evaluated a wider range of comics. Wright's findings for superhero comics (e.g., *Superman, The Incredible Hulk*) are consistent with Thorndike's, while other comics are far easier, as shown in table 2.6.[3]

Table 2.6
Reading Level of Comic Books (1978)

Title	Readability Grade Level			
	Sample 1	Sample 2	Sample 3	Mean
The Amazing Spider-Man #187	7.4	3.0	2.8	4.4
Archie #274	2.0	1.7	1.7	1.8
Batman #299	7.9	4.0	8.5	6.4
Bugs Bunny #201	2.9	1.9	1.7	2.1
Casper the Friendly Ghost #200	1.9	1.7	1.7	1.8
Chip and Dale #55	2.9	1.9	1.8	2.2
Dennis the Menace #158	2.8	3.0	4.7	3.5
The Incredible Hulk #74	5.5	9.2	1.9	5.5
Mighty Mouse #53	1.9	3.3	1.9	2.4
Sad Sack #265	2.4	1.9	1.9	2.1
Spidey Super Stories	2.7	1.8	1.9	2.1
Star Hunters #7	6.0	7.3	3.3	5.5
Star Wars #16	7.5	7.4	3.3	6.1
Superman #329	7.3	8.3	3.5	6.4
Tarzan #18	7.6	4.4	4.5	5.5
Tom and Jerry #311	1.9	2.0	1.8	1.9
Wonder Woman #245	5.5	5.5	3.5	4.8
Woody Woodpecker #172	2.4	2.4	3.0	3.1
Yogi Bear #7	3.2	3.5	2.4	3.0

Source: G. Wright, "The Comic Book: A Forgotten Medium in the Classroom," *Reading Teacher* 33 (1979). Reprinted with permission of Gary Wright and the International Reading Association.

If readability scores have any validity, Thorndike's and Wright's analyses show that comics can be at a respectable level of difficulty. In comparison, best sellers in 1974 ranged in readability from grade 6 to grade 10, with a mean readability score of 7.4 (Schulze 1976, cited in Monteith 1980).

To see how sophisticated comic dialogue can get, consider these examples. The first is from Marvel's *Fantastic Four*. In this scene Reed Richards, a master scientist (a.k.a. Mr. Fantastic), is explaining to his wife, Sue Richards (a.k.a. the Invisible Woman), how the villain Psycho-Man operates:

□ *Comic book texts can be complex.*

> The Psycho-Man has a vast technology at his command, darling, but he had traditionally used it to only one end: to manipulate emotions. Everything he does is designed to create conflicting, confusing emotional stimuli for his intended victims. (*The Fantastic Four*, no. 283, 1985, p. 21)

The reading level of this passage, according to the Flesch-Kincaid formula, is 12.0, or 12th grade.

In Marvel's *Secret Wars*, no. 1, several superheroes speculate about how they were involuntarily transported to another planet:

> Captain Marvel: H-how'd we get here? I mean one minute we're checking out this giant watchmacallit in Central Park, then "poof," the final frontier.
>
> Mr. Fantastic (Reed Richards): This much I can tell you, Captain Marvel—this device apparently caused sub-atomic particle dissociation, reducing us to proto-matter, which it stored until it teleported us here, to pre-set coordinates in space, where it reassembled us inside a self-generated life support environment.
>
> The Incredible Hulk: That's obvious, Richards!
>
> (*Secret Wars*, no. 1., p. 2)

Mr. Fantastic's explanation is written at the 12th-grade level, according to the Flesch-Kincaid formula. It should be pointed out that readability formulas such as the Fry formula are based on random samples of the text. The above excerpts were not chosen at random: I selected them because they are hard. They are thus not typical of comic book language, but they show what comic books readers occasionally encounter.

Deborah Glasser has pointed out to me that if teachers are looking for high-interest/low-vocabulary reading for older students, they can't do better than *Archie*. *Archie* is about high school students, but according to Wright's data, it is written at the second-grade level. In addition, after 60 years, Archie and his friends are still in high school, certainly the longest incarceration in the history of education. This is good news for students and teachers, because it means that there are plenty of used *Archie* comics around.

The value of *Archie* comics was confirmed by Norton (2003), who studied the comic book reading habits of 30 preteen readers, all dedicated to *Archie*. The children universally praised the comics ("ARCHIE RULES") , described the characters as "interesting, engaging and humorous" (p. 142), and shared and discussed *Archie* comics with each other "on a regular basis," (p. 143), forming a true literacy community. As expected, this view was not shared by teachers and other adults. Norton asked the interesting question of when and why adults, who "loved to read Archie comics as children, dismiss them 'garbage' once they reached adulthood?" (p. 146).

□ Archie *is excellent high-interest/ low-vocabulary reading.*

Experiments with Comic Book Reading

Two sustained silent reading studies using comic books have been published. In a 15-week study using fifth graders, Sperzl (1948) found no difference between groups reading comics and reading other material on tests of reading comprehension and vocabulary. Both resulted in acceptable gains. Perhaps the most interesting finding in Sperzl's study is how much the children enjoyed reading comic books. Sperzl reported that "the period was eagerly looked forward to . . . as far as the rest of the world was concerned, it simply did not exist for these boys and girls" (p. 111). (See also Norton 2003 for similar reactions to comic books among preteen readers.)

Arlin and Roth (1978) compared third graders reading "educational" (e.g., classic) comics with another group reading "high-interest" books. Both groups gained in reading comprehension. Although "poor readers" gained more from book reading, poor readers reading comic books still matched expected growth, gaining .26 years in 10 weeks.

We can interpret both studies as showing that comic book reading is at least as beneficial as other reading. Both studies, however, were short term (recall the review of in-school free reading studies done in chapter 1; in-school free reading is clearly more effective when durations are longer), and the comic book readers in Arlin and Roth's study read classic comics.[4]

A number of studies confirm that long-term comic book readers, those who continue to read comics after the early grades, are at least equal to non-comic book readers in reading, language development, and overall school achievement (Witty

1941; Heisler 1947; Blakely 1958; Swain 1948; Greaney 1980; Anderson, Wilson, and Fielding 1988). Even children who read almost nothing but comic books do not score significantly below average in reading comprehension (Greaney 1980).

An exclusive diet of comic books will probably develop adequate but not advanced levels of competence in language and literacy development. There is good evidence, however, that such reading habits are unusual. In general, long-term comic book readers do as much book reading as non-comic book readers (Witty 1941; Heisler 1947; Bailyn 1959; Swain 1948), and the results of several studies suggest they do more (Blakely 1958; Ujiie and Krashen, 1996a, 1996b).

Table 2.7 presents the results from one of these studies. Ujiie and Krashen (1996a) asked seventh-grade boys about their comic book reading, overall reading, book reading, and attitude toward reading. Those who reported more comic book reading also reported for-pleasure reading in general. The results were similar for middle class children and for "chapter 1" children, those who came from lower-income families.

Table 2.7
How Often Do You Read for Pleasure?

Chapter 1	Daily	Weekly	Monthly/never
heavy comic reader	54% (19)	34% (12)	11% (4)
occasional reader	40% (32)	28% (23)	32% (26)
non-comic reader	16% (4)	20% (5)	64% (16)
Middle Class			
heavy comic reader	65% (17)	27% (7)	8% (2)
occasional reader	35% (31)	35% (31)	30% (27)
non-comic reader	33% (8)	17% (4)	50% (12)

Source: Ujiie and Krashen (1996a)

Similar results were reported for book reading and for attitudes toward reading, with more comic book reading associated with greater enjoyment of reading. What is especially interesting is that although the middle class boys tend to read more in general, undoubtedly related to the fact that they have access to more books (Neuman and Celano 1999), heavy chapter 1 (low income) comic book readers reported more reading than the occasional and non-comic book reading middle class boys.

□ *Some studies show comic book readers read as much as non-comic book readers. Some studies show they read more.*

There is, in addition, evidence that light reading can serve as a conduit to heavier reading. It can help readers not only develop the linguistic competence for harder reading but also develop an interest in books.

□ *Comics can serve as a conduit to heavier reading.*

Comics as a Conduit

Research by Hayes and Ahrens (1988) suggests that comic books can play an important role in helping readers progress to the level where they can read and understand demanding texts. According to their findings, it is highly unlikely that much educated vocabulary comes from conversation or television. Hayes and Ahrens found that the frequency of less-common words in ordinary conversation, whether adult-to-child or adult-to- adult, was much lower than in even the "lightest" reading. About 95 percent of the words used in conversation and television are among the most frequent 5,000 words. Printed texts include far more uncommon words, leading Hayes and Ahrens to the conclusion that the development of lexical knowledge beyond basic words "requires literacy and extensive reading across a broad range of subjects" (p. 409). Table 2.8 presents some of their data, including two of the three measures they used for word frequency.

Note that comic books occupy a position between conversation and abstracts of scientific papers, falling somewhat closer to conversation. This confirms that they can serve as a conduit to more challenging reading.

Table 2.8
Common and Uncommon Words in Speech and Writing

	Frequent Words	Rare Words
Adults talking to children	95.6	9.9
Adults talking to adults (college grads)	93.9	17.3
Prime-time TV: adult	94.0	22.7
Children's books	92.3	30.9
Comic books	88.6	53.5
Books	88.4	52.7
Popular magazines	85.0	65.7
Newspapers	84.3	68.3
Abstracts of scientific papers	70.3	128.2

frequent words = percentage of text from most frequent 5,000 words
rare words = number of rare words (not in most common 10,000) per 1,000 tokens.
Source: Hayes and Ahrens (1988)

Several case histories support the view that light reading is the way many, if not most, children learn to read and develop a taste for reading.

Haugaard (1973) writes of her experiences with comic books:

> As the mother of three boys, who, one after another, were notoriously unmotivated to read and had to be urged, coaxed, cajoled, threatened and drilled in order even to stay in super slow group in reading, I wish to thank comic books for being a conduit, if not a contribution, to culture.

> The first thing which my oldest boy read because he wanted to was a comic book. (p. 84)

Despite her initial reluctance, Haugaard bought her son comics, reasoning that

> as long as these things appealed to him where all other printed matter had failed, I let him read all he wanted. The words he learned to read here could be used in other reading material too and perhaps his skill would lure him beyond this level. (p. 84)

The results were startling:

> He devoured what seemed to be tons of the things . . . The motivation these comics provided was absolutely phenomenal and a little bit frightening. My son would snatch up a new one and, with feverish and ravenous eyes, start gobbling it wherever he was—in the car on the way home from the market, in the middle of the yard, walking down the street, at the dinner table. All his senses seemed to shut down and he became a simple visual pipeline. (p. 85)

□ *Comic books lead to other reading.*

Comics did indeed lead to other reading. After a year or two, Haugaard's eldest son gave his collection away to his younger brother (who now "pores over the comic books lovingly"), and Haugaard noted that "he is far more interested now in reading Jules Verne and Ray Bradbury, books on electronics and science encyclopedias" (p. 85).

Haugaard's experience is consistent with the rest of the literature. Her sons' absorption in comics is identical to the reaction Sperzl's students had (see "Experiments with Comic Book Reading" above), and the eldest son's interest in other kinds of reading agrees with the studies mentioned earlier showing that comic book reading does not replace or eliminate book reading. (It should be

pointed out that the results of these studies suggest that Haugaard's eldest son need not have given up comics in order to enjoy other books. He might not have stopped if he had access to today's graphic novels.)

□ *Autobiographical examples attest to the value of comic book reading.*

Mark Mathabane, in his autobiographical account of his youth in South Africa (Mathabane 1986), mentions comic books as making an important contribution to his acquisition of English and his desire to read. Mathabane had had limited exposure to English until his grandmother began to work for a friendly English-speaking family outside the impoverished ghetto were Mathabane and his family lived:

> Not long after she started working for the Smiths, she began bringing home stacks of comic books: *Batman and Robin, Richie Rich, Dennis the Menace, The Justice League of America, Tarzan of the Apes, Sherlock Holmes, Mysteries, Superman, The Incredible Hulk, Thor—God of Thunder, The Fantastic Four* and *Spider-Man.* (p. 170)

Mathabane's reaction was similar to that of Haugaard's son:

> Having never owned a comic book in my life, I tirelessly read them over and over again, the parts I could understand. Such voracious reading was like an anesthesia, numbing me to the harsh life around me. Soon comic books became the joy of my life, and everywhere I went I took one with me: to the river, to a soccer game, to the lavatory, to sleep, to the store and to school, reading it furtively when the teacher was busy at the blackboard. (p. 170)

Mathabane credits comics with helping to bring his English to a level where he could begin to read and appreciate his English books:

> Midway into my eleventh year, Granny started bringing home strange-looking books and toys. The books, which she said were Mrs. Smith's son's schoolbooks, bore no resemblance whatsoever to the ones we used at my school. Their names were as strange to me as their contents: *Pinnocchio, Aesop's Fables* and fairy tales of the brothers Grimm. At this point, because of reading comics, my English had improved to a level where I could read simple sentences. I found the books enthralling. (p. 170)

Comics also helped South Africa's Bishop Desmond Tutu:

> My father was the headmaster of a Methodist primary school. Like most fathers in those days, he was very patriarchal, very concerned that we did well in school. But one of the things I am very grateful to him for is that, contrary to conventional educational principles, he allowed me to read comics. I think that is how I developed my love for English and for reading. (Campbell and Hayes, cited in Trelease 2001, p. 134)

Trelease (2001) points out that anybody concerned about a possible connection between comic book reading and juvenile delinquency should consider Bishop Tutu's experience.

M. Thomas Inge, a professor of the humanities, remarks that comics were clearly a conduit for him and others: "For my generation, it was the comic book that led directly to the printed page" (Inge 1985, p. 5). Professor Inge has clearly not given up reading comics. His essays on comic books (Inge 1985) are informative and scholarly.

☐ *"For my generation, it was the comic book that led directly to the printed page."*

This writer's experience is similar: I was in the low reading group in the second grade. My father encouraged comic book reading, and improvement soon followed. And Jim Trelease tells us that as a child, he had the largest comic book collection

in his neighborhood (Trelease 2001, p. 134). His conclusion, based on the research and his personal experience is that "if you have a child who is struggling with reading, connect him or her with comics. If an interest appears, feed it with more comics" (p. 134).

Dorrell and Carroll (1981) show how comic books can be used to stimulate additional reading. They placed comic books in a junior high school library but did not allow them to circulate; students had to come to the library to read the comics. Dorrell and Carroll then compared the circulation of non-comic book material and total library use during the 74 days the comics were in the library, and the 57 days before they were available. The presence of comics resulted in a dramatic 82 percent increase in library use (traffic) and a 30 percent increase in circulation of non-comic material (table 2.9).

Table 2.9
Effects of Including Comic Books in a Junior High School Library

	Pre-comic Period	Comic Period
Number of students who used the library (daily average)	272.61	496.38
Circulation (daily average)	77.49	100.99

Pre-comic period = 54 days; comic period = 74 days

Number of students who used the library does not include students brought to the library by teachers for class assignments.

Source: Adapted from L. Dorrell and E. Carroll, "Spider-Man at the Library," *School Library Journal* 27 (1981).

Dorrell and Carroll also reported that the presence of comics in the library did not result in any negative comments from parents, and that teachers, school administrators, and library staff

members supported and encouraged the idea of comic books in the library.

Juan Necochea, now a professional academic, related how comics contributed to his literacy development (Cline and Necochea 2003). Necochea began school at age eight in the United States, with no knowledge of English and no previous schooling. Yet, "toward the end of the second grade, at the age of 9, . . . there was a sudden a significant surge in my academic performance—I seemed to go from a nonreader to proficient reader of English practically overnight . . . my teachers . . . must have assumed that I must have been a 'late bloomer' " (p. 124).

Necochea attributes his success to his previously developed literacy in Spanish, which, he informs us, came from two sources: A home environment rich in oral language, filled with "folk tales, legends, family histories, tragedies, music and traditions" (p.124), and . . . comics books. Necochea was an avid comic book reader (his favorite was *Kalimán, el Hombre Increíble*). At first he paid his older brother to read the comics to him, but eventually he learned to read them himself: "*Kalimán* and my older brother became my first reading teachers" (p. 125). Necochea reports that by age six he could read in Spanish very well.

This case not only confirms the power of comic books, it also confirms the power of first language literacy as a facilitator of second language literacy, a topic we return to in chapter 3.

The Case for Comics

The case for comics is a good one:

- The texts of comics are linguistically appropriate, and pictures can help make the texts comprehensible.[5]

- Research shows that comics have no negative effect on language development and school achievement.
- Comic book readers do at least as much reading as non-comic book readers, and the most recent research shows that they read more overall, read more books, and have more positive attitudes toward reading.
- There is strong evidence from case studies that comics can serve as a conduit to book reading.

Light Reading: The Teen Romance

Another example of light reading that can encourage additional reading is the teen romance. Parrish (1983) provides this characterization:

> Most of teen romance books are written to a formula. The central character is a girl, 15 to 16 years old, and the story is always told from her viewpoint. One or more boys, 17 to 18 years old, are also needed. The setting is usually contemporary and familiar, such as a small town. First love is a favorite plot focus.
>
> The joys of falling in love, the anxiety it engenders, the pain and growth of problems met, and the inevitable happy ending are all standard. However, these romances exclude sexual situations, profanity, or perversions. The conflict is usually about the heroine's feelings—insecurity, uncertainty, unpopularity, inferiority, pleasure/pain, a struggle for independence. Dialogue generally carries the action, while characterization is revealed through the romantic interaction and problems. (p. 611)

Teen romances were read by many, if not most, girls in junior high school and high school in the 1980s. Parrish and Atwood (1985) surveyed 250 junior and senior high school girls in the Phoenix metropolitan area and reported that during the school year, 50 percent of the eighth graders said they had read from one to five teen romances, and 100 percent of the ninth graders had read at least five. Also, "an astonishing 12% of the twelfth graders had read in excess of thirty novels this school year" (p. 24).

□ *Teen romances are very popular with teenage girls.*

Although there has been little research on teen romances, the results are quite similar to those of comic book research.

Teen romances appear to have linguistically acceptable texts, ranging in reading level from grade four to grade seven. *Sweet Valley Twins* is written at the fourth-grade reading level; *Sweet Dream Romances*, written for girls ages 10 to 15, is at the fifth-grade level; and the *Sweet Valley High* series, for age 12 and older, is written at the sixth-grade level. *Caitlin*, a "love trilogy" written by Francine Pascal, ranges from the grade five to the grade seven reading level. By way of comparison, recall that the mean readability level of best sellers is around the seventh-grade level.

□ *Reading levels range from grades four to seven.*

Reading teen romances does not seem to prevent other kinds of reading. Parrish and Atwood (1985) found that "students who read the romance novels read many other kinds of literature also" (p. 25).

Teen romances appear to bring students into the library. According to Parrish and Atwood, eighth and ninth graders in the 1980s got their romance novels equally from friends, bookstores, and school libraries. Tenth graders favored drug and grocery stories and the school library. Twelfth graders showed the greatest diversity: Over half

got their books from friends and the public library, 37 percent from bookstores and the school library, with little use of home and drug/grocery stores. Thus, despite the existence of other places to get teen romances, the school library still plays a significant role as a source of reading for this genre.

There is evidence that reading teen romances promotes reading. The following, quoted by Parrish (1983), sounds very much like Haugaard's report of how comic books stimulate reading. The writer is a 14-year-old girl: "I am the kind of person who hates to read, but when my mother brought home a Silhouette book for me to read, I just couldn't put it down" (p. 615)

☐ *There is no research on the behavioral effects of reading teen romances.*

Just as there has been concern about the content of comic books, there is concern about the content of teen romances. There has been no research on the behavioral effects of teen romances, but concerned teachers and parents may be interested in reading Sutton's thoughtful review. Sutton (1985) gives the teen romance cautious approval, suggesting that while we regard "the lesser lights of paperback fiction as the competition" (p. 29), they have some merit:

> Characterization is minimal, the writing is less than graceful ("They were all being so polite and civilized the twins thought they would throw up.") and even romance is overshadowed by the soap opera suspense. But it does work: the bare bones plots, hokey and hoary, move. The links between successive volumes are clever, and you really want to know . . . what Jessica is going to pull next (p. 27).

☐ *Teen romances worked for some adult second language acquirers.*

A recent series of studies suggests that teen romances may have another important use: They may be ideal sources of comprehensible and interesting reading material for some acquirers of English as a second language.

Kyung-Sook Ço (Cho and Krashen 1994, 1995a, 1995b) worked with a group of women in their thirties who, despite years of formal (grammar-based) study of English in Korea and considerable residence in the United States, had made little progress in English. Cho first suggested that her subjects read books from the *Sweet Valley High* series, written for girls ages 12 and older. These books proved to be too difficult; they could only be read with great effort, and with extensive recourse to the dictionary. Cho then asked her subjects to try *Sweet Valley Twins*, novels based on the same characters but at a younger age, written for readers ages 8 to 12. Once again, the texts were too difficult. Cho then recommended *Sweet Valley Kids*, novels dealing with the same characters at an even younger age, written for readers ages five to eight. Her subjects, all adults, became enthusiastic *Sweet Valley Kids* readers.

Cho reported significant vocabulary growth in her readers (Cho and Krashen 1994), and also gathered informal evidence of their progress, including reports from their friends (Cho and Krashen 1995a). Perhaps the most impressive result is the report of one of her subjects one year after she starting reading *Sweet Valley* books. After one year, this subject, who had never read for pleasure in English prior to this study, had read all 34 *Sweet Valley Kids* books, had read many books from the *Sweet Valley Twins* and *Sweet Valley High* series, and had started to read Danielle Steele, Sydney Sheldon, and other authors of romances in English (Cho and Krashen 1995a).

Light Reading: The Power of Magazines

Rucker (1982) provides a strong demonstration of the power of magazines to promote and improve reading ability. Rucker gave junior high

school students questionnaires probing their interests. A few months later, he provided a random sample of the students with two free magazine subscriptions relating to their interests. One group of students received the magazines for one year, another for a year and a half. Neither the students nor their parents were informed that an experiment was being conducted, and even teachers did not know about the subscriptions.

☐ *Magazine reading appears to promote more reading.*

Rucker reported that students who received the magazines had superior gains on standardized tests of reading (but not on a test of "language," i.e., mechanics and spelling). A reasonable interpretation of these results is that the magazines themselves served as valuable input and that they stimulated even more reading. As Rucker points out, magazines are the most "reader interest specific" of all mass media and "may thus consequently be the most valuable as stimuli to reading" (p. 33).

Is Light Reading Enough?

☐ *A diet of light reading only isn't enough.*

It is sensible to suppose that what is read matters. Despite the benefits of light reading, a diet of only light reading will probably not lead to advanced levels of development. Only a few studies bear on this issue, and they are correlational, which means we cannot be sure whether reading preferences are a cause or result (or both) of reading ability. The studies, however, suggest that reading comprehension and vocabulary development are related to what is read.

Rice (1986) reported that adults with better vocabularies "tended to read more sophisticated materials," such as technical journals, history, literary magazines, and science magazines. Hafner,

Palmer, and Tullos (1986) found that better readers (top one-half on a reading comprehension test) in the ninth grade tended to prefer "complex fiction" (historical fiction, science fiction, mystery, adventure, personal development, personal insight), while "poor readers" (bottom one-half) tended to prefer "how-to-do-it" books, science books, hobby books, and books on art, music, and history. Southgate, Arnold, and Johnson (1981) found that seven- to nine-year-olds who were better readers preferred adventure books, while "funny books" were more popular with less advanced readers.

Thorndike (1973), in his large-scale study of reading comprehension in 15 countries, reported that for 14-year-olds the types of reading that correlated best with reading comprehension ability were, in order, 1) humor; 2) history and biography; 3) science fiction, myths, and legends; and 3) adventure and current events. Thorndike also reported that by the end of secondary school the pattern had changed somewhat: While reading of sports, love stories, and school stories was negatively correlated with reading comprehension, history and biography, technical science, and philosophy and religion showed the strongest positive correlation.

There is some agreement among the studies; science fiction and adventure books seem to be consistently preferred by good readers. There are also some contradictions: Good readers, according to Thorndike, prefer history and religious books, but in the Hafner, Palmer, and Tullos study, poor readers preferred these topics. (An obvious problem in relating reading growth to genre is that there might be quite a bit of variation in complexity within one kind of reading. Clearly, research in this area has just begun.)

As noted earlier, Greaney (1980) identified a group of "predominately comic book readers," fifth-grade children who did far more comic book reading than book reading. These children were not significantly below the group average in reading comprehension but were not as proficient as children classified as "predominately book readers."

The results of these studies do not imply that light reading is to be avoided. As argued earlier, light reading can serve as a conduit to heavier reading: It provides both the motivation for more reading and the linguistic competence that makes harder reading possible. Reassuring and supporting evidence comes from studies that show that many children who do extensive free reading eventually choose what experts have decided are "good books" (Schoonover 1938), and studies show that readers gradually expand their reading interests as they read more (LaBrant 1958). Also, books children select on their own are often harder than their official "reading level" (Southgate, Arnold, and Johnson 1981).

□ *Light reading isn't enough, but it can lead to heavier reading*

Do Rewards Work?

The studies presented in this chapter suggest that the intrinsic reward of reading is so great that it will stimulate additional reading. They suggest that we do not need extrinsic rewards for reading, that is, gold stars, cash awards, reading club membership, or other incentives. Smith (1988) argues, in fact, that awards can backfire:

> Show a child that the payoff for reading or writing something is a treat, a token, a happy face or a high mark, and that is what the child will learn is the price literacy should extract. Every child knows that anything accomplished by coercion, no matter how benign, cannot be worth doing it its own right. (p. 124)

What Does the Research Say?

Research offers no support for the use of rewards and suggests, in agreement with Smith, that rewards may be harmful.

McLoyd (1979) asked second and third graders to read from "high-interest" books under three conditions: "high reward," "low reward," and "no reward." In the high reward condition, children were promised a reward that they rated the most highly out of six presented. In the low reward condition, children were promised a reward that they rated the least highly out of six presented.

It was explained to the rewarded children that the reward would be granted if they read until they reached a marker in the book indicating 250 words and that the experimenter was interested in their opinion of the book. Rewards were not mentioned to the children in the no reward condition; rather, they were simply asked to read up to the indicated place in the text and to then give their opinion of the book. The reading sessions lasted 10 minutes.

☐ *Rewarding reading sends the message that reading is unpleasant or not worth doing without a reward.*

The difference between the two rewarded groups was not statistically significant, but both rewarded groups differed from the non-rewarded group. The rewarded groups clearly read only what they had to in order to get the reward, barely going beyond the 250-word marker. The non-rewarded readers went well beyond this point; they read more than twice as much as the rewarded groups.

Children appear to be perfectly willing to read without rewards (witness the success of Harry Potter) and do not even think of rewards when asked about how to encourage reading, in contrast to teachers.

Worthy (2000) asked 419 middle school children and 35 teachers for their suggestions for motivating students to read. The schools were from a range of ethnic and socioeconomic groups.

The students were asked: "What could your language arts teacher do to make students more motivated to read?" Students were asked to write up to three suggestions, and made a total of 509 suggestions. Teachers were asked, "What do you think are the best ways of motivating students to read?" and provided "multiple suggestions." Both groups recommended providing more interesting books (students = 45 percent of suggestions, teachers = 35 percent), and both recommended more student choice and more read-alouds. Nine student suggestions were for more time to read, but this was not mentioned by teachers.

Of interest to us here is incentives: "Teachers and students made strikingly different suggestions regarding incentives. Although 29% of teacher suggestions were focused on rewarding or coercing students to read (i.e. grades, "nagging") only 9% of students' suggestions fell into this category, and often their suggestions were obviously facetious (e.g. 'Give us $10 for every page we read)" (p. 448).

□ *When asked how to encourage reading, students rarely recommend rewards.*

Worthy noted that, "Although most teachers spoke of the importance of developing intrinsic motivation to read, more than half said that they used external motivators as inducements to reading" (p. 448).

Similarly, Ivey and Broaddus (2001) asked 1,765 sixth graders what stimulated them to read; only 7 percent mentioned external rewards.

Bintz (1993) also found that many teachers believed in incentives. He asked teachers what would promote student interest in reading. Teachers felt

that many students were not interested in reading and that they needed to be forced to read and needed to be "held accountable" for their reading. Many of the teachers, Bintz concluded, were unaware that many of these "reluctant" readers were avid readers of self-selected reading outside of school. The students, according to Bintz, were not reluctant to read but were only reluctant to read school-assigned material.

Reading Management Programs

A number of studies have attempted to determine the impact of reading management programs, programs in which children are tested on what they read and rewarded for points earned on these tests. McQuillan (1997) reviewed studies of the effectiveness of these programs and concluded that there was no evidence that they improved reading achievement or attitudes toward reading. I have recently reviewed studies of the best known of these programs, Accelerated Reader (Krashen 2003d), and summarize my results here.

Accelerated Reader (AR) has four components:

1. Children are provided with substantial access to books.

2. Children read books that they select themselves (AR recommends one hour per day for free voluntary reading).

3. Children earn points by taking tests on the content of the books, tests that focus on literal meaning.

4. Children get prizes in exchange for the points they earn on the tests. (The AR company points out that this feature is not intrinsic to AR, but is at the discretion of the school.)

We would not be surprised to learn that a program that includes items 1 and 2 will increase reading proficiency. As discussed in this chapter, there is strong evidence that when readers are provided access to comprehensible and interesting reading material, they read more. As documented in chapter 1, those who read more, read better. The question of interest, then, is whether features 3 and 4 make any difference. Do tests and rewards help? The obvious study that would settle this is to see whether programs such as Accelerated Reader are better than simply providing more books and more time to read. Unfortunately, this kind of comparison has not been done.

□ *Studies of Accelerated Reader do not provide evidence that tests and rewards are helpful.*

Studies of Accelerated Reader

Most studies of the efficacy of AR compare AR to doing nothing special; that is, they compare students in AR programs to students in traditional language arts classes in which no effort is made to increase access to books, encourage reading, and provide more time to read. Many of the results are positive, with AR students doing better on standardized tests than comparison students in traditional language arts classes. Even when results are positive, however, they do not tell us which aspects of AR are responsible for the results. I reviewed these studies in detail in Krashen (2003d).

Not all of these studies, however, show that AR was in fact more effective than traditional language arts instruction. Goodman (1999) reported that AR students gained only three months over an academic year on standardized tests of reading comprehension. In one of the reports on the official AR Web site (renlearn.com; Report 36), AR was done in two middle school classrooms for one year. One class showed gains, the other did not: Mathis (1996) compared progress with AR for a group of

sixth graders with gains made by the same students the year before and found no difference. It could be argued that the duration of these studies was not long enough to show the impact of AR: Recall that the impact of sustained silent reading is greater when studies are long term. This does not help explain the results of the next study, however.

Pavonetti, Brimmer, and Cipielewski (2003) administered the Title Recognition Test to seventh graders in three districts. The Title Recognition Test is a checklist that correlates highly with other measures of reading exposure as well as with various measures of reading achievement (see discussion in "The Author Recognition Test" section in chapter 1). For all three districts combined, Pavonetti et al. reported no difference between those children who had had AR and those who had not.

Only three studies have attempted to deal with the issue of what aspect of AR is effective. In all three, however, it appears to be the case that the AR group had more exposure to comprehensible text, and in two studies the comparison group did not do pure "recreational reading." In all three studies, the results are inconsistent and unclear.[6]

Conclusions on AR

Despite the popularity of AR, we must conclude that there is no real evidence supporting it, no real evidence that the additional tests and rewards add anything to the power of simply supplying access to high-quality and interesting reading material and providing time for children to read.

This is not to say that I have proven that AR is ineffective. I have only concluded that data supporting it do not exist. Although McLoyd's results

suggest that rewards actually inhibit reading, we must withhold judgment until additional controlled studies confirm this. What we can conclude, however, is that the enthusiasm for AR is not supported by research. Before purchasing AR and submitting students to tests, a more prudent policy might be to ensure that high-interest reading material is easily available to students, and that students have time to read and a place to read.[7]

Notes

1. These results are summarized below. In all cases, poverty was a significant predictor of achievement. The number of books per student and amount of library staffing were also consistent predictors of achievement. In some studies, these relationships held even when poverty was controlled, but in others they were only present when poverty was not controlled.

Predictors of Test Score Performance

Study	Colo. II	Alaska	Pa.	Oreg.	Tex.	Ind.	Mass.	Iowa
	RC	RC, LA, M	RC	RC	RC	lit, M	LA, M, Sc	RC
poverty	yes	yes	contr.	yes	yes	contr.	yes	yes
books	yes*	no	no	yes*	yes	yes	yes	yes**
staffing	yes*	yes**	yes	yes*	yes	yes	yes	yes**

* = books and staffing combined as one factor

** = differences emerge if poverty not controlled

RC = reading comprehension

contr. = statistically controlled

lit = literacy; M = math; Sc = science; LA = language arts

Sources: Colorado II = Lance, Rodney, and Hamilton-Pennell (2000a); Alaska = Lance, Hamilton-Pennell, Rodney, Petersen, and Sitter (1999); Pennsylvania = Lance, Rodney, and Hamilton-Pennell (2000b); Oregon = Lance, Rodney, and Hamilton-Pennell (2001); Texas = Smith (2001); Indiana = NCES (2000); Massachusetts = Baughman (2000); Iowa = Rodney, Lance, and Hamilton-Pennell (2002).

2. For additional arguments against the overemphasis on phonemic awareness and phonics, see Krashen (2002, 2003b); Smith (1994b).

3. The Fry formula is based on three random samples of 100 words. These samples can vary quite a bit. Note, for example, the variability in the three samples for *The Incredible Hulk* in table 2.2 (5.5, 9.2, 1.9). Daniel Krashen has suggested to me that the 9.2 sample may have been based on the speech of Bruce Banner, the Hulk's alter ego. Banner is a research scientist, and his speech reflects his profession.

4. Although classic comics are probably more acceptable to parents and teachers, there is evidence that they are not all that popular with children. Wayne (1954) asked 297 seventh-grade students to indicate which comic types they preferred; each student was asked to choose four from a list of 15. Classic comics ranked ninth out of 15. When children are asked which comics they prefer, without a list to choose from, classic comics are never mentioned (for a review of these studies, see Witty and Sizemore 1954). Michael Dirda, in his reading autobiography, shares his enthusiasm for comic books, but tells us, "I never really cottoned to the earnest and didactic 'classic comics'. . . . Who would pick up something called *The Cloister and the Hearth*?" (Dirda 2003, p. 56).

5. There has been some concern that the pictures in comic books will allow children to ignore the text and might actually interfere with learning to read (Wertham 1954). According to language acquisition theory, however, pictures can actually help, because they can provide clues that shed light on the meaning of an unfamiliar word or grammatical structure—they can, in other words, help make texts more comprehensible (Krashen

1985). As one comic book reader, a preteen acquirer of English as a second language, put it: "[T]hey got picture . . . colorful picture to help the readers to understand like how, what is happening, going on" (Guofang, quoted in Norton 2003, p. 143).

But some children do ignore the text and only look at the pictures. Bailyn (1959) found that 27 percent of the fifth- and sixth-grade boys she observed reading comic books "concentrated mainly on the pictures." In their sustained silent reading study, Arlin and Roth (1978) reported that poor readers appeared to do more picture reading of comic books than good readers did.

Why are some children picture readers? At first glance, the picture reading syndrome is puzzling, because pictures do not tell the whole story in most comics, and children do not typically ignore print in their environment. Here are some possibilities:

A difficult text combined with attractive pictures. While readers can tolerate some "noise" in texts, too many unknown elements will discourage attempts at comprehension (Frebody and Anderson 1983). A second grader may not even try to read the relatively complex text and storyline of comics such as *X-Men* or *Negation*, but might find the pictures of great interest.

Mistaken assumptions about reading. Some picture readers may be able to read substantial portions of the text but do not attempt to read. It is possible that their incorrect assumptions about reading discourage these children from trying to read. Because of "reading lessons" in school, they may have the mistaken impression that in order to read they need to know every word in the text. Such an assumption sets up a defeating sequence of events: The reader reads less, and as a result has

less of a chance to develop reading ability and acquire more language.

These are only possibilities. Frank Smith has pointed out to me that if they are true, it does not follow that picture reading can be cured by denying the child comic books. More comic reading, not less, may be the solution. With more exposure, the child's interest in the story might stimulate attempts at reading.

6. One report appears in two versions: Vollands, Topping, and Evans (1996) is an ERIC report, while Vollands, Topping, and Evans (1999) is a slightly abbreviated version appearing in *The Reading and Writing Quarterly*. The report included two independent studies, each lasting six months. In both cases, it is claimed that AR was compared to a group that did recreational reading.

Vollands, Topping, and Evans: Project A: As discussed in detail in Krashen (2003d), this study provides no clear support for AR. The comparison group children had to give "written feedback" on what they read, and the AR group was read to in addition to doing self-selected reading. Jeff McQuillan (personal communication) has pointed out that if we add the read-aloud time to the SSR times, the AR group had considerably more exposure to comprehensible text, 3,225 minutes compared to 2,850 minutes for the comparison group. As noted earlier in this chapter, read-alouds contribute strongly to literacy development

The results are not clear. The AR group made better gains on one measure of reading comprehension as well as on a test of reading accuracy, but both groups declined on another test of reading comprehension, given only to a random

subsample of the AR group. The AR group appeared to decline less, however, than the comparison group did.

This study is not a comparison of AR versus recreational reading alone. It is a comparison of two programs in which students in both programs were held accountable for what they read, and the children in the AR group had more exposure to comprehensible text than comparison children did.

Vollands et al.: Project B: The comparison group in this study was also engaged in an incentive program. Vollands et al. noted that that "children would write their name on a publicly displayed chart when they had finished their book" (1999, p. 54). In addition, comparison children also read from a selection of novels, with all reading done aloud by the students, and they had to answer comprehension questions on the reading. This is not free voluntary reading. If we only consider the genuine free reading done by the comparison group, the AR children had slightly more exposure to comprehensible text (see Krashen 2003d for details).

AR children in this study took tests but did not receive rewards. Points earned, however, were displayed in public.

The results were inconsistent. Comparison students made larger gains on one standardized test of reading comprehension (Edinburgh), but AR students made larger gains on another reading comprehension measure (Neale), with comparisons making no gains at all on the Neale, a mysterious result, because comparisons were considered to be "good readers." This inconsistency may be due to the fact that all 26 comparison students and nearly all AR students took the Edinburgh test, but only a random sample

of 11 AR students and 12 comparison students took the Neale comprehension test.

It is difficult to conclude much of anything from this study: Both groups had similar incentives (recognition), and results were mixed.

Facemire (2000) also used a comparison group that was engaged in recreational reading. AR was used with 15 third graders in a high poverty area of West Virginia. AR students gained five months over the nine-week period, and comparisons gained three months. This study is an important step in the right direction but has a few problems. First, it is likely that the AR students read more than the comparisons did; AR students had "at least" 20 minutes per day of SSR, while comparisons had exactly 20 minutes. While comparisons had "access" to the library, AR students had a regularly scheduled 80 minutes per week.

Second, each group contained one unusual outlier. The AR group included one child who gained 2.3 years in nine weeks, and the comparison group included one child who got much worse in reading, dropping more than one year during the nine-week study. If we remove these outliers, the groups look nearly the same, with the AR group gaining four months and the comparisons three and one-half months.

7. A study of EFL students in Japan (Kitao, Yamamoto, Kitao, and Shimatani 1990) contains some interesting statistics that show that the usual means of encouraging reading don't work very well. They compared reading graded readers as a course requirement with reading graded readers for extra credit. All students had to hand in book reports to receive credit. Two hundred twenty graded readers were made available.

Week 11

The first question that we should probably answer this week is, "**What are graded readers**"? Graded readers are a form of language learner literature. They are books specially written for second or foreign language learners. They do not correspond to school grade levels. They are graded according to grammar and vocabulary guidelines for levels of difficulty.

Beginning students read books with simple vocabulary (for example, the 200-300 most common words), which are written in basic grammar and simple plot to match the student's linguistic ability. Once students feel comfortable reading at this level, they move up through the series by reading books with more challenging vocabulary, grammar, plot and so on. This is similar to the way you learned to read as a child; the very first books that you read contained few words and many pictures, and as your reading ability progressed, you were able to read more complex materials.

How is the vocabulary and grammar chosen? The vocabulary at each level is professionally chosen by a thorough analysis of commonly occurring words in course materials, readers and narrative text. The grammar reflects the level of most commonly used structures at a specific level within mainstream English language teaching.

When you go to an English bookstore in Korea (and other countries too), you'll see basically **two different kinds of graded readers**: books without many questions or activities (for casual, fun reading) and books with many questions and activities (for active, education-focused reading). Which one should you choose? That depends on the reason for reading:

Casual Reading
(Individual Reading Program)

- For fun
- At home
- In the park
- On the train
- At a coffee shop
- With a hot drink
- During holidays
- For reading clubs

Active Reading
(Whole Class Reading Program)

- In the classroom
- For writing classes
- To prepare for tests
- To improve vocabulary
- For conversation classes
- For collaborative learning
- For interesting project work
- For the pleasure of learning

What kind of reading are we doing in our course? Casual or active? I think we are doing casual reading because there are not many questions or activities associated with our reading. But when we do teaching with our young learners, perhaps a more active style will be appropriate. You decide! ☺

This week there is a downloadable reading on the website. And there are two kinds of questions on the worksheet below: "before class" and "in class". Please prepare only the "before class" questions. We will do the "in class" questions… in class! ☺

1. [page 4] **before class** What are graded readers?

2. [page 5] **before class** How are readers graded?

3. [pages 7-8] **before class** How can extensive reading improve students' reading level?

4. [pages 14-26] **before class** **Skim** through the various activities that you can do in class with graded readers. **Choose 2 activities** that you think are awesome and (1) explain how they work and (2) why you like them.

~ Don't answer the questions below now. We will answer them during class. ~
~ Your answers will be based on the books you will be looking at in class. ~

5. **in class** Please answer the following questions about the **…… Series of Readers**:

a. What age group are these books appropriate for?
b. What are some of the similarities differences between the levels? *Hint: font size, words per page, pictures, vocabulary, grammar, story, etc.*
c. What is your opinion of the activities at the back of the books? Good? Bad?

6. **in class** Please answer the following questions about the **…… Series of Readers**:

a. What age group are these books appropriate for?
b. What are some of the similarities differences between the levels? *Hint: font size, words per page, pictures, vocabulary, grammar, story, etc.*
c. What do you think of the "fluency fun" activities on the inside of the back covers?
d. What kinds of activities could you ask students to do for this series?

7. **in class** Please answer the following questions about the **…… Series of Readers**:

a. What age group are these books appropriate for?
b. What are some of the similarities differences between the levels? *Hint: font size, words per page, pictures, vocabulary, grammar, story, etc.*
c. What is your opinion of the layout of the content on the pages (text and pictures)?
d. Is this series better for casual or active reading? Why?
e. What is your opinion of the activities in the companion workbooks?
f. What is your opinion of the topics?

8. **in class** Please answer the following questions about the **…… Series of Readers**:

a. What age group are these books appropriate for?
b. What are some of the similarities differences between the levels? *Hint: font size, words per page, pictures, vocabulary, grammar, story, etc.*
c. What is your opinion of the layout of the content on the pages (text and pictures)?
d. Is this series more suitable for casual or active reading? Why?
e. What is your opinion of the activities in the companion workbooks?
f. What is your opinion of the topics?

 Based on these small samples, what is your favourite series?

Using Graded Readers in the Classroom

simply read

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Macmillan Readers feature:

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- Extra exercises and Audio CD for selected titles
- A truly international range of simplified readers with a prestigious list of authors from around the world
- Free support material: Worksheets, Worksheet Answer Keys, Answers to the Points for Understanding comprehension questions, Extra Exercises, Sample Chapters and Sample Audio
- Author Data Sheets – these two-page sheets are aimed at teachers and students who want to find out more about the writers represented in our list
- A revised edition of the free teacher's booklet Using Graded Readers in the Classroom

Council of Europe

Common European Framework & Macmillan Readers

Starter & Beginner — A1 (Breakthrough)

Elementary — A2 (Waystage)

Pre-intermediate — A2—B1 (Threshold)

Intermediate — B1—B2 (Threshold)

Upper intermediate — B2 (Vantage)

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Appendices

Guide to Macmillan resources

Guide to the structural grading of Macmillan Readers

Genre chart

The aim of this guide is to introduce teachers to Graded Readers and provide a wide range of activities and ideas to motivate language learners both inside and outside the classroom.

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1 What are Graded Readers?

Most people agree that exposure to a language is their key to effective learning. However, it is also vital to success that learners feel motivated, that they enjoy learning the language and that anxiety levels are as low as possible.

Graded Readers meet the needs of today's language learners by maximising reading opportunities in an enjoyable, relaxing and accessible way. The range of titles and genres available, the Readers' visual attractiveness, the quality of illustrations and their practical size are all additional factors that add to their immediate appeal.

Graded Readers are short books, both fiction and non-fiction, which have been specially written or adapted with the language learner in mind, so they will find them quick and easy to read. Finishing a novel in another language will give your students a real sense of achievement and will motivate them to go on reading more and more.

2 Why are Macmillan Readers so Popular?

Originally launched as Heinemann Graded Readers over 25 years ago, the series quickly set a new standard in EFL reading programmes with a wide range of titles and a wealth of support materials to help teachers and learners gain the most from extensive reading. Now relaunched as Macmillan Readers, the series today still contains many of the original and much-loved favourites but also includes an even wider range of titles to inspire learners: from thrillers and detective novels, romances, historical novels and humour to science fiction, horror, mysteries and legends. They include adaptations of classic tales, such as *Sense and Sensibility, Rebecca* and *Wuthering Heights*, and modern works such as the *James Bond* and *The Princess Diaries* titles. The range of lower level readers also includes several specially written and illustrated original stories.

The original authors of the adapted works are from many parts of the world including France (Alexandre Dumas, Stendhal), Ireland (Oscar Wilde), Zambia (Wilbur Smith), Nigeria (Chinua Achebe), South Africa (Peter Abrahams) and India (Chitra Banerjee Divakaruni), as well as the United Kingdom and the United States.

Macmillan Readers are deliberately designed to look like 'real' popular paperbacks, rather than school books, motivating students and building their confidence to read further both in and outside the classroom. Many are now available with Audio CDs for use in the classroom, at home or even in the car, so learners have greater opportunities to extend their English language learning.

The Macmillan Readers series also continues to provide you with the very best support material to help you get the most out of reading programmes. Today's resources include Worksheets, Author Data Sheets, classroom project work activities and articles for the teacher. They are available free from our website at www.macmillanenglish.com/readers

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3 How are Readers Graded?

When reading a text in another language, we know that learners often face certain difficulties. These can include:

- Complex or unfamiliar vocabulary or grammar. Also, a lack of context for unfamiliar items
- Unfamiliar content
- Complex organization of text
- Unfamiliar text type

(ref. Scott Thornbury, *Beyond the sentence*. 2005. Macmillan)

Graded Readers can overcome these problems by controlling language and content and, as their name suggests, by being graded into levels of difficulty.

A Vocabulary, grammar and context

With Graded Readers there is a general core vocabulary that learners at each level should have met in their regular coursework. The amount of new and unfamiliar vocabulary is controlled, and new items are repeated and recycled so that they become familiar to the learner. The illustrations (such as photos, drawings, maps and diagrams) can give the student extra help in understanding difficult words and events in the story. From Pre-intermediate levels upward, Macmillan Readers offer further support through glossaries. All of these comprehension aids help the students to develop their reading ability without necessarily referring to a dictionary and thus interrupting reading fluency. The grammar in Graded Readers is also controlled and limited to structures that will be familiar to learners at each level.

B Content

The amount of new information in each sentence, paragraph or chapter is limited. Descriptions are clear and vivid. Sub-plots are kept to a necessary minimum so that learners can follow the story easily and enjoyably.

When we read in our native language, we bring an enormous amount of cultural and background knowledge to a text. For many learners, a lack of knowledge of the culture or background can interrupt their understanding of certain authentic texts. This is why the amount of cultural background included within the text of the Readers is limited. Where background information or references are needed, support can be given by the pictures illustrating the story (particularly at Starter and Beginner levels, where the illustrations are an important feature of the Readers) and/or by a short summary with maps, diagrams, portraits etc. at the start of the book.

C Organization of the text

The organization of paragraphs and chapters, as well as the use of illustrations, helps to break up the information into manageable chunks and aids chronology, so learners can follow the story more easily.

D Text type

Macmillan Readers are mainly narratives with some dialogue. They may also include simple notes or letters. These are the most 'learner-friendly' text types and are familiar to most readers.

Macmillan Readers offer a wide and attractive range of short, learner-friendly books which can be read quickly, easily and enjoyably. They are specifically designed to look like 'real' popular paperbacks and are often accompanied by an Audio CD, as well as by a variety of supplementary resources to support the teacher and the self-study student.

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4 Reading and the Common European Framework

The Common European Framework is an initiative by the Council of Europe and is, in their words, 'a practical tool for setting clear standards to be attained at successive stages of learning and for evaluating outcomes in an internationally comparable manner'.

At each of the CEF Levels, there are descriptors such as 'Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international items' (A2). These are given to help learners evaluate their learning, communication and comprehension strategies, and each of the skills on this scale (full details of the descriptors and levels are available at the Council of Europe website www.coe.int.

The descriptors refer to various aspects of reading, such as reading correspondence, reading for orientation, reading instructions and also reading for pleasure, that is, reading literature. While most coursebooks provide practice of reading pamphlets, letters, short articles etc. in a foreign language, the Graded Reader is the most practical, attractive resource for helping the learner to really make measurable progress in their reading for pleasure.

The Macmillan Readers series' levels approximately match the Common European Framework levels A1–B2.

Macmillan Readers	Common European Framework
Starter and Beginner	A1 (Breakthrough)
Elementary	A2 (Waystage)
Pre-intermediate	A2–B1
Intermediate	B1–B2 (Threshold)
Upper intermediate	B2 (Vantage)

5 Why use Graded Readers?

Much of the reading our learners do in the EFL or ESOL classroom is based on individual sentences and short reading passages from coursebooks or exam practice papers. These are generally used as a focus for language; students are asked to concentrate on vocabulary or structure, and possibly to practise or develop specific reading skills such as scanning, or guessing the meaning of unknown words in a particular context. This kind of reading is widely known as intensive reading and is important in preparing students for the extensive reading they can do outside the classroom, as well as for many of the internationally recognized qualifications in English such as FCE or TOEFL.

Extensive reading, on the other hand, is about content and meaning, and refers to the kind of reading learners may already do in their own language e.g. reading a great variety of longer texts such as novels, non-fiction or reference books (and nowadays, of course, the Internet) for pleasure, to increase their general knowledge or to think about the issues raised.

According to Day and Bamford (*Extensive Reading in the Second Language Classroom*, 1998, Cambridge University Press), the aim of extensive reading in language teaching is 'to get students reading in the second language and liking it'.

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6 How can Extensive Reading Improve my Students' Language Level?

The value of extensive reading in language learning is considerable. Recent research shows that reading extensively in a foreign language can result in:

- Faster, more 'fluent' reading
- Greater vocabulary acquisition and familiarity
- A better understanding of how the language works and is used
- Better writing skills
- Improved confidence and motivation, greater independent learning
- A more positive attitude to the foreign language in general.

Let's take a look at each of these in more detail.

A Improving reading fluency

Recent studies have proved that extensive reading in language learning increases reading speed and proficiency. When we read in our own language, we often read several words or whole blocks of words together, with one eye movement taking in several words at a time. The more familiar the words the faster we read, because we automatically recognize what we see and do not have to process it. Many learners reading in a foreign language move from one word to another. They do not 'automatically' recognize vocabulary and this can slow down their reading considerably. It can even prevent comprehension of the text as a whole. By the time they get to the end of a paragraph they have forgotten what they have read at the beginning.

With Graded Readers, we enable students to read and understand more of the text by simplifying the language, controlling the amount of information and repeating new vocabulary systematically and naturally. As key vocabulary is repeated and recycled, it is 'over-learned' and becomes so familiar that students don't need to process it – it becomes 'automatic'. The more students read, the easier it becomes for them to transfer their native language reading skills to the foreign language they are studying. For European students, this increased fluency can be checked against the CEF descriptors.

B Vocabulary acquisition

For many students, trying to read longer texts, such as articles from newspapers and the Internet, or short stories in magazines, ends in frustration and demotivation because of their inability to understand many of the words. Graded Readers, however, allow the learners to read extensively with a limited vocabulary. By seeing words in different contexts, students get a more complete understanding of their meaning and the ways in which they are used. Although students might not recognize all the words in a graded reader, they will be able to make reasonable guesses at the meaning of the unknown words and understand most of the text.

Also, the more frequent collocations – words which often go together such as verbs and prepositions, or particular adverbs and adjectives – become familiar as learners meet them again and again. Such collocations are now considered an essential part of language but they are not easy to learn in other contexts.

As the number of new items is limited in a Graded Reader, anxiety levels are much lower than with other kinds of longer text, so when the learner meets an unfamiliar word or phrase, they may think of it as an interesting challenge, rather than a frustrating obstacle. This helps builds motivation, confidence and a feeling of success.

C Language construction

Another important function of extensive reading is that students gradually become more aware of how the language is constructed. They begin to recognize how sentences combine to form paragraphs and, in turn, how paragraphs are arranged to form whole texts.

Much of the reading students do in class is at sentence or paragraph level, but learning a language is far more than just learning vocabulary and grammar structures; studies increasingly stress the importance of encouraging learners to work with whole texts as a holistic view of the foreign language. By reading longer texts, students will learn to see the foreign language as a piece of text that is actually communicating ideas, opinions, or even emotions to them. For many students, this will be their only contact with 'real' language use outside the classroom.

Also, for certain students, particularly those with more interpersonal or introspective, visual learning styles, using Graded Readers is the perfect complement to the dynamic, interpersonal, communicative language classroom experience.

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D Improving writing skills

A growing amount of research has shown that extensive reading over a continued period of time can have a direct influence on other language skills such as writing, particularly when it is supported by motivating while-reading and post-reading activities. Not only do learners produce better written work, but they are also more willing to experiment with the language.

It is difficult to measure the exact influence extensive reading has on writing. However, a clear link has been established between the amount students read and their ability to write clear, coherent English.

E Building confidence and independent learning

Intensive reading can develop the reading skills necessary for an extensive reading programme and both kinds of reading will complement each other on any language course. The reading strategies students are taught in the classroom can prepare them to become good readers outside the classroom. Graded Readers help learners to prepare for ungraded reading, by providing a midway stage between the short, graded texts of coursebooks and ungraded, 'real-life' materials. This makes extensive reading more accessible. Learners reading novels, reference books, newspapers or web-pages in a foreign language may feel frustrated by the density of unfamiliar items and lose confidence, whereas Graded Readers are engineered to 'eliminate the hit-and-miss nature (of texts) picked-up-in-the-street' (Thornbury).

By using Graded Readers in an extensive reading programme, we are helping our students to become more independent in their learning and encouraging them to try out the skills and strategies on their own, leading them ultimately to the extensive reading of ungraded, complete texts. This builds confidence, and there is substantial evidence showing that such autonomy results in successful learning.

Any activities you decide to use to support extensive reading should be designed to motivate and encourage genuine feedback and personal opinion, rather than to test comprehension and potentially cause anxiety. Activities can also be designed to guide learners towards evaluating their own progress and learning in relation to the 'can do' descriptors used in the Common European Framework. Obviously any progress that learners perceive is clearly motivating. The Macmillan Readers series provides teachers with a wide range of resources and ideas (at the end of the books, in this guide and at www.macmillanenglish.com/readers) to help and inspire their students.

F Creating a positive attitude

It is widely quoted that the more you read, the better reader you become. But what happens if learners don't actually like reading in a foreign language? Recent studies have found plenty of evidence to suggest that attitude is a key factor in learning a foreign language. The wide choice of titles and genres in the Macmillan Readers series will appeal to a broad range of tastes and the ideas in the supplementary resources should help to encourage a positive attitude to reading among your students.

7 How to use Graded Readers in the Classroom

Graded Readers can be used in two ways:

- as part of an individual reading programme in which learners take books from a class library and read them on their own.

Individual reading allows the students to become much more independent in their learning. On the one hand, it allows them to read where, when and as fast as they want, and on the other, students are free to choose the kind of book they are interested in and to stop reading a book and choose another, if they don't enjoy a particular title. Titles at different graded levels should be available to suit all the learners' abilities.

- as a whole class reading programme in which all the students in a class read the same Graded Reader, generally chosen by the teacher.

The class reader is also a useful tool because it allows you to prepare the whole class for the reading they will be involved in. Reading – and discussing the reading – in a group can help build a team feeling and motivation to tackle the potential difficulties with understanding content, issues or vocabulary. After the learners have read the book, they can also discuss the book as a group in class. It is advisable to set a time limit for reading a book, however, as students will become demotivated if they have to wait too long for each other to finish before moving on to another book.

If you have enough time in your English class, the ideal option is to combine both kinds of reading programme to maximize the benefits of extensive reading. It is recommended that you, the teacher, could read – and be seen to read – the same books as your students, whether as part of the class reader approach or participating in the class library scheme. If you 'walk the talk' your learners will be more motivated to follow your example.

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A Setting the scene

As we have already mentioned, attitude – positive or negative – is now considered to be one of the key factors in successful learning. In the case of learning English, attitude includes feelings about English-speaking countries, peoples, cultures, music and cinema. Also, we know that many of our students do not actually enjoy studying or reading! Therefore, for extensive reading in the foreign language classroom to work, you need to set the scene, creating or encouraging a positive attitude to reading, and to reading in another language. Once students look at the Readers and get involved in the reading itself, their attitude may become positive anyway, especially if you use motivating activities before, during and/or after the experience. However, it is a good idea to begin to work with your learners even before they see the Readers, so that you can find out about their attitude and prepare accordingly.

The best way of doing this is to use a questionnaire and follow it up with a discussion. The questionnaire should include questions about how often students read, what they read and whether they enjoy reading in their own language or not. When your students have completed this, you can use it as the basis for a class discussion to introduce the idea of extensive reading. It will allow you to explain the benefits, and decide how best to approach it with your class.

An example of a questionnaire

Books – can't live with them, can't live without them?

Look at the following questions and decide which answers best describe you. You can choose more than one answer if you want

1 What do you usually read?

a. Nothing much – only adverts, soup packets and the TV page in the newspaper.
b. Articles, reports, letters and emails at work – I don't have time for any more.
c. Emails and web pages mostly, not books.
d. Newspapers and magazines.
e. Non-fiction books either for studies or general interest.
f. A bit of everything, but I prefer fiction, or non-fiction books like autobiographies.

2 How often do you read for pleasure?

a. Not often. I prefer films, TV, music, sport etc.
b. Sometimes, but usually only during the holidays.
c. When I'm ill, when it's raining or when someone has given me a book they recommend.
d. As often as possible – I love reading.

3 If you read for pleasure, which of these types of book do you enjoy?

Crime and thriller	Biography
Detective/mystery	Travel
Romance	Horror or ghost
Historical	Humour
Adventure	Books with films
Fantasy	Classical literature
Sci-fi	Other (what?)

4 When you are with your friends, do you ever recommend books to each other?

a. No, never.
b. No, not very often.
c. Sometimes.
d. Yes, a lot.

5 How do you choose the books you read?

a. I read the books that people give me as presents.
b. I read the books that my family and friends recommend.
c. I read the book reviews in magazines and/or newspapers.
d. I spend time in the bookshop or library, looking at the cover, reading the information on the back cover ('blurb').
e. I read books by authors I am familiar with and enjoy.
f. I read the books of films I have seen or want to see.
g. I only read the books I need for my studies/work.
h. When I think a book might be interesting, I read about it on the Internet.

6 Which of these is closest to the way you feel about reading?

a. I don't enjoy it in any language.
b. I don't mind reading in my language but it's too difficult/boring etc. in English.
c. I really enjoy it in my language but I'm not sure about reading in English.
d. I love reading and I don't mind which language I read in.

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B Choosing Readers

Whether you decide to create a class library (see below) or use a class Reader, you can choose the books for the group, or better still, the students can help you choose from catalogues or available Readers. Look together at the descriptions for each book in the catalogue and the cover images, notice whether there is an audio CD accompanying the book and gently guide the students to look at the levels you feel are appropriate to them.

Different kinds of tests can be set to decide on levels of Graded Readers for learners, but by far the most successful way of getting it right is to use your own intuition. Make an initial selection of two or three titles from each level and read them through yourself. You will then be able to suggest levels that will suit your students' particular needs. A simple rule is, initially, to choose books slightly below the level of your students' English. This will reduce any possible anxiety when reading and build their confidence. If they find the texts 'too easy', they can then try a higher level.

If you are choosing a class Reader, you could also provide copies of one or two pages of the books for the class to read and grade for difficulty.

Whether it is the teacher who chooses the Graded Readers or the learners, the level of the books chosen should be comfortable for the student to read so that anxiety is kept at a minimum, students are motivated to keep reading and they enjoy the experience.

8 The Class Library

A class library is a library of English books or texts made directly available to EFL/ESOL students in the classroom. A school library, on the other hand, is an area or room specifically designed to house all kinds of books and resources on different subjects. This may seem obvious at first glance but it is important to emphasize the difference. A school library is ideal for those students who are highly motivated and have been encouraged to read from an early age. They will make the effort to pay regular visits to the school library. However, this is not the case for many of our students who find excuses such as 'I haven't got enough time', 'I forgot' or 'I don't know which books to choose'. If we can bring the library into the classroom, we are at least making it easier for our students to take a book home with them. At the same time we are also showing our students that reading in English forms an integral part of their course.

An important factor in determining the success of a class library is that the students, as well as the teacher, are responsible for setting it up and running it. The more involved our students become in its creation, the more motivated they will be to use it, and they should be encouraged to recommend Readers to other students in the class and to record 'reader reviews'. You can develop the class library further and create a book club, where learners discuss their opinions or the issues raised, after reading certain books, or even prepare a short presentation on a particular Reader. This builds confidence in reading, speaking and presentation skills.

A Displaying Readers

Ideally, if you are based in one classroom, you can encourage students to participate in making a space for and designing their 'book corner'. This will require enough shelf-space so that students can see the front covers of the books. If, however, you move from class to class, a simple solution is to have a mobile library. An attractive idea is to make a colourful hanging library with individual pockets (preferably transparent), which can be carried easily, and folded and stored away at the end of the day.

Keeping your Graded Readers and their audio CDs in a box is another solution, but remember to take them out and display the front covers. The appearance of the front cover together with the title often seems to be the main reason for a book's appeal, so it is important that the Readers are laid out with their covers visible as this will make them more attractive and interesting.

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B A library loan system

Library loan cards can be kept on the inside cover of each book. These are collected by the library monitor and stored in a small box or in a pocket on the hanging library so that they know which books have been borrowed.

Dr. No
Ian Fleming

Borrowed by	On	Returned
Daniel Paulin	*23/4*	*12/5*
Pascale Tual	*16/5*	

Students can be involved in this as library monitors; they keep a check on all the books on loan or those that are brought back. By giving your students the responsibility for taking care of the books and organizing the system, as well as becoming more familiar with the titles, you are more likely to reduce losses and damages.

C Monitoring students' reading

A library record chart can be completed each time a student takes a book. Ask your students if they prefer to display the chart on the classroom wall or keep it in a file with the library.

Name	Title	Date borrowed	Date returned	Type	Recommendation	Mark /10
Pedro	*Ski Race*	*6/10*	*20/10*	*Adventure Human Interest*	*Easy*	*5/10*
Elena	*The Perfect Storm*	*22/11*	*14/12*	*Adventure*	*Interesting*	*8/10*
Marta	*Sense and Sensibility*	*6/10*	*20/11*	*Romance*	*Good but a bit difficult*	*7/10*

Students can also keep a record of the books they have read in a personalized notebook or, where they have access to the appropriate technology, using a 'blog', a weblog or personal diary housed on the Internet. This is called a reading journal (see below), and might include the title and author of the book they have read, the date, a short summary of the story, opinions and reactions etc. At the lower levels, this can be done initially in the students' native language.

It is also useful if you keep a record of the books each student has read, as this can be passed on to teachers of future courses to provide valuable information about the student's interest and progress. If your students have kept blogs, these can be accessed (with the students' permission) directly by other teachers and groups, either for information or for interest.

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D Categorizing Readers

To help your students choose a book, you might categorize the graded readers in your class library according to linguistic level and/or content. Use your intuition to establish how the different publishers' coding systems based on linguistic levels relate to your students' specific needs. The Readers can then also be categorized – preferably by the learners themselves – into genres such as thriller, romance, science fiction/fantasy, mystery/horror/ghost, human interest etc (see activities below). In this way, each individual student will find it easy both to choose a level they are comfortable with and a type of book they enjoy. If there is a film of the book, you could also indicate this by putting a small sticker on the cover.

Many Macmillan Readers are accompanied by audio CDs. You may wish to keep a separate library system for the CDs, as students may want to take out books and CDs separately.

E Suggested post-reading activity

Ask your students to produce cards for the books they have read, to replace or complement the initial library cards you may have made. These cards could include: the title, the author, the genre of the Reader, a simple recommendation and a rewording of the blurb on the back cover or a short summary of the story (not including the end!). The cards can then be kept as a quick reference near or with the class library.

F How do students choose their Readers?

Choosing a Reader should be like choosing any other book in a library or bookshop. When we go to a bookshop or library and choose a book to take home, the most important factors tend to be: having enough time to look through the books available without rushing, looking at the front covers, reading the titles and the blurbs getting recommendations from – and exchanging opinions with – friends, and reading reviews.

Time can be allocated to looking through the books in the library during class time, break-times, after-school hours etc. but you should be available to help whenever possible. If you show a genuine interest in what they are reading, students will see the importance of reading as part of their English course. If a student finds it difficult to decide, you can refer him/her to reviews written by classmates, or to the reading chart with genres and recommendations, or discussing the blurb, genre and level etc. or discuss books with them. Choosing a Reader can also be the result of some of the motivating activities discussed below.

G When should students read?

Silent reading can be done during class, if you have enough time, as well as being encouraged as something learners can do at home, on the bus etc. Part of the attraction of extensive reading is that students can take responsibility for when and where they do it. However, dedicating thirty minutes of class time per week to extensive reading may make the difference for those students who are unable to or do not want to read at home. Students can also read their books while they are waiting for other students to finish their work, so they are not wasting those few minutes of class time, but this should be their decision, not a task. Audio CDs offer further opportunities for students to listen to the stories.

Asking individual students to read aloud in class is not generally recommended as this can be stressful and demotivating. The student can become self-conscious about their mistakes in pronunciation, about reading speed and, in fact, about 'performing' in front of their classmates. Also, the students who are listening will tend to try to spot errors – or simply switch off – rather than follow for meaning or enjoy the story.

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9 Motivating Reading During the Year

What often happens with many class libraries is that the students start with good motivation and attitude, but by the end of the school year only a few are still reading. It is your job to maintain motivation and encourage a positive attitude. By doing the activities in the next section at regular intervals thoughout the year, you are making extensive reading an integral part of the course. Students are then reminded that the class library is there for their use and that using it can be fun and engaging.

By the time you do these activities in mid-course, some students will already have read a number of books and might recognize the blurbs, summaries or extracts from the CDs that you are using in these activities. This is not a problem and it can be an advantage. Students who are familiar with the books can help their classmates. You can also ask the students to share their opinions and reactions with the class. By using a wall chart (see Monitoring students' reading), or a class web-based book club, students can recommend books to their friends. This is one of the most valuable – and natural – ways of encouraging them to read. Alternatively, you can ask your students to give short presentations about the books they have been reading or produce projects to be displayed in the class (see Post-reading activities page 23).

You can also make up a quiz about all the books in the library as a competition for the whole class, including questions about the front covers, the titles, the illustrations etc.

Find the book!	**Title**
1. This book has five short stories in it.	*The Cut-Glass Bowl and Other Stories*
2. This book was written by Dickens, and has a character called Pip in it.	*Great Expectations*
3. This book is about the owner of a special shop in California.	*The Mistress of Spices*
4. In this book, a man is offered money to provide an alibi.	*Officially Dead*
5. This book is a romantic crime story set in a house called Manderlay.	*Rebecca*

Perhaps the most effective way of keeping the class library alive is your example to the class; try to show an active interest in the library throughout the year, borrow books yourself and show the class that you are reading them. You can then participate in activities where opinions are shared.

10 Holiday Reading

Some teachers may choose to recommend extensive reading as an additional, holiday activity during the shorter holiday periods in the academic calendar. Many of the activities detailed above can be used to motivate, keep track of and provide feedback on holiday reading. A reading journal might be particularly useful for this approach, as the students will have less contact with each other for on-going encouragement during a holiday period.

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11 Motivating Activities

The following activity ideas, using the Macmillan Readers series, will let your students see the variety of Readers available and help engage their interest. They will also then find it easier to choose the books they want to read.

If you are intending to run a class book club, it is a good idea to ask your students to do the tasks in pairs or groups, as this will create a more positive, 'social' attitude to the library.

Cover story

1. Hide the titles of a few books and write a number on each.
2. Give students a list of the titles, eg:
   a Marco; b Little Women; c Dangerous Journey; d The Last of the Mohicans.
3. Show them each book cover and ask them to match the number with the correct title by looking at the picture on the front cover.
4. Check their answers by revealing the real title of each book.
   1= c; 2 = b; 3= d; 4=a

Match the blurb

1. Copy the blurb (description from the back cover) of a variety of books, or prepare summaries in controlled language using the descriptions of the books from catalogues.
2. Give students a list of the blurbs and/or the summaries, together with a list of titles and ask them to match the book title to the correct blurb/summary.

Note: When preparing this activity, remember that the summaries or blurbs should include some clues about the real title. Any number of books can be introduced to the students in this way.

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Summary/Blurb	Book title
1 'Those claws have killed four of my friends,' said a voice. Larry applies for a job as a cook on an expedition to search the mountains of northern Afghanistan for the legendary and fearsome Toruk. At the interview, Larry has nagging doubts. But he loves mountains and he needs a job.	The Mark of Zorro
2 'I don't have a merry Christmas,' said Scrooge. 'Christmas is nonsense. It's humbug! I don't believe in Christmas. I'm not giving money to anyone else so they can have a merry Christmas.'	Claws
3 This classic adventure comedy founded a whole genre of its own: short stories, feature films, highly-popular television series and animated cartoons, all featuring the people's hero with the flashing sword – Zorro!	Frankenstein
4 The lightening was all around me. I looked at the huge body. The silver light reached the hands, the feet and the head. For a moment everything was quiet. Was it moving? No, yes! An arm moved and then a leg. Then I heard breathing. Yes, the man was breathing. He was alive!	A Christmas Carol

Genres

1. Give students a list of types of book such as: human interest, travel, short stories, humour, mystery or romance.
2. Let them look at all the books in the class library, (or the books in the catalogue, if you use this activity to help choose books to include in the library) reading the blurbs and titles, and looking at the covers and illustrations.
3. Ask them to put each book in the best genre category or categories.
4. Lead a group discussion to decide on a definitive wall chart which shows each book under the best genre headings. Students can then refer to this chart when they choose books to take home.

Human Interest
Emma
The Girl Who Loved Tom Gordon
The Great Gatsby
The Enchanted April
Things Fall Apart

Humour
The Woman Who Disappeared

Crime/detection
Meet me in Istanbul
The Space Invaders
The Woman Who Disappeared
A Kiss Before Dying

Travel
Meet me in Istanbul
The Girl Who Loved Tom Gordon
The Enchanted April

Mystery/horror/ghost
The Girl Who Loved Tom Gordon
Dracula

Thriller/adventure/spy
A Kiss Before Dying
Meet me in Istanbul
The Woman Who Disappeared
The Perfect Storm

Short stories
No Comebacks

Romance
Emma
The Great Gatsby
A Kiss Before Dying
The Enchanted April

Science fiction
The Space Invaders

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You can also ask students to look through the books and decide if the stories are set in the past, present or future. This is particularly useful for lower levels, as it prepares them for the tenses they will meet.

Listen carefully

1. Give students a list of three or four titles, or summaries of books.
2. Play three or four short extracts from the accompanying CDs.
3. Ask students to match the correct title with the corresponding listening extract.

Note: If you choose an exciting extract with lots of action, this will inspire students to read the rest of the story to find out what happens.

Key points

1. Choose a few short extracts from three or four very different books. These should include key points in the story or important character descriptions.
2. Give students the list of corresponding titles and ask them to match the title with the extract.

About the characters

1. Many of the books in the Macmillan Readers series have family trees or descriptions of the main characters at the start of the book. Put students into groups of three or four, and select one book per group.
2. Ask the groups to look at the pictures (and descriptions) of the characters and think about what their significance could be in the story e.g. Who is the villain or hero? Who is the main character's love interest? Who is the brother/sister?
3. Pass the book on to the next group. Repeat step 2.
4. Repeat until each group has looked at at least three books.
5. You could ask the groups to write down their thoughts, and then compare them with the story later.

Check out the author

1. Use the author information at the start of some of the Macmillan Readers, the Author Data sheets available at www.macmillanenglish.com/readers or find information about the author on the Internet. Then give your students a short biography of three or four of the authors represented in your class library but do NOT include the names.
2. Show students the corresponding readers, so they can see the cover design, title and name of author.
3. Ask them to read the information about the authors and match each with his or her book.

Note: Make sure you give enough clues in the biographical data or choose books with clues on the cover, so that the students can guess the correct answers more easily eg *The Great Gatsby, Sense and Sensibility, No Longer at Ease, A is for Alibi.*

In the beginning

1. Put students into four or five pairs or groups.
2. Copy the beginning of four or five Readers (the first two or three paragraphs) onto separate cards, and hand them out so that each student in a group has the same piece of text.
3. Display copies of the actual Readers you have chosen.
4. Ask students to read their card and decide which Reader it belongs to.
5. When you have discussed the correct answers, ask the groups to work together to decide what happens next.

Note: You can refer to this in a later post-reading activity, asking them how close their version was to the real story.

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12 Reading Journals and Portfolios

As mentioned earlier, one final activity which can be done while students read, and which helps to stimulate and encourage a positive attitude, is keeping a reading journal or portfolio. This can be done either in a notebook or in a web-based 'blog'. Students write about their reading as they read. This should be done in English where possible, although lower levels may need to combine English with their own language. They can write short summaries of the piece they have just read, they can record their impressions of characters, their opinions on events, they can even write about how they feel, reading in English. This journal can either be shared with the teacher alone, or periodically with the whole group, as a way of sharing ideas. It can be used as the basis for group discussions and book club-type activities. Excerpts can be copied and pinned up next to the class library, as recommendations for books, and it can be used to monitor progress in reading. It can also be used to help students observe their progress towards reaching objectives within the Common European Framework. Teachers should not be tempted to correct errors unless a student specifically requests it.

13 Worksheets, Extra Exercises and Audio CDs

Once they have chosen the book they wish to read, some students will not need any more guidance and will read for pleasure. At Elementary, Pre-intermediate, Intermediate and Upper levels, comprehension questions (Points for Understanding) appear at the back of each book. These can also be used to provide intensive reading work, while the students read. If two students are reading the same book, or some students have already read a particular book, these Points for Understanding can form the basis of pair or group work.

Other students may need or want more help or practice. Many of the titles from Beginner to Upper Intermediate level have extra exercises at the end of the book. Free worksheets are also available from www.macmillanenglish.com/readers for all the titles in the Macmillan Readers series. Each worksheet includes pre-reading, while-reading and post-reading activities that can be followed through by an individual student or by a group. The extra activities and the worksheets include both intensive (language work or practice for strategies) and extensive reading activities (content-focused). The proportion of intensive to extensive activities varies from Reader to Reader.

Audio recordings are now available on accompanying CDs for many titles in the Macmillan Readers series. At Starter level, all titles come with an audio CD containing recordings of three of the titles in the Starter range. Students can use the CDs in a variety of ways. They can listen to parts of the recording before reading, while they are reading or even use them as an activity after they have read the whole story.

The dramatization of a story can help students to understand and follow the plot much more easily than just following the written text. This is particularly useful for slower readers as they are forced to read at a certain pace and can go back over sections they do not fully understand. For the more motivated students, the advantage of the CD is that they really can become involved in their reading almost anywhere; many students say that they listen to the CD when they are travelling. This often prompts them to go and re-read the section they have listened to in order to confirm their understanding of the recording. Listening to a CD while reading also aids word recognition, as students relate the written form to the spoken word. It also supports learners who have a more auditory learning style or memory, that is, learn or remember more from what they hear than from what they see.

You may find, however, that listening activities – particularly at lower levels – are more successful if you read the relevant part of the Reader to your students, using prompts, visuals etc, to aid understanding. Some students feel intimidated by recordings in the classroom, and may prefer to use the CDs at home, at their own pace and in their own time.

For more ideas on using the audio CDs see page 27 of this booklet.

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14 The Class Reader

The Class Reader is a book which every student in the class reads, so multiple copies of the same book are bought and read both in class and at home. This type of extensive reading approach is sometimes referred to as 'shared experience reading' as learners support each other both in their reading and in the activities. Faster readers can help slower readers and students with more cultural or background knowledge related to the story can share that knowledge with their classmates.

A How activities can support extensive reading programmes

It has been suggested that learners should not need any activities in an extensive reading approach. However, more recently, several convincing arguments have been put forward to support the use of activities before, during and after reading. Pre-reading activities help to build a positive attitude to reading in a foreign language and get the students involved in the content of what they are going to read. Reading a whole novel or play in another language can be initimidating, so using thought-provoking, fun activities to help the learners engage with the content will reduce anxiety, increase self-confidence and create a good 'feeling' about reading. Activities while reading can help to keep students motivated, providing them with a sense of support and allowing them to check their progress. Apart from enabling learners to recycle language through speaking and writing activities, post-reading activities allow students to consolidate their learning without being tested. They can express and share opinions and ideas, give personal feedback, recommend and generally feel like part of a reading community. All these factors add to motivation and encourage learners to read more and more. Furthermore, they will be able to observe their own progress and refer to the 'can do' statements in the Common European Framework, where appropriate.

B Activities

These activities can be used with different age-groups in different kinds of learning environments. The main aim of these activities is to aid global comprehension, rather than a more detailed study of a text. Students are not asked to analyze word order or give the meaning of specific vocabulary items because such tasks are more appropriate to intensive reading. They are encouraged to 'ignore' words they do not understand as long as this does not prevent their global understanding of the text.

The activities below are divided into three sections: pre-reading, while-reading and post-reading. Pre-reading activities aim to motivate the student to want to read, either by getting them involved in the theme of the book or in the text itself. While-reading activities are designed to guide the student through the text, providing help where necessary. Finally, post-reading activities aim to get the student to think about what they have read.

Students are given the freedom to use their imagination and bring their own experience to bear on their own interpretation of the text. They are not being tested in any way, but are being invited to express opinions and share their reading.

C Pre-reading activities

Many of these activities can be adapted for use with a class library.

For additional pre-reading activities refer to the Setting the Scene section (page 9) and the Motivating Activities section (page 14) of this booklet.

Chapter headings

A

1. Take the chapter headings from the chosen class Reader and contrasting Reader and mix them up.
2. Give students the titles of the two books and show them the front covers.
3. Ask students to choose which chapter headings go under which Reader title.

B

Some chapter headings provide information about their order. By looking at these chapter headings, students can begin to predict how a story develops. To test this, try out the activity below.

1. Give students a list of chapter headings from a Reader. Make sure the headings are in the wrong order.
2. Ask students to decide which chapter heading they think is the first and which is the last.
3. Ask them which chapter they think is going to be the most exciting, the saddest, the most important etc.
4. Ask students to look at the remaining chapter headings and to decide their own order for these.
5. Ask students to predict what will happen in a chapter or to predict what will happen in the story. (This may need to be in the students' own language with lower levels).
6. Ask students to invent their own story based on their order for the chapter headings. You can even ask them to write a short paragraph about what they think happens in each chapter.

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Using illustrations and other pictures

A

1. If students already have their copies of the book, ask them to work together and look at the illustrations.
2. Ask them to discuss what they think is happening in each picture.
3. Ask them who they think the characters are.
4. Ask them what they think the story is about.

B

1. If students already have their own copies of the book, ask them to look through the illustrations for a minute or two.
2. Play a short extract from the accompanying CD. Ask students to identify which illustration it corresponds to.
3. Repeat this, playing three or four extracts.
4. Ask the students what they think they story will be about, what the characters seem like and how they think it will end.

C

Produce individual drawings (stickmen will do) showing the main events in a story for students to predict the correct order. Remember NOT to include a drawing showing the end of the story!

Note: Alternatively, you can give the students the chapter headings as well as the pictures to enable them to tell their own story.

D

1. Give students a 'storyboard', a cartoon strip, of the main events in the story already in the correct order (do NOT include the ending!).
2. Ask them to predict the story.
3. Ask them to guess how the story ends.
4. You may want students to use pictures of stickmen to demonstrate their predictions, so that they can compare them with the book when they have finished it.

E

Some of the books in the Macmillan Readers series have real maps at the start, to provide background information. If any students are familiar with the area shown, you could ask these students to share their knowledge with the class.

F

Some of the Macmillan Readers, such as *The Princess Diaries*, have simple picture dictionaries.

1. Ask students to look at the picture dictionary in their own copy. Discuss the items.
2. Ask them to predict the relevance of each item. Encourage your students to use their imagination and sense of humour! This is best done after reading the blurb and discussing the covers, in order to provide some kind of context.

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Looking at the characters

A

Many of the Macmillan Readers have a family tree or similar illustration showing the characters in the story at the front of the book.

1. Ask students to look at the family tree and speculate about the characters, if they look friendly, unkind, sad etc.
2. Ask them who they think the hero is, who they think the villain is and what the relationship between the different characters could be.
3. Ask students to look at the illustrations in the rest of the book, to find more clues.
4. Finally, in groups, ask them to write down their predictions, to compare with the real story after reading.

Variation: There are films based on some of the books in the Macmillan Readers series, and students may have seen the films e.g. *Pride and Prejudice, Emma, The Great Gatsby, The Princess Diaries, The Perfect Storm*. Ask students who have seen the film to explain the characters to their classmates, following the four steps above, using the family tree or illustrations as a visual aid.

B

Some of the Readers give a short introduction to the characters at the beginning of the book. This sometimes includes their name, their job and their relevance in the story. You can use this information to make roleplay cards for your students, adding a small amount of information to each description. Alternatively, if you are already familiar with any of the books, you can create your own information cards. The aim of this activity is for students to become familiar with all the characters in the story before reading the book.

Imagine you have six characters in the story and thirty students in your class.

1. Make five sets of the six character rolecards.
2. Divide the class into five groups of six students.
3. Give out different character rolecards to each student in every group.
4. The students read their character rolecards and take notes if necessary.
5. Keeping the five groups separate, tell students that they are at a party with the other members of their own group. They should all stand up and meet everyone in their own group by introducing themselves and taking notes of the other people's names, jobs etc.
6. Once they have met all the other people in their group, ask students to sit down again.
7. Ask them to write down what they have found out about the other characters. Then ask them to write a brief description of what they think their character looks like.
8. Give students the books and ask them to compare their own descriptions with the artist's impression in the Reader.

Note: This activity can be further exploited by giving different groups of students different selections of character rolecards. The groups would then have to question each other and pool their facts to find the missing information. If you have an uneven number of students, take out some minor characters from the rolecards.

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Presentations

Before reading, ask your class to research the author. This can be done in groups (more suitable for the class reader), or individually (more suitable for the class library).

1. Put students into groups of three or four.
2. Give them copies of the Author Data Sheets available at www.macmillanenglish.com/readers eg Jane Austen, Wilbur Smith, Philip Prowse. Alternatively, ask them to research the author using the Internet.
3. Ask students to prepare a short presentation on the author. They should consider when and where the author was born and any interesting details.
4. For written practice, you could ask students to write up their own class Author Data Sheet by compiling all the information from the different presentations. This can be put on the wall or kept with the class library, as appropriate.

D While-reading activities

For additional while-reading ideas refer to the Reading Journals and Portfolios section (page 17) of this booklet.

Points for understanding

Many of the titles in the Macmillan Readers series include Points for Understanding, towards the end of the book. This example is taken from Chapter 5 of *Tess of the d'Urbervilles* by Thomas Hardy (Intermediate level)

1. Who is in love with whom?
2. What kind of woman does Reverend Clare think will be the best wife for Angel?
3. 'But I've met someone else!' Why does Angel think that this person will be a better wife than Mercy Chant?
4 'But I can never marry you!' Who says this and why?

A
Ask students to look at the points and answer them as they read, for example in their reading journals.

B
Use the Points for Understanding as the basis for an activity in the classroom.

Put learners in pairs and ask them to discuss their answers.

Allow them to refer to their books if they wish, so they don't feel they are being tested.

Some titles include Points for Understanding which encourage this type of discussion. This example is taken from Chapter 5 of *The Jewel That Was Ours* by Colin Dexter (Intermediate Level).

Morse learns that Ashenden has lied to him about what he was doing the previous afternoon.
What has made Morse suspicious?

Putting events in order

1. Give students a number of randomly ordered events from a chapter of the book.
2. Ask them to put the events into the correct order while they are reading.
3. Give them various groups of sentences accompanying different chapters in the book.
4. Ask students to read the sentences and put them into the correct order.
   This example is based on Chapter 12 of *The Black Cat* by John Milne (Elementary Level).

Salahadin and Peterson walk up the stairs to the deck.
The gun falls.
Peterson finds Salahadin in his cabin.
A man falls into the sea.
Peterson and Salahadin talk on deck.
Peterson sees the Black Cat on the bed.

Note: The sentences aim to summarize the events in the chapter and act as a guide to the students, to help them pick out the key points in the story.

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Variation: Include a 'red herring' (an event which does not actually occur at all in the chapter in question). Students put the events in order, as previous exercise, and identify the 'false event'. For example:

Salahadin and Peterson walk up the stairs to the deck.
The gun falls.
The steward knocks on the door of the cabin.
Peterson finds Salahadin in his cabin.
A man falls into the sea.
Peterson and Salahadin talk on deck.
Peterson sees the Black Cat on the bed.

Predict the story

1. Divide students into pairs or groups.
2. Choose a key passage in which an unexpected event occurs.
3. Give students the first and last line of a chapter, or of a section of a chapter.
4. Ask them to predict what they think will happen in this part of the story.

Predictions using key words

1. Give students a selection of key words in the same order as they appear in the book.
2. Ask them to predict what happens in this part of the book.
   This example is based on the first four chapters of *The Stranger* by Norman Whitney (Elementary Level).

These words are from the first part of the story. Read them with your partner and talk about what you think happens in the story.
VILLAGE
STRANGER
BUYS HOUSE
SHOP
SPECIAL ROOM
UNUSUAL CUSTOMER
PALE AND FRIGHTENED

If you wish to pre-teach some vocabulary, you can incorporate some of the items from the glossary at the end of the books (from Pre-intermediate level upwards).

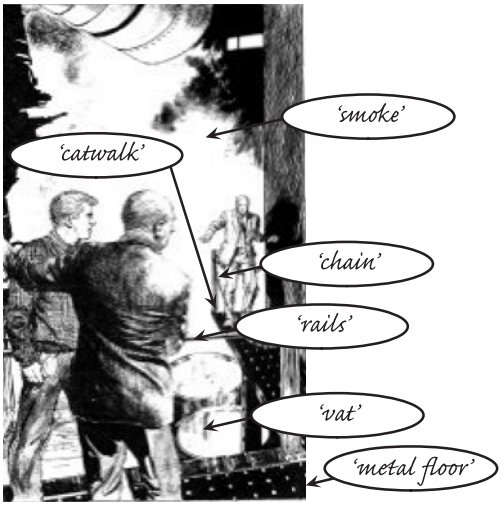
Using illustrations

A

1. Put students into groups of three or four.
2. Present students with the illustration(s) before reading the chapter or a section of the Reader.
3. Ask them to discuss what they think is going to happen in the chapter, or what they think the picture is referring to.
4. You can use the illustrations to present or elicit vocabulary, if appropriate, particularly as some of the new items are supported by illustrations in many of the Macmillan Readers.
5. If students own their copies of the Reader, they may want to label new items in the picture, or copy the pictures into their reading journal and label them.

In the example students have speculated about what is happening in the picture – they are already familiar with the characters at this point – and have labelled the illustration with vocabulary items which could help their understanding of events in the chapter.

For example, this illustration is taken from Part Three Marion, 3 in *A Kiss Before Dying* by Ira Levin:



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B

1. Put students into pairs.
2. Ask each student to choose an illustration in their book related to a part of the story they have already read. They should not show their partner the picture.
3. Each student takes it in turn to describe their picture. Their partner listens and explains which part of the story the picture refers to.

Points of view

A

Invite students to retell a part of the story as if they were a main character in the story, using 'I ...'

B

Get students to retell part of the story from the point of view of another character.

A and **B** can be further exploited if you ask questions at appropriate points in the story such as, '*How do you feel?*' or '*What do you think of ...?*' You might even want the characters to say what they think about each other at this point in the story (that is, the students' impression of what the characters probably think of each other).

Character studies

1. Ask students to assess and make notes on the qualities of two or three characters at different points in the story, eg bravery, cruelty, generosity, selfishness etc.
2. Then put students in pairs or small groups to compare their impressions. Do these qualities change as the story progresses?
3. Ask students to write down their views in their reading journals, if appropriate.

E Post-reading activities

The value of extensive reading often becomes clearer to students through post-reading activities, especially those that involve discussion, followed by writing up feedback on the discussion. They motivate learners as they are allowed to share their reading and opinions and to consolidate language they have learned while reading. If students live in a European country, they can incorporate some of the descriptors from the Common European Framework of Reference into their Reading Journal. You can also help your students to evaluate their own learning strategies and their progress in overall reading comprehension.

It is important that these feedback activities are non-competitive, with no 'right answers' being required, only personal reactions.

Characters

A

1. Select parts of the story in which different characters are being described. Copy these passages, but do not copy the name of the character if it appears in the description. Hand out the descriptions to the students or display them on an overhead transparency.
2. Ask students to tell you the names of all the characters in the story, write this list on the board or ask students to write this list down in pairs.
3. When students have read the different character descriptions, ask them to write down the name of the character they think is being described in each passage.
4. Students can check their answers in the Reader.

B

1. Ask students to talk about their favourite, or least favourite, character in the book.
2. They should describe the character, mention some of the things the character does in the story and justify their feelings for the character.
3. This can be a spoken or written activity and can be written homework or part of a reading journal.

C

1. Put students into pairs.
2. Ask one student in each pair to imagine that they are one of the characters in the book.
3. Ask the other student to be a newspaper reporter, interviewing the character from the book.
4. Students interview each other and then reverse roles. They may change character if they want.
5. They then write up the interviews as a report.

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Guessing game

A

1. Students play in pairs or small groups.
2. On the board, write a list of the characters in the story.
3. One student in each group thinks of a character from the list, the other students ask yes/no questions in order to guess the character.

B

1. Ask students (particularly at lower levels) to make a 'Wanted' poster, or a 'Single male seeks ...' type advertisement for their favourite or least favourite character.
2. The other students then guess who the poster or advertisement is referring to. For example:

> **Single lady around forty, living with mother and one niece in own small house. Seeks friendly person for conversation, cards, tea and cake. Must be patient and a good listener.**
>
> *(Miss Bates – Emma by Jane Austen)*

Continue the story or 'What happens next ...?'

Students speculate on what happens after the story ends. Variations of this activity are as follows:

A

1. Put students into groups of three or four.
2. Ask students to decide what happens next.
3. Ask them to 'cast' the sequel, and design the storyboard.
4. Each group should then present their version to the class, using the storyboard as visuals and justify their choice of actors for the cast.

B

1. Put students into pairs.
2. Ask them to imagine that two of the main characters meet again after ten years.
3. Students then write the dialogue.
4. Ask students to perform the dialogue for the rest of the class, or make an audio or video recording if they want to.

C

Ask students to write 'The Next Chapter' for homework. With lower levels, you may want them to draw simple illustrations and use captions or speech bubbles, rather than write a complete text.

'What if ...?'

1. Ask students to imagine that a key event in the story they have read had not happened, or had happened differently. Imagine for example, that Emma had not married Mr Knightley (*Emma* by Jane Austen) or that Rachel had not gone for a walk in the sunken garden (*My Cousin Rachel* by Daphne du Maurier).
2. Put students into small groups to write the alternative ending to the story. This can be done either as a presentation, a dialogue/play or as written homework.

'Comic-book' dialogues

1. Some of the Readers at Starter and Beginner level include dialogues in a comic-book format, with full-colour illustrations and speech bubbles, for example in *Marco* by Mike Esplen, *The Long Tunnel* by John Milne (both Beginner level books) or *L.A. Detective* by Philip Prowse (Starter level).
2. Students act out the dialogue between the characters and include a narrator for the non-dialogue chunks. They can record their own work on cassette, audio file or video.

This illustration is taken from page 5 of *In the Frame* by Polly Sweetnan.

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'Comic-book' writing tasks

The part of the story that is in strip-cartoon can be used as a writing task in which the students rewrite this part in narrative form.

Write a play

1. Ask students to rewrite the story in play form.
2. They can then act it out to the rest of the class, or make an audio or video recording of their version.

Write a screenplay (project)

1. Students work together in groups to turn the story into a screenplay (or part of the story).
2. Ask them to consider which actors would be ideal for the roles, where they would set the story, if they would change the period, what music they might use etc.
3. They can present their work to the rest of the group as a poster, a presentation or as an article.
4. They can also write the script for part of the story, or even the complete story. This can be done from Starter level upward eg using John Milne's *The Magic Barber*.
   If there is already a film of the Reader, you may want to show your class the film after this project, for them to compare their ideas with those of the director.

Board game

Make a board game with questions about the text in different squares. Questions can include facts about events, how characters react to different events, who said what and so on. When a student falls on a question square, the others in the group can refer back to the book to check to see whether the question was answered correctly or not.

Ask students to make up the question cards, and you provide the basic board. If you put students into groups to prepare the questions, this will naturally lead to discussion and consolidation of understanding, plus recycling of vocabulary as they work together. It also means that each student will be confident that they know the answers to at least some of the questions!

Quiz game

1. Put students into groups of three and ask them to prepare some questions or a questionnaire on the Reader (events, characters, quotations, author, setting, new vocabulary, even questions about the illustrations particularly at lower levels).
2. Organize a class team quiz using the questions.

Summarize the story

Plot summaries can be made more realistic by asking the students to summarize the story, for a specific reason. For example:

- in a review to be used as a recommendation for other students. These can be kept in a file in the classroom, or with the class library, if you are using one
- in a letter or email to a friend
- in a diary entry for the character
- in a reading journal or blog
- as a newspaper report (particularly good for mysteries and crime stories). With this variation, you can also ask students to record their report as a TV or radio news item.

Match the quote

Take a number of quotations from the story and ask students to say which character said each one.

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Using the Audio CD

A

1. Put students into teams of about four.
2. Play short extracts from the CD and ask the teams to note down what had just happened before the extract and what happened immediately after.

B

1. Put students into teams.
2. Play short parts of the dialogue and ask the teams to decide who said each piece.

'I liked this bit best ...'

If a student – or students – has particularly enjoyed a book, you could ask them to read out their favourite extract. This should be done with care, should always be optional, and is not recommended at the lower levels, as the experience of reading out loud in a foreign language can be very stressful. However, some learners may actually want to share part of the Reader, just as they might read a piece out from a novel to friends in their own language.

Using the illustrations

A

If you are using a Class Library, rather than a Class Reader, when your students have all finished at least one Reader, put them in pairs and ask them to show each other the illustrations in the book they have read and explain the story behind each picture. They should not tell their partner the end of the story!

Variation: Put students in pairs and get one of the students to ask the other questions about the illustration. The person who is answering can only give one or two-word answers.

B

At lower levels, you can ask students to produce stickmen storyboards to tell part of the story they have read. They then tell the piece of story, with their pictures, to various partners in the class. You can then ask students to write down their part of the story, using their stickmen storyboards as illustrations.

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15 Using CDs with Graded Readers

Audio recordings are now available on accompanying CDs for the bestseller titles in the Macmillan Readers series and are a very useful aid to comprehension.

A Why use the Audio CDs?

We have already mentioned that 'the more you read, the better a reader you become', and this is also true of listening – the more you listen to a foreign language, the more you understand it and the more you understand it, the more relaxed you feel about listening to it. This is particularly true if the listener can refer to the written text, at least at lower levels, to reduce anxiety.

Learners are often familiar with the written form of words in English, either because they have already encountered them in their regular classwork or because they are very similar to words in their own language. However, they often find it difficult to recognize these words when they hear them, because of their unfamiliar sound or because of certain features of spoken English e.g. the 'sh' which suddenly 'appears' in words like ambition. By listening to the audio CD while they read, learners become more and more familiar with the sound of words and recognition becomes automatic. Anxiety then reduces and attitude improves, as students perceive their progress.

Students who are not learning English in an English-speaking country have limited access to extensive listening. Most recordings used in the classroom are for intensive, language-orientated exercises, whilst you, the teacher, may be the only source of listening for pleasure or content that they have. If students have access to the CDs that accompany their Readers, they can hear a variety of native voices, male and female with varying accents. The more CDs they listen to, the more exposure they have, not only to vocabulary and grammar input, but to pronunciation and intonation. They also have more autonomy and can listen when they want – in the car, in the bath, relaxing at home, over headphones on the bus – rather than being limited to the classroom.

Using Audio CDs alongside Readers helps your students to read faster, and make rapid progress as they become familiar with more and more language, both in the written form and the spoken form. It provides you, the teacher, with a source of a variety of native voices, and gives the learner more autonomy.

B How to organise your CD library

This rather depends on how you organise your Readers library, whether it is fixed (in one classroom or area) or mobile. However, if you keep your CDs in a box, remember to display them in class alongside the corresponding books, so that your students are aware of them. An eye-catching idea is to keep them in coloured jewel cases which duplicate the colour-coding indicating the linguistic levels. You may also wish to keep a separate system of index cards for the CDs, as not all the students taking books out on loan will want to listen to the recordings, and vice versa.

C How to use the CDs

As with the reading activities, the listening activities are organised according to pre-reading, while-reading or post-reading activities. Some activities provide extensive listening support, whilst some are more traditional, intensive listening activities.

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D Pre-reading activities

Emotions

With lower levels, play short extracts of dialogue, and ask students to identify the emotions expressed in the extracts.

Variation: As a while-reading activity, when students are familiar with the names of the characters, write the words for the emotions on the board, play the extracts and ask the students to identify the characters.

Matching information

1. Write some characters' names on the board, with some information about them mixed up in a second column.
2. Play the corresponding extract, and ask your students to match the names to the information.

Giving names

Provide information about some of the characters, and ask the students to give the names.
This activity and Matching information, above, work well with the first pages of many of the Readers.

Picture dictation

1. Play a descriptive passage – many of the readers start with a description of the main characters.
2. Ask students to draw the picture.
3. They can then compare their picture either with the illustrations in the book, or by cross-checking the text in the book.

Find the picture

1. If students already have their own copies of the Class Reader, ask them to look through the illustrations for a minute or two.
2. Play a short extract from the accompanying CD. Ask students to identify which of the illustrations it corresponds to.
3. Repeat this, playing three or four extracts.
4. Ask students what they think the story will be about or what the characters are like.

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Writing dialogues

This activity can be done before or after reading.

1. Give students a narrative version or a flow chart of a dialogue.
2. Ask them to write what they think the original dialogue was.
3. Play the corresponding extract on the CD and let students compare their versions with the original.

This example is from *Shooting Stars* by Polly Sweetnam, Starter level.

Lisa tells Eleni the meal was wonderful.
Eleni thanks Lisa.
Alice asks Eleni what they can do on the island.
Eleni says there are a lot of exciting things;
she recommends the museum because it has got some beautiful statues.

Dictogloss

This activity can actually be done before or after reading, and with any level. It is a way of focusing on language but it also trains learners not to try to listen for every single word.

1. Choose a short extract from your reader, around five sentences will do.
2. Play the CD and allow students to note down any words they catch. Tell them that they don't need to note down complete sentences.
3. Play the extract again, repeating stage 2.
4. Put students into small groups and ask them to build the text, using the words they caught, and their knowledge of the language.
5. When they are satisfied, compare the different texts the groups have produced and allow them to look at their books to check.

E While-reading activities

Tell me a story

The most obvious use of the CD is as a story-teller, particularly if you don't feel confident yourself about reading the story to your class. The CD will also provide an alternative to your own voice, and a good model for intonation patterns. Students can follow in their books if they wish.

Mumbling

Asking individual students to read aloud in class is not generally a good idea, as this can be stressful and demotivating. However, using the CD in class as students read, and asking them to 'murmur', e.g. read out loud, but quietly, can help to gel the relationship between the written form and the spoken form of words in your students' minds. It can also help with pronunciation and reading speed.

Setting the scene

You may want to use the CD to do a more traditional scene-setting activity, which is particularly useful with lower levels. Use the recording of the next chapter or section of the book they are reading.
1. On the board, write 'who?', 'where?', 'when?' (if appropriate) and 'what happened?'.
2. Ask students to listen to the extract and make notes under each heading.
3. Students compare their impressions.
4. Allow them to listen at least once more, and compare impressions.
5. Ask them to read the same part in the Class Reader and check their answers again.

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Reactions

Whether your students are using reading diaries or not, it is useful and motivating to ask your students to react to part of the story.

1. Choose an extract – or ask a student to choose a section they enjoyed – and play it to the class.
2. Play it as many times as they want.
3. Ask students to retell the extract, to react to the voices or events, to describe the characters' emotions and reactions to events, or a combination of any of these, in written form.
4. Then ask students to read the same section in the book, and modify or compare their reactions.

This activity can also be done the other way around, with students first reading then listening, as the actors' voices can add another dimension to the text. Don't ask lower-level students to give a detailed reaction after listening to the CD extract only once, however, as that could cause anxiety and be demoralizing. A simple question such as 'How is the main character feeling here?' or 'Where are they, in this section?' should be enough. Then, if you play the extract several times, they can develop their responses.

Predicting vocabulary

1. Give students a summary of the next chapter or section of the Reader that they are going to read.
2. Ask them to guess words that they think they might meet in the chapter and write them down on a piece of paper. They can ask you for words they don't know, or use a good dictionary, or with Macmillan Readers at Pre-Intermediate level and above, they can use the glossaries at the end of the books.
3. Play the appropriate extract on the CD and ask students to tick the words they hear.
4. Students then check by reading the same pages in their Reader.

Example from *Blue Fins* by Sarah Axen, Starter level.

Jen goes snorkelling at the beach.

beach ✓	sand	fins ✓	blue ✓	fish ✓	swim ✓
snorkel ✓	mask ✓	bikini	seaweed	dive ✓	
coral	water ✓	rock ✓	beautiful ✓		

Spot the error

A

1. Draw a scene from the reader, but change some information.
2. Give students photocopies of your picture.
3. Play the appropriate extract and ask students to identify the errors in the image.

B

1. Copy out a section of the text or dialogue, but change some words, such as names, nouns or adjectives.
2. Give students photocopies of the new text.
3. Ask them to underline the words they think are 'wrong'.
4. Play the corresponding extract on the CD for students to check and underline any more 'wrong' words they identify.

C

1. Copy out a section of narrative or dialogue and add in extra words.
2. Give students copies of the new text, and ask them to guess which words are 'wrong'.
3. Students listen to the recording and cross out the extra words.
4. Ask them to read the same section in their books and check.
5. Listen again and ask students to 'murmur' (see page 29).

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Getting the order right

A

1. Take some sentences from the next section of the Class Reader and change the order of the words.
2. Ask students to put the words in the correct order.
3. Play the CD and get students to check their sentences.

B

1. Take some key sentences from the next section or chapter of the Reader, preferably sentences giving the main events of the extract. Change the order of the sentences.
2. Ask students to work in pairs and try to guess the correct order of the sentences/events.
3. Play the CD and get them to check their ideas.
   You could use the sentences from activity A for this activity.

C

1. Do the same as in activity B, but add in two sentences which are not actually from the Reader ('red herrings').
2. When students listen, they decide which two sentences are false, and then check the order of the others.

Key words

1. Play a sentence, but stop the CD before a key word – this can either be a lexical item, if you want to work on language, or a piece of information such as a name, if you want to check content. This is a good technique for training learners to actually listen and could be done as a while- or post-reading activity.
2. Students guess what word should come next.

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F Post-reading activities

Play-acting

Some of the Readers at Starter and Beginner level include dialogues in a 'comic-book' format, with full-colour illustrations and speech bubbles, for example in *Marco* by Mike Esplen, *The Long Tunnel* by John Milne (both Beginner level books) or *L.A. Detective* by Philip Prowse (Starter level).

1. Students act out the dialogue between the characters and include a narrator for the non-dialogue chunks.
2. They can record their own work on cassette, audio file or video.
3. You can ask groups to rehearse and act out different scenes from the play, and this can be recorded, as above.

Use the CD to help students prepare for the pronunciation of their dialogue. Ask students to listen to the extract on the CD and note down their emotions. They may choose to imitate the actors on the recording, which can make the activity more fun. Allow them to listen to the CD as many times as they want, while they rehearse their parts.

Team games

A

1. Put students into teams of four.
2. Play short extracts from the CD and ask the teams to note down what had just happened before the extract and what happened immediately after.
3. Award points for good answers in terms of content, but try not to focus on language errors too much, as this can reduce motivation.

B

1. Put students into teams.
2. Play a selection of short pieces of dialogue and ask the teams to decide which character said each piece.

C

1. Choose the answers to questions from a section of dialogue, or from various sections of dialogue.
2. Give the teams the answers, and ask them to write the questions.
3. Play the extracts. Award points for the closest question.

G Preparing for exams

The CDs that accompany Macmillan Readers can also be used to help prepare for exams, both internal and external. Use the recordings as you would any other recording in the classroom:

- prepare a worksheet with a gapped version of the text or a gapped summary of the text (similar to the cloze exercises in the FCE exam)
- if you are using a play, prepare a 'who said what' type of exercise
- prepare some true/false sentences based on the information in the extract you have chosen
- use the Points for Understanding, at the end of many of the Macmillan Readers, as comprehension questions – students refer to these while they listen to the chapter on the CD.

If you use the recordings for exam preparation prior to using the reader, this may even motivate students to read the story in question.

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16 Using Films with Graded Readers

Many of the titles in the Macmillan Readers series have been made into films, ranging from classics such as Hitchcock's *Rebecca* and Polanski's *Tess* to recent films such as *The Perfect Storm*, *The Princess Diaries* and *Pride and Prejudice*. Some titles, such as *Robin Hood* and *Oliver Twist* have been made into films more than once. There is a note on the back cover of the Readers telling you if there are films available.

It's true that films are, obviously, ungraded in terms of language, which can cause frustration, especially with lower levels. However there are still activities that you can try which combine well with using Readers, and provide a different dynamic. Some have already been mentioned previously, but here are a few more ideas:

Who's who? (while- or post-reading)

A

1. When students have become familiar with the characters in the Reader, choose a clip from the corresponding film with many of the characters in it – five minutes is enough.
2. Show students the clip with the sound turned OFF.
3. Ask students to guess who is who and discuss their reasons.
4. Ask them to discuss whether there are any characters who are quite different from the book and any characters in the clip who do not appear in the book.

B

1. If the cast includes several well-known actors, give the students the actors' names. Stick photos of the actors on the board, if you have them.
2. Ask students to guess which character they play, and give reasons. Add their reasons to the board.
3. Show the class a clip from the film which includes the actors named and check their answers.
   Possible films for this activity are: *A Midsummer Night's Dream* with Kevin Kline, Michelle Pfeiffer, Rupert Everett, Calista Flockart and Sam Rockwell; *The Perfect Storm* with George Clooney, Diane Lane and Mark Wahlberg; or *The Man in the Iron Mask* with Leonardo di Caprio, Gérard Depardieu, John Malkovich, Jeremy Irons and Gabriel Byrne.

C

If students have read a variety of Readers, give them the names of one actor or actress in each of the Readers and ask them to guess which actor was in which film, and give their reasons. For example, at Intermediate level:

Keanu Reeves	**Sean Connery**	**Robert Redford**	**Ewan McGregor**

1. I think ..... is in *Dr No* because .....
2. I think ..... is in *The Great Gatsby* because .....
3. I think.....is in *Dracula* because .....
4. I think .....is in *Emma* because .....

Spot the difference (while- or post-reading)

Show students the first five–ten minutes of a film, and ask them to identify differences with the book, eg in *The Princess Diaries*, the story is set in New York in the book, and San Francisco in the film.

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What are they saying? (while- or post-reading)

1. Choose a scene with dialogue and enough visual clues to be able to guess at the content of the conversation. A scene which is familiar to your students from a chapter they have already read is ideal.
2. Show students the scene, with the sound off.
3. Ask them to try to write the dialogue, or tell you what they think the characters are talking about.
4. Try getting students to provide a voiceover as you play the scene again, with the sound off.
5. Play the scene with the sound on for students to compare their versions; using subtitles in English is recommended for lower levels.

Variation: Give students one character's part of the dialogue, and ask them to imagine the other part or parts.

Play-acting (post-reading)

If students have chosen to act out part of the Class Reader, and there is a film available, they may be interested to watch part of the film to give them ideas for body language, intonation etc.

Projects (post-reading)

If you or your students have decided to do a project based on their Class Reader, titles which have films are a good option. Ask students to think about the biographies of the director and the main actors, think about differences between the book and the film such as its setting and the date. Have them review some of the characters.
For example, *The Princess Diaries* by Meg Cabot (Elementary and Pre-Intermediate levels):

- look at the director's biography and filmography (Gary Marshall is also responsible for *Pretty Woman*)
- look at Julie Andrews' biography (*The Sound of Music, Victor Victoria, Mary Poppins, 10;* married to *'Mr Pink Panther'*)
- the book is set in New York – find information about New York
- the film is set in San Francisco – find information about San Francisco
- write an imaginary encyclopaedia entry for Genovia
- use Macmillan authors sheet available at www.macmillanenglish.com/readers
- rewrite some of the events from the point of view of Lilly, Michael, Clarisse etc
- find out how the cast for the film was chosen.

Also, many of the activities suggested for using the CDs can be modified for using video clips or occasionally the whole film. An example of this is the activity Setting the scene (page 29), which can be used pre- or while-reading.

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17 Using the Internet with Graded Readers

Any kind of group project work is a good way of consolidating your students' progress after completing a Reader, and the Internet is the ideal tool to help them.

For example, if the class has read *The Perfect Storm* by Sebastian Junger (Intermediate level), they could then use the Internet to research, for instance, the film, any 'on-location' anecdotes from the filming, the author's biography, mini-biographies of the main stars, the truth behind the weather conditions depicted, any true cases of similar events, the setting (Newfoundland) etc. Students can be encouraged to produce visuals to illustrate their work.

If the class has read *Pride and Prejudice* by Jane Austen (also Intermediate level), they could research the fashions of the period, social customs, the filming of the book, the life of the author or what life was like for women in Great Britain at that time. They could also be asked to 'update' part of the story and consider which aspects they would have to change.

For further ideas for dynamic projects, visit www.macmillanenglish.com/readers, where you will find a wide range of ideas, such as inventing and describing a villain or 'baddy' for a James Bond book, or creating a 'Find the Perfect Partner!' web page related to the romantic Readers, plus photocopiable worksheets and teachers' notes.

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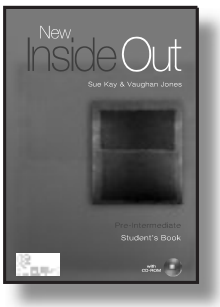
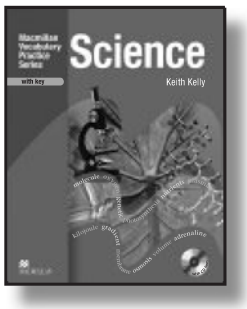
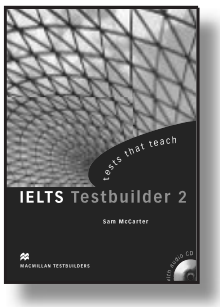
A guide to Macmillan resources

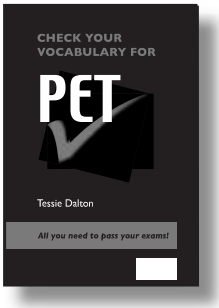
Readers Level	Council of Europe Level	Cambridge ESOL Examination	Coursebooks	Exam Resources	Dictionaries
Starter/Beginner	A1		New Inside Out Beginner Inside Out Beginner Straightforward Beginner Reward Starter Inspiration 1		
Elementary	A2 (ALTE Level 1)	KET Key English Test	New Inside Out Elementary Inside Out Elementary Straightforward Elementary Move Elementary Reward Elementary Inspiration 2	KET Testbuilder Elementary Language Practice	
Pre-intermediate	B1	PET Preliminary English Test	New Inside Out Pre-intermediate Inside Out Pre-intermediate Straightforward Pre-intermediate Inspiration 3	Check Your Vocabulary - PET Vocabulary Practice Series PET Testbuilder Intermediate Language Practice Ready for PET	Macmillan Essential Dictionary
Intermediate	B1-B2 (ALTE Level 2-3)	PRE FCE First Certificate in English	Inside Out Intermediate Straightforward Intermediate Move Intermediate Reward Intermediate Inspiration 4	Vocabulary Practice Series Rising Star Intermediate Rising Star Pre-FCE Laser B1 Laser B1+	Macmillan Essential Dictionary Macmillan Phrasal Verbs Plus
Upper Intermediate	B2 (ALTE Level 3)	FCE First Certificate in English	Inside Out Upper Intermediate Straightforward Upper Intermediate Move Upper Intermediate Reward Upper Intermediate Inspiration 4	Check Your Vocabulary - FCE Check Your Vocabulary - IELTS Vocabulary Practice Series Ready for FCE First Certificate Star First Certificate Language Practice First Certificate Testbuilder First Certificate Passkey Reading Skills for FCE Laser B2 IELTS Graduation IELTS Testbuilder 2	Macmillan Essential Dictionary Macmillan English Dictionary Macmillan Phrasal Verbs Plus

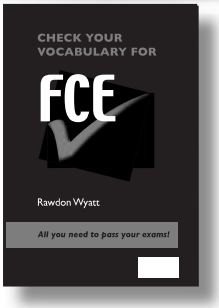


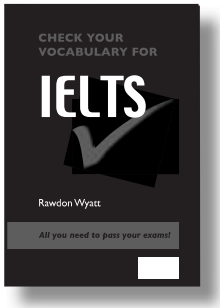




NEW for 2008!

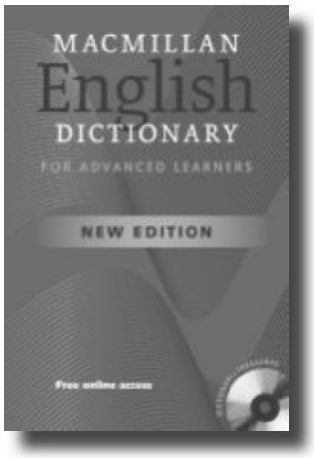






DON'T FORGET!

Macmillan English Dictionary - your ideal companion to Macmillan Readers:



- find clear definitions of words you don't understand
- hear the pronunciation of every word on the CD-ROM, and record your own pronunciation
- create your own wordlists on the CD-ROM

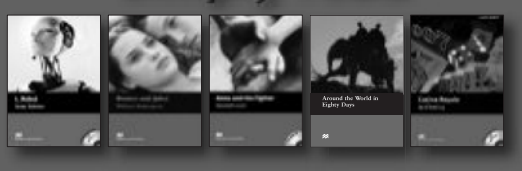
www.macmillanenglish.com/readers

MACMILLAN READERS

Guide to the Structural Grading of Macmillan Readers

		Verb Group	Nominal Group	Adverbials	Adjectives	Sentence Structure
Starter (about 300 key words)		Present simple Present continuous Future with *going to*	Simple common nouns Proper nouns	Verb + one simple adverbial phrase of manner, place or time	One adjective before the noun or in the predicate	Sentences of one clause only – subject + verb; subject + complement; subject + verb + object Simple sentences introduced by – *There is, There are, It is* Simple questions with *yes/no* answers
	Occasionally found at **Starter Level** and frequently at subsequent levels	Modal – *must* (obligation) Modal – *can* (ability)	—	—	Two adjectives before the noun	Questions beginning with *wh-* words
Beginner (about 600 key words)		Past simple Past continuous Future with *will/shall* Modal – *have to* Catenative verbs – *want to, try to, like to, hate to, stop, start*	Nouns in simple apposition Two nouns linked by *and*	Verb + maximum of two adverbs Verb + maximum of two simple adverbial phrases of direction, time or manner	Maximum of two adjectives + noun Noun + one simple adjectival phrase Simple comparatives	Compound sentences with two co-ordinate clauses joined by *and, but* or *or*
	Occasionally found at **Beginner Level** and frequently at subsequent levels	Present perfect Past perfect *See, hear, watch* + infinitive or present participle	Noun phrase in apposition to a noun	Adverbs of frequency – *sometimes, never* etc.	—	—
Elementary (about 1100 key words)		Simple passive forms More extensive use of catenative verbs – *like to, decide to*, etc. Infinitives of purpose	Abstract nouns Maximum of three adjectives verbs – + noun Two adjectives + adjectival phrase	—	Superlative forms of adjectives	Complex sentences – main clause + one subordinate clause Adverbial clauses of time Relative clauses
	Occasionally found at **Elementary Level** and frequently at subsequent levels	Conditional forms Modal – *could* (ability) Modal – *can* (permission)	—	—	Superlative form of adjectives + adjectival clause	Adverbial clauses of comparison Adverbial clauses of reason
Pre-intermediate (about 1400 key words)		Relative clauses *with, who, which, that* Conditional forms *would/could/might*	Two nominal phrases in co-ordination	Adverbial clauses of purpose — concession, condition	–	Maximum of three clauses: main clause + two subordinate clauses Main clause + one co-ordinate clause
Intermediate (about 1600 key words)		Present perfect continuous Past perfect continuous Future perfect Extended use of modals and conditional forms – *might/may* Copular use of look, *feel* etc.	Maximum of three adjectives + noun + adjectival phrase or clause	Verbs + two adverbs + adverbial clause Adverbs of duration – *still, just*	More complex groups modifying a noun	Complex sentences – maximum of main clause + two subordinate clauses Adverbial clauses of purpose – concession, condition Embedded clauses
Upper Intermediate (about 2200 key words)		Future perfect conditional Extended verb forms – maximum of three verbs	Noun modifiers Maximum of four adjectives + noun + adjectival phrase or clause	Verb + maximum of two adverbs + two adverbial clauses	—	Complex sentences – maximum of main clause + three subordinate clauses

simply read



MACMILLAN READERS

Readers Online

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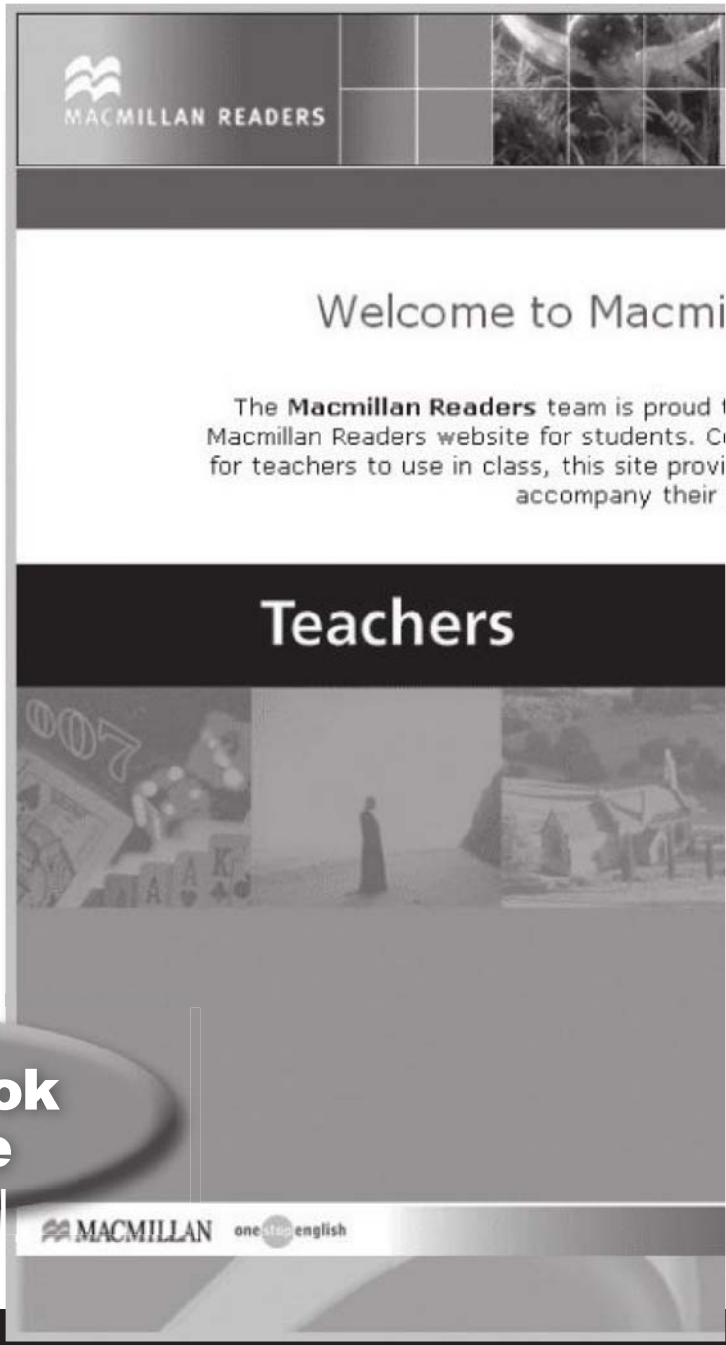
Macmillan Readers Teachers Site

Improved teachers section with expanded collection of free support material including:

- Worksheets
- Answer Keys
- Sample Chapters
- Sample Audio
- Webquests
- Author Data Sheets
- 'Using Graded Readers in the Classroom' information



A new-look website

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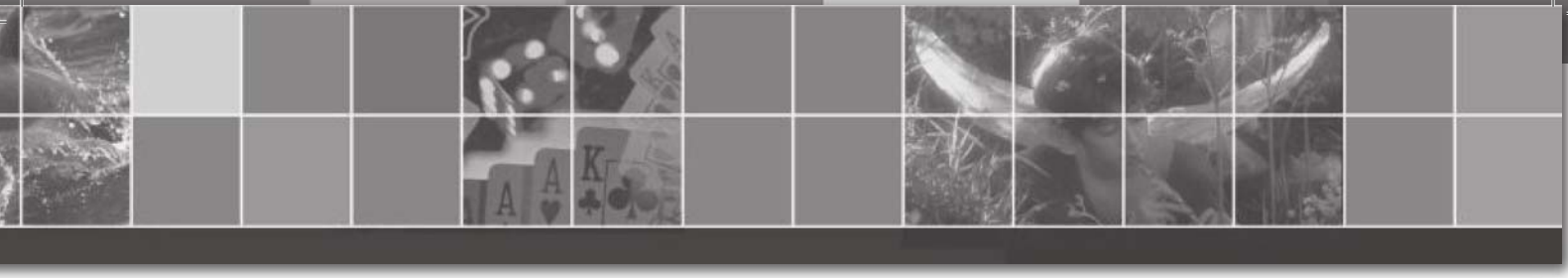
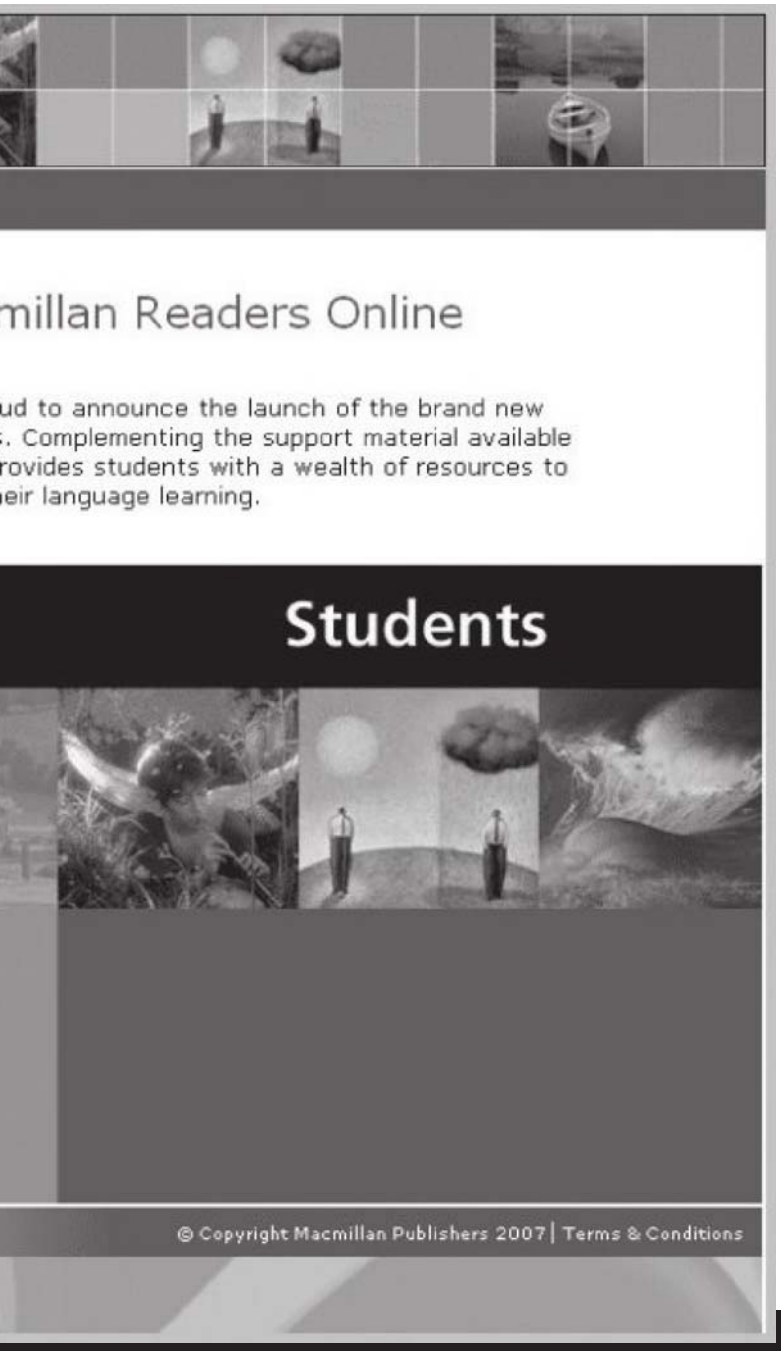
MACMILLAN READERS



All our supplementary material is available on our website **www.macmillanenglish.com/readers**

For further information ask your local Macmillan representative for a free copy of the complete Macmillan Readers catalogue.



Macmillan Readers Student Site

A brand new section for students featuring:

- A 'How to' section providing tips for writing essays and creative writing activities in English
- Self-study worksheets
- Audio activities
- A project Bank
- A 'Reading club' with a forum for discussing ideas
- Webquests
- Comprehension questions and level tests

simply read

Choice of Readers from a wide variety of genres

Age Range		history/politics	human interest	travel/background	non-fiction	short stories	humour	mystery/horror/ghost	western	romance	crime/detection	adventure/thriller/spy	science fiction/fantasy	myths/legends/folk	Audio CD	Extra Exercises	British English	American English
	Starter Level About 300 key words Council of Europe level: A1																	
9-13	Alissa**		●												●		●	
10-14	Around the World in Eighty Days NEW			●								●					●	
10-13	Blue Fins**		●									●			●		●	
10-14	Gulliver's Travels in Lilliput NEW											●					●	
10+	In The Frame**			●								●			●		●	
10+	L. A. Detective**										●	●			●		●	
10+	Lost Ship, The**							●							●		●	
8+	Lucky Number**		●												●		●	
8-13	Magic Barber, The**						●					●			●		●	
10+	Photo Finish**										●	●			●		●	
8-13	Sara Says No!**		●												●		●	
10+	Shooting Stars**			●								●			●		●	
8-13	Ski Race**		●									●			●		●	
10+	Umbrella, The**									●					●		●	
8-13	Well, The**							●							●		●	
	Beginner Level About 600 key words Council of Europe level: A1																	
12+	Adventures of Huckleberry Finn, The		●				●				●	●					●	
12+	Adventures of Tom Sawyer, The***		●				●				●	●			●	●	●	
12+	Anna and the Fighter**		●							●					●		●	
14+	Billy Budd		●									●					●	
13+	Black Tulip, The		●									●					●	
12+	Dangerous Journey***											●			●	●	●	
12+	Good Wives		●							●							●	
12+	Hawk-eye, the Pathfinder		●									●					●	
13+	House in the Picture and Abbot Thomas' Treasure, The		●			●					●						●	
12+	House on the Hill, The**		●							●					●		●	
12+	Jane Eyre***		●					●		●					●	●	●	
12+	L. A. Raid						●				●						●	
14+	Last Leaf and Other Stories, The		●			●	●			●	●	●					●	
12+	Last of the Mohicans, The**		●							●		●			●		●	
12+	Little Women**		●							●					●		●	
13+	Long Tunnel, The***										●	●			●	●	●	
12+	Lorna Doone		●							●	●						●	
12+	Man in the Iron Mask, The***									●		●			●	●	●	
12+	Marco**		●									●			●		●	
12+	Mill on the Floss, The***		●							●					●	●	●	
12	Money for a Motorbike**		●									●			●		●	
12	Newspaper Boy					●					●	●					●	
12+	Northanger Abbey**		●							●					●		●	
13+	Phantom of the Opera, The							●		●					●	●	●	
12+	Picture Puzzle									●		●					●	
12+	Prisoner of Zenda, The									●		●					●	
13+	Rich Man, Poor Man***		●												●	●	●	
12+	Tale of Two Cities, A**		●							●		●			●		●	
13+	Signalman and The Ghost at the Trial, The					●		●									●	
12+	This is London***			●											●	●	●	
13+	Trumpet-Major, The		●							●							●	
13+	Truth Machine, The		●					●					●				●	
13+	Washington Square		●							●							●	

Key

** Available with Audio CD
*** Available with Audio CD and extra exercises

www.macmillanenglish.com/readers

MACMILLAN READERS

Age Range — Elementary Level

About 1100 key words

Council of Europe level: A2

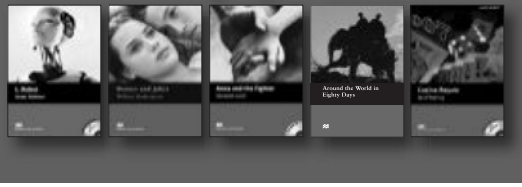
Age Range		history/politics	human interest	travel/background	non-fiction	short stories	humour	mystery/horror/ghost	western	romance	crime/detection	adventure/thriller/spy	science fiction/fantasy	myths/legends/folk	Audio CD	Extra Exercises	British English	American English
14+	Black Cat, The**		●									●			●	●	●	
14+	Canterville Ghost and Other Stories, The***					●	●	●			●				●	●	●	
15+	Christmas Carol, A							●									●	
14+	Claws							●				●					●	
14+	Dawson's Creek: The Beginning of Everything Else**		●							●					●			●
14+	Dawson's Creek: Long Hot Summer**		●							●					●			●
14+	Dawson's Creek: Major Meltdown**		●							●					●			●
14+	Dawson's Creek: Shifting Into Overdrive**		●							●					●			●
14-16	Don't Tell Me What To Do									●	●	●					●	
15+	Dr Jekyll and Mr Hyde							●									●	
15+	Escape and Other Stories, The		●			●				●	●	●					●	
15+	Frankenstein***							●							●	●	●	
14+	Hound of the Baskervilles, The***							●			●				●	●	●	
14+	L. A. Winners***						●				●	●			●	●	●	
14+	Legends of Sleepy Hollow and Rip Van Winkle, The***		●			●		●		●					●	●		●
14+	Lost World, The		●									●	●				●	
14-16	Love by Design									●	●						●	
14+	Mark of Zorro, The***						●		●	●		●			●	●		●
14-16	Phantom Airman, The**							●			●				●		●	
15+	Picture of Dorian Gray, The***							●			●				●	●	●	
14-16	Princess Diaries: Book 1, The***		●				●			●					●	●		●
14-16	Princess Diaries: Book 2, The***		●				●			●					●	●		●
14+	Promise, The		●							●							●	
14+	Quest, The										●	●					●	
15+	Room 13 and Other Ghost Stories***					●		●			●				●	●	●	
15+	Seven Stories of Mystery and Horror***																	
14+	Silver Blaze and Other Stories					●					●						●	
15+	Stranger, The***							●		●					●	●	●	
15+	Tales of Horror					●		●							●	●	●	
15+	Tales of Ten Worlds					●							●				●	
14+	Treasure Island		●									●					●	
14-16	Unquiet Graves**							●			●				●		●	
12-18	White Fang*** NEW		●									●			●	●		●
15+	Woman in Black, The***							●		●					●	●	●	

Pre-intermediate Level

About 1400 key words

Council of Europe level: A2-B1

16+	Casino Royale***		●	●								●			●	●	●	
15+	Daisy Miller***		●							●					●	●	●	
16+	D H Lawrence, Selected Short Stories by***		●							●					●	●	●	
15+	Far from the Madding Crowd***			●								●		●	●	●	●	
12-16	Heidi*** NEW		●									●			●	●	●	
12-18	I, Robot*** NEW											●	●		●	●		●
15+	Midsummer Night's Dream, A						●										●	
14+	Owl Creek Bridge and Other Stories	●				●	●								●	●	●	
14-16	Princess Diaries 3, The***			●				●			●				●	●		●
14-16	Princess Diaries 4, The***			●				●			●				●	●		●
14-16	Robin Hood***									●			●			●	●	●
15+	Romeo & Juliet				●			●									●	
12-18	Secret Garden, The*** NEW		●					●				●			●	●	●	
15+	Tenant of Wildfell Hall, The***					●		●							●	●	●	
14+	Treasure of Monte Cristo, The***		●					●				●			●	●	●	
14-16	Wizard of Oz, The***							●							●	●		●



Age Range		history/politics	human interest	travel/background	non-fiction	short stories	humour	mystery/horror/ghost	western	romance	crime/detection	adventure/thriller/spy	science fiction/fantasy	myths/legends/folk	Audio CD	Extra exercises	British English	American English
	Intermediate Level																	
	About 1600 key words																	
	Council of Europe level: B1																	
16+	"A" is for Alibi										●	●						●
16+	"B" is for Burglar										●	●						●
15+	Bristol Murder***										●	●			●	●	●	
14+	David Copperfield NEW	●								●							●	
15+	Dracula***							●							●	●	●	
16+	Dr No***		●	●											●	●	●	
15+	Emma***		●							●					●	●	●	
15+	Enchanted April, The		●	●								●					●	
15+	Eye of the Tiger, The										●	●					●	
16+	Goldfinger		●	●								●			●	●	●	
15+	Great Gatsby, The***		●							●					●	●	●	
16+	Jewel That Was Ours, The										●	●					●	
16+	Jurassic Park											●	●					●
14+	King Arthur & the Knights of the Round Table*** NEW	●						●				●			●	●	●	
17+	Kiss Before Dying, A***									●	●	●			●	●		●
16+	"L" is for Lawless										●	●						●
15+	Meet Me in Istanbul***			●							●	●			●	●	●	
15+	My Cousin Rachel***		●							●	●	●			●	●	●	
16+	No Comebacks					●					●	●					●	
15+	No Longer at Ease		●								●						●	
15+	Oliver Twist***		●								●	●			●	●	●	
16+	Perfect Storm, The											●					●	
15+	Pride and Prejudice		●							●							●	
15+	Queen of Death, The***		●								●	●			●	●	●	
17+	Red and the Black, The***			●						●	●				●	●	●	
16+	Rendezvous with Rama																	
15+	Ring of Thieves										●	●					●	
16+	River God									●		●					●	
15+	Sense and Sensibility									●					●	●	●	
16+	Seventh Scroll, The									●		●					●	
15+	Sign of Four, The***										●	●			●	●	●	
16+	Silent World of Nicholas Quinn, The										●	●					●	
15+	Smuggler, The**										●	●			●		●	
15+	Space Invaders, The**										●		●		●		●	
15+	Speckled Band and Other Stories, The***					●					●				●	●	●	
16+	Tess of the d'Urbervilles***		●							●					●	●	●	
17+	Thérêse Raquin***		●							●					●	●	●	
15+	Things Fall Apart		●														●	
14+	Touching the Void*** NEW		●									●			●	●	●	
15+	Town Like Alice, A		●							●							●	
16+	Used in Evidence					●					●	●					●	
15+	When Rain Clouds Gather		●														●	
15+	Woman Who Disappeared, The***						●				●	●			●	●	●	
15+	Woodlanders, The		●							●							●	
15+	Wuthering Heights***		●							●					●	●	●	
	Upper Intermediate Level																	
	About 2200 key words																	
	Council of Europe level: B2																	
17+	Anna Karenina		●							●								●
16+	Bleak House		●							●	●						●	
16+	Creative Impulse and Other Stories, The		●			●											●	
16+	Cut-glass Bowl and Other Stories, The		●			●				●							●	
16+	Great Expectations**		●							●					●		●	
16+	L. A. Movie***						●				●	●			●	●	●	
14+	Middlemarch NEW	●								●							●	
17+	Mine Boy		●														●	
16+	Mistress of Spices, The		●							●				●			●	
14+	Moby Dick NEW	●		●								●						●
16+	Officially Dead***										●	●			●	●	●	
16+	Our Mutual Friend		●								●						●	
16+	Rebecca***									●	●				●	●	●	
17+	Vanity Fair		●							●							●	
17+	Weep Not, Child		●									●					●	

Title	Level	ISBN without Audio CD	ISBN with Audio CD
Alissa**	Starter	978 0 2300 3578 2	978 1 4050 7788 0
Around the World in Eighty Days NEW	Starter	978 0 2300 2674 2	
Blue Fins**	Starter	978 0 2300 3579 9	978 1 4050 7789 7
Gulliver's Travels in Lilliput NEW	Starter	978 0 2300 2676 6	
In The Frame**	Starter	978 0 2300 3580 5	978 1 4050 7800 9
L. A. Detective**	Starter	978 0 2300 3581 2	978 1 4050 7790 3
Lost Ship, The**	Starter	978 0 2300 3582 9	978 1 4050 7791 0
Lucky Number**	Starter	978 0 2300 3583 6	978 1 4050 7792 7
Magic Barber, The**	Starter	978 0 2300 3584 3	978 1 4050 7793 4
Photo Finish**	Starter	978 0 2300 3585 0	978 1 4050 7794 1
Sara Says No!**	Starter	978 0 2300 3586 7	978 1 4050 7795 8
Shooting Stars**	Starter	978 0 2300 3587 4	978 1 4050 7796 5
Ski Race **	Starter	978 0 2300 3588 1	978 1 4050 7797 2
Umbrella, The**	Starter	978 0 2300 3589 8	978 1 4050 7798 9
Well, The**	Starter	978 0 2300 3590 4	978 1 4050 7799 6
Adventures of Huckleberry Finn, The	Beginner	978 1 4050 7234 2	
Adventures of Tom Sawyer, The***	Beginner	978 0 2300 3033 6	978 1 4050 7608 1
Anna and the Fighter**	Beginner	978 0 2300 3502 7	978 1 4050 7610 4
Billy Budd	Beginner	978 1 4050 7227 4	
Black Tulip, The	Beginner	978 1 4050 7228 1	
Dangerous Journey***	Beginner	978 0 2300 3503 4	978 1 4050 7612 8
Good Wives	Beginner	978 1 4050 7230 4	
Hawk-eye, the Pathfinder	Beginner	978 1 4050 7231 1	
House in the Picture and Abbot Thomas' Treasure, The	Beginner	978 1 4050 7232 8	
House on the Hill, The**	Beginner	978 0 2300 3504 1	978 1 4050 7614 2
Jane Eyre***	Beginner	978 0 2300 3038 1	978 1 4050 7616 6
L. A. Raid	Beginner	978 1 4050 7236 6	
Last Leaf and Other Stories, The	Beginner	978 1 4050 7237 3	
Last of the Mohicans, The**	Beginner	978 0 2300 3499 0	978 1 4050 7618 0
Little Women**	Beginner	978 0 2300 3500 3	978 1 4050 7620 3
Long Tunnel, The***	Beginner	978 0 2300 3035 0	978 1 4050 7622 7
Lorna Doone	Beginner	978 1 4050 7241 0	
Man in the Iron Mask, The***	Beginner	978 0 2300 3036 7	978 1 4050 7624 1
Marco**	Beginner	978 0 2300 3501 0	978 1 4050 7626 5
Mill on the Floss, The***	Beginner	978 0 2300 3505 8	978 1 4050 7628 9
Money for a Motorbike**	Beginner	978 0 2300 3506 5	978 1 4050 7630 2
Newspaper Boy	Beginner	978 1 4050 7245 8	
Northanger Abbey**	Beginner	978 0 2300 3507 2	978 1 4050 7632 6
Phantom of the Opera, The***	Beginner	978 0 2300 3034 3	978 1 4050 7634 0
Picture Puzzle	Beginner	978 1 4050 7248 9	
Prisoner of Zenda, The	Beginner	978 1 4050 7250 2	
Rich Man, Poor Man***	Beginner	978 0 2300 3037 4	978 1 4050 7636 4
Signalman and The Ghost at the Trial, The	Beginner	978 1 4050 7249 6	
Tale of Two Cities, A**	Beginner	978 0 2300 3508 9	978 1 4050 7606 7
This is London	Beginner	978 0 2300 3509 6	978 1 4050 8711 7
Trumpet-Major, The	Beginner	978 1 4050 7253 3	
Truth Machine, The	Beginner	978 1 4050 7254 0	
Washington Square	Beginner	978 1 4050 7255 7	
Black Cat, The***	Elementary	978 0 2300 2923 1	978 1 4050 7638 8
Canterville Ghost and Other Stories, The***	Elementary	978 0 2300 3079 4	978 1 4050 7640 1
Christmas Carol, A	Elementary	978 1 4050 7258 8	
Claws	Elementary	978 1 4050 7259 5	
Dawson's Creek 1: Beginning of Everything Else, The**	Elementary	978 0 2307 1738 1	978 1 4050 7642 5
Dawson's Creek 2: Long Hot Summer**	Elementary	978 0 2307 1739 8	978 1 4050 7644 9
Dawson's Creek 3: Major Meltdown**	Elementary	978 0 2307 1740 4	978 1 4050 7646 3
Dawson's Creek 4: Shifting into Overdrive**	Elementary	978 0 2307 1741 1	978 1 4050 7648 7
Don't Tell Me What To Do	Elementary	978 1 4050 7264 9	
Dr Jekyll And Mr Hyde	Elementary	978 1 4050 7265 6	
Escape and Other Stories, The	Elementary	978 1 4050 7266 3	
Frankenstein***	Elementary	978 0 2300 3043 5	978 1 4050 7650 0
Hound of the Baskervilles, The***	Elementary	978 0 2300 2924 8	978 1 4050 7652 4
L. A. Winners***	Elementary	978 0 2300 3510 2	978 1 4050 7697 5
Legends of Sleepy Hollow and Rip Van Winkle, The**	Elementary	978 0 2300 3511 9	978 1 4050 7654 8
Lost World, The	Elementary	978 1 4050 7271 7	
Love by Design	Elementary	978 1 4050 7272 4	
Mark of Zorro, The***	Elementary	978 0 2300 2921 7	978 1 4050 7699 9
Phantom Airman, The**	Elementary	978 0 2300 3743 4	978 1 4050 7656 2
Picture of Dorian Grey, The***	Elementary	978 0 2300 2922 4	978 1 4050 7658 6
Princess Diaries: Book 1, The***	Elementary	978 0 2300 3747 2	978 1 4050 8064 4
Princess Diaries: Book 2, The***	Elementary	978 0 2300 3748 9	978 1 4050 8066 8
Promise, The	Elementary	978 1 4050 7277 9	
Quest, The	Elementary	978 1 4050 7283 0	
Room 13 and Other Ghost Stories***	Elementary	978 0 2300 3512 6	978 1 4050 7660 9
Seven Stories of Mystery and Horror***	Elementary	978 0 2300 3746 5	978 1 4050 7535 0
Silver Blaze and other stories	Elementary	978 1 4050 7279 3	
Stranger, The***	Elementary	978 0 2300 3513 3	978 1 4050 7662 3
Tales of Horror***	Elementary	978 0 2300 3514 0	978 1 4050 7664 7
Tales of Ten Worlds	Elementary	978 1 4050 7282 3	
Treasure Island	Elementary	978 1 4050 7284 7	
Unquiet Graves**	Elementary	978 0 2300 3699 4	978 1 4050 7666 1
White Fang*** NEW	Elementary	978 0 2300 3440 2	978 0 2300 2673 5
Woman in Black, The***	Elementary	978 0 2300 3745 8	978 1 4050 7701 9

Title	Level	ISBN without Audio CD	ISBN with Audio CD
Casino Royale***	Pre-intermediate	978 0 2300 3749 6	978 1 4050 8744 5
Daisy Miller***	Pre-intermediate	978 0 2300 3515 7	978 1 4050 8407 9
D.H. Lawrence, Selected Short Stories by,***	Pre-intermediate	978 0 2300 3516 4	978 1 4050 8735 3
Far from the Madding Crowd***	Pre-intermediate	978 0 2300 3052 7	978 1 4050 8709 4
Heidi*** NEW	Pre-intermediate	978 0 2300 3441 9	978 0 2300 2679 7
I, Robot*** NEW	Pre-intermediate	978 0 2300 3443 3	978 0 2300 2682 7
Midsummer Night's Dream, A	Pre-intermediate	978 1 4050 8727 8	
Owl Creek Bridge and Other Stories***	Pre-intermediate	978 0 2300 3517 1	978 1 4050 8741 4
Princess Diaries, The 3***	Pre-intermediate	978 0 2300 3750 2	978 1 4050 8717 9
Princess Diaries, The 4***	Pre-intermediate	978 0 2300 3751 9	978 1 4050 8720 9
Robin Hood***	Pre-intermediate	978 0 2300 3049 7	978 1 4050 8723 0
Romeo and Juliet	Pre-intermediate	978 1 4050 8730 8	
Secret Garden, The*** NEW	Pre-intermediate	978 0 2300 3442 6	978 0 2300 2690 2
Tenant of Wildfell Hall, The ***	Pre-intermediate	978 0 2300 3518 8	978 1 4050 8738 4
Treasure of Monte Cristo, The ***	Pre-intermediate	978 0 2300 3051 0	978 1 4050 8421 5
Wizard of Oz, The ***	Pre-intermediate	978 0 2300 3050 3	978 1 4050 8714 8
"A" Is For Alibi	Intermediate	978 1 4050 7287 8	
"B" Is For Burglar	Intermediate	978 1 4050 7289 2	
Bristol Murder***	Intermediate	978 0 2300 3519 5	978 1 4050 7670 8
David Copperfield NEW	Intermediate	978 0 2300 2675 9	
Dracula***	Intermediate	978 0 2300 3046 6	978 1 4050 7672 2
Dr No***	Intermediate	978 0 2300 3526 3	978 1 4050 8058 3
Emma***	Intermediate	978 0 2300 3527 0	978 1 4050 7454 4
Enchanted April, The	Intermediate	978 1 4050 7291 5	
Eye of the Tiger, The	Intermediate	978 1 4050 7293 9	
Goldfinger***	Intermediate	978 0 2300 3529 4	978 1 4050 8060 6
Great Gatsby, The***	Intermediate	978 0 2300 3528 7	978 1 4050 7703 3
Jewel That Was Ours, The	Intermediate	978 1 4050 7311 0	
Jurassic Park	Intermediate	978 1 4050 7296 0	
King Arthur and the Knights of the Round Table***	Intermediate	978 0 2300 3444 0	978 0 2300 2685 8
Kiss Before Dying, A***	Intermediate	978 0 2300 3047 3	978 1 4050 7674 6
"L" is for Lawless	Intermediate	978 1 4050 5778 3	
Meet Me in Istanbul***	Intermediate	978 0 2300 3044 2	978 1 4050 7705 7
My Cousin Rachel ***	Intermediate	978 0 2300 3531 7	978 1 4050 7715 6
No Comebacks and Other Stories	Intermediate	978 1 4050 7313 4	
No Longer at Ease	Intermediate	978 1 4050 7299 1	
Oliver Twist***	Intermediate	978 0 2300 3045 9	978 1 4050 7676 0
Perfect Storm, The	Intermediate	978 1 4050 7312 7	
Pride And Prejudice	Intermediate	978 1 4050 7301 1	
Queen of Death, The***	Intermediate	978 0 2300 3520 1	978 1 4050 7707 1
Red and the Black, The***	Intermediate	978 1 4050 7460 5	
Rendezvous with Rama	Intermediate	978 1 4050 7303 5	
Ring of Thieves, The	Intermediate	978 1 4050 7304 2	
River God	Intermediate	978 1 4050 7305 9	
Sense and Sensibility***	Intermediate	978 0 2300 3752 6	978 1 4050 8062 0
Seventh Scroll, The	Intermediate	978 1 4050 7314 1	
Sign of Four, The***	Intermediate	978 0 2300 3521 8	978 1 4050 7678 4
Silent World of Nicholas Quinn, The	Intermediate	978 1 4050 7307 3	
Smuggler, The**	Intermediate	978 0 2300 3522 5	978 1 4050 7873 3
Space Invaders, The**	Intermediate	978 0 2300 3523 2	978 1 4050 7805 4
Speckled Band and Other Stories, The***	Intermediate	978 0 2300 3048 0	978 1 4050 7680 7
Tess of the d'Urbervilles***	Intermediate	978 0 2300 3532 4	978 1 4050 7457 5
Thérèse Raquin***	Intermediate	978 0 2300 3533 1	978 1 4050 7538 1
Things Fall Apart	Intermediate	978 1 4050 7315 8	
Touching the Void***	Intermediate	978 0 2300 3445 7	978 0 2305 3352 3
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Woodlanders, The	Intermediate	978 1 4050 7319 6	
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Mine Boy	Upper Intermediate	978 1 4050 7326 4	
Mistress Of Spices, The	Upper Intermediate	978 1 4050 7327 1	
Moby Dick	Upper Intermediate	978 0 2300 2687 2	
Officially Dead***	Upper Intermediate	978 0 2300 3053 4	978 1 4050 7684 5
Our Mutual Friend	Upper Intermediate	978 1 4050 7329 5	
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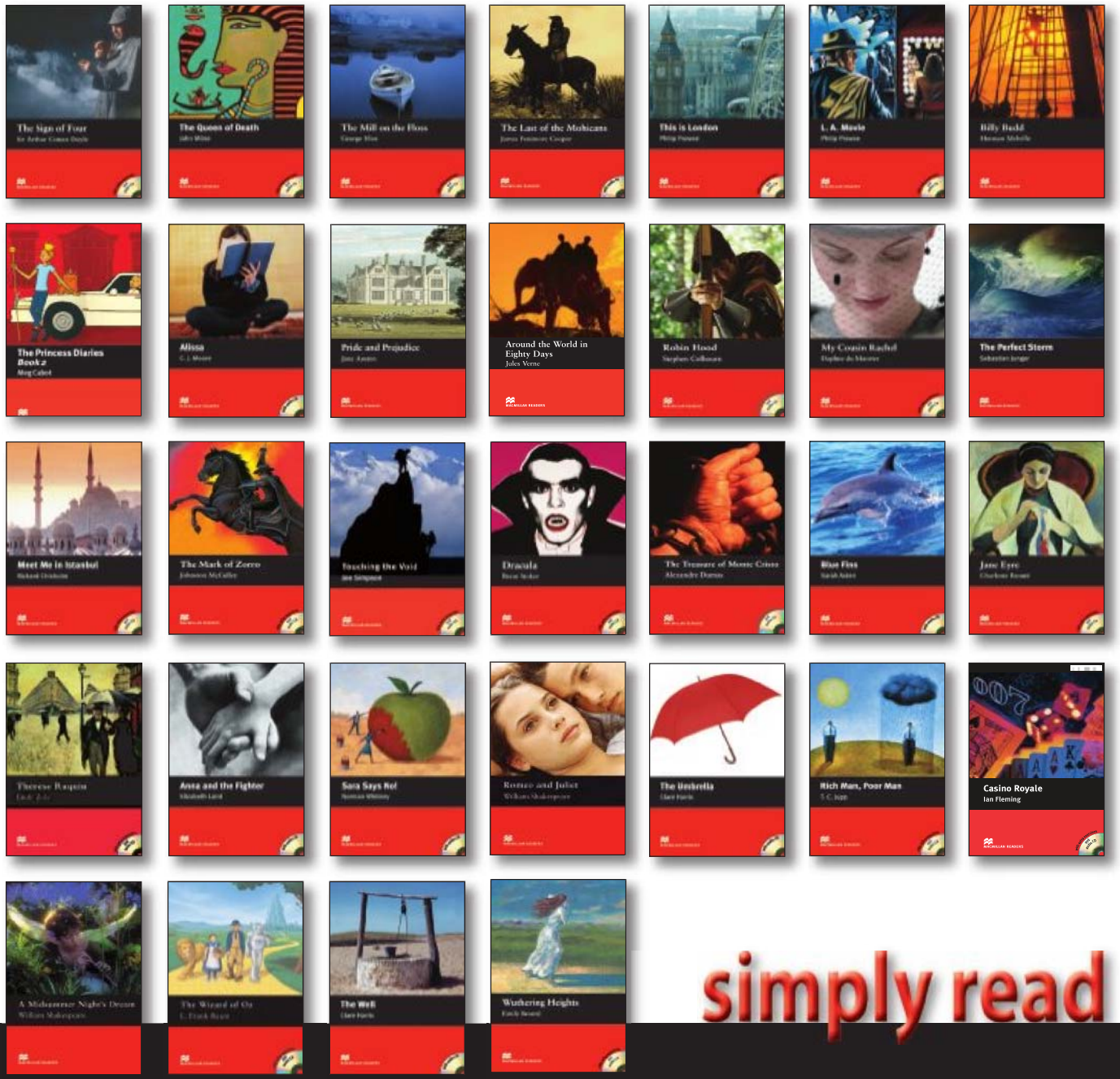

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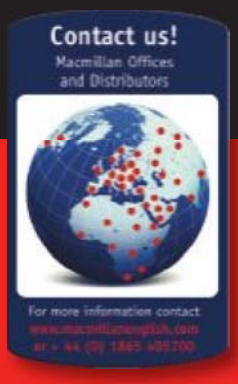

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Week 12

This week we do some more digging and exploring with graded readers and extensive reading. In particular, we are going to consider some key points of extensive reading and graded readers that we have not considered yet. Some ideas include the benefits of extensive reading, "word-by-word" versus "reading-with-ideas" reading styles, and graded readers versus books for native speakers. I would also like to dig for some hard-to-find details of extensive reading, such as how much reading should be done, how to assess students' reading, what the idea difficulty level is, and so on.

I would also like to discuss activities that we can do with graded readers, both in-class and at home. Our discussion will include both the PDF that we read last week as well as some other online resources, which I have linked to from the homepage.

Lastly, if we have time, we will dig around for some ideas about how to create and manage an extensive reading program. Well, that's quite a lot to do, so I will finish this week's introduction here. Good luck and happy digging! ☺

Speed questions! Write two sentences (maximum!) for each of the following questions.

1. [page 2] Why is "reading-with-ideas" better than "word-by-word" reading?

2. [page 3] Why use graded readers rather than native speaker texts?

3. [page 3] In extensive reading, how much reading should be done every week?

4. [page 3] In extensive reading, what is the ideal difficulty level?

5. [page 4] In extensive reading, how do we assess reading ability?

6. [page 4] In extensive reading, how do we know if a book is too difficult?

7. [page 4] When can learners start to read graded readers?

8. Go back to the chapter we read for last week and look at the activities described on pages 14-35. Pick one that looks interesting and would work with the book you are reading. Create a one-page route map for that activity. Remember: Use the book that you are reading right now. Be prepared to do (teach) your activity with your group members. If you need to make some handouts for them, then please do so!

9. [page 5-9] In class I would like to discuss your thoughts about creating an Extensive Reading program in Korea. (Last week's reading also had some suggestions about how to do this as well). B**riefly** describe what you would do for each of the following questions:

   (a) What is the best way to get books?
   (b) What is the best way to set up a borrowing system?
   (c) What is the best way of keeping track of students' reading?
   (d) What are the biggest obstacles to success of an extensive reading program?

The reading this week has been adapted from:

The Oxford University Press Guide to the 'Why and How' of Using Graded Readers

http://www.oupjapan.co.jp/greaders/media/Guide_to_Graded_Readers_e.pdf

Is Extensive Reading all that the learner needs?

No, but it should be a major part of any reading program. Just doing Extensive Reading may not be as effective as combining it with Intensive Reading, practicing the reading skills, and learning vocabulary independently. But, if a learner is only reading intensively (short difficult texts emphasizing vocabulary and grammar-building) it is unlikely she will easily develop into a fluent and confident reader.

Why do Extensive Reading?

There are many reasons why learners should read extensively. First, if the reading is done within the learner's current reading ability level then the learner will be processing words faster and building the automatic recognition of words. This will allow her to read faster. As the learner reads faster she will begin to see words in groups or 'chunks of language', which allows the reader to move from reading 'word-by-word' to 'reading-with-ideas', thus aiding reading fluency. When learners read faster they understand more (see below).

Second, research clearly shows that Extensive Reading **builds confidence** in reading, and motivation to read more, because the reading is not difficult.

Third, Extensive Reading helps learners to **form the habit of reading**, which can be especially useful for learners of English who typically cannot be exposed to massive amounts of language. You learn to speak by speaking, so you learn to read by reading. Learners need to be reading at or below their reading ability in order to develop reading fluency and confidence, practice otherwise. Once the learners have the reading habit, they can take this with them all their lives and continue to improve their second language in the absence of teachers and classes.

Fourth, our brains work very well at **noticing patterns**. We make patterns out of the 'chaos' of life to make it simple to understand. We find patterns in behaviour, nature, music and of course, language. It is only from exposure to massive amounts of input (reading) in a foreign language that the brain can work out these patterns. Extensive Reading provides opportunities for noticing new language and working out the patterns in text and phrases. If Intensive reading and vocabulary practice points out new language to the learner, then this language may be noticed again and again in the Extensive Reading.

Research shows that the average word must be met 15 to 20 times before it is 'learned'.

Fifth, we all know it takes more than one meeting of a word to 'learn' it. Research suggests that it takes between 15 to 20 meetings of an average word to 'learn' it, thus it is vital to revisit new vocabulary that are not yet fully learned time and time again. Extensive Reading provides opportunities to do this because the learner is meeting massive amounts of language and is being **repeatedly exposed** to meaningful occurrences of words and grammatical structures that are in the process of being learned.

What does 'word-by-word' reading and 'reading with ideas' mean?

There is a time in the development of the reading skill that a learner is more able to process ideas than only words. When learners first begin to read, they are trying to make sense of each letter and work out each word separately, which makes reading slow. In the sentence

The old man took his dog to the park

a beginning learner is reading 9 items, by reading each word. If this is done too slowly then the learner may finish the sentence and have forgotten the beginning few words and may have to re-read it. By rereading the sentence, the speed at which a word can be recognized will increase. If the learner continues to meet the word regularly then the processing of these words becomes automatic.

However, there is a time in the reading development process that a learner can access words so quickly that she starts to read words in groups or 'chunks of language'. For example, with the same sentence a faster reading learner is reading three groups of 3 words not 9 individual words, like this

The old man took his dog to the park

Note that each of these groups of words is one idea. This is a vital stage to reach because if the learner is reading at the idea level, then comprehension is better. Why? Because the reader is processing ideas, not words, and we all remember someone's message (i.e., ideas) much better than the actual words that were used. So when learners read faster, they understand better and can remember more. For this reason, it is best not to advise learners to move their finger across the page as they read, because this makes the eye read word by word rather than in groups or ideas.

Why use Graded Readers, rather than more difficult texts, like native speaker texts?

One of the main keys to developing the reading skill is to learn to read faster so that the learner will get to the "reading-with-ideas" level of reading. If the learner reads too slowly (because the text is difficult), then she probably will not be able to move her eye smoothly across the page and learn to group words together. But shouldn't they be reading real 'authentic' texts?

It is important to note that the type of reading material used depends on the purpose of the reading. If the purpose is to improve fluency, confidence and so on, this will not be easily achieved with texts that are too difficult. Therefore, 'authentic' texts cannot be useful for fluency practice until the learner can read them fluently. However, these texts may be useful for Intensive Reading (but probably only with more proficient learners who will be better able to take real advantage of them) but will not suit all learners.

Do I have to choose which vocabulary and grammar to teach carefully?

Yes, extremely carefully. A major reason that learners forget words and language patterns is that the learner does not meet them again soon after learning them (usually because they do not appear again later in the textbook). Language knowledge is very fragile and soon disappears from memory, so it is vital that the learner meets it again or the effort will be wasted. As we have seen, an average word needs to be met very often before the learner can say she 'knows' it. This does not mean she can use it in her speech or writing however, as she would have only a basic sight/meaning relationship. For grammatical structures the number of required meetings is probably much, much higher. Thus, the cardinal rule of language learning is that "the most important language to work with is the language the learners learned yesterday". Independent scientific research has shown that careful attention needs to be paid to the recycling of vocabulary.

As the learner is reading so much language with Extensive Reading, there are good chances the learner will learn a lot of new language. However, if a learner reads many short texts on different subjects, then there are very few chances for the learner to meet the new language again soon to reinforce the memory of it.

This therefore means that the teacher should only be introducing new language which the learner will meet again soon. If a learner is struggling with the 1000 most common words (and practicing them with Extensive Reading), and the teacher introduces a word at the 5000 most frequent word level, then there is a very high chance the word will be forgotten because the learner will not revisit it soon. It is simply too far from what she already knows. Therefore, in their classes it is extremely important that the learners are introduced only to words and language that the learners will meet again soon.

Research shows that a learner should ideally be reading a book a week at her level of difficulty.

How much reading should be done?

Research has shown that a learner should ideally be reading a book a week at her level of difficulty. This will provide the learner with enough repetitions of new language so that they are not lost from memory. Of course, reading more is more beneficial for language development, but reading less than this means that the learner will not be revisiting language patterns and vocabulary frequently enough to maintain the new language in memory. This amount of reading should take about 90-120 minutes per week, or about 15 minutes per day. Beginning level Graded Readers have a lot of picture support and larger print, whereas more difficult books have more words per page and fewer pictures, so less time will be needed for beginning level books.

What is the ideal difficulty level at which Extensive Reading should be done?

If the aim is to build automatic recognition of words and the get the learner to the "reading-with-ideas" level, then she needs to be reading at or below her current reading ability. Learners can only build automatic recognition of words if the text is easy for them. Here are some good 'rules of thumb' for students to find their reading level:

- there should be no more than 2 or 3 unknown words per page
- the learner is reading 8-10 lines or more per minute (80-100 words per minute or better)

As reading speed increases at that level (say to 150 words per minute and with good comprehension) she can then move up to the next level.

How does the learner assess her own reading ability 'level'?

There is a simple way to do this. The teacher copies one page from one book at each level (if you have identified 6 levels then you would have 6 pages) and puts them all on one piece of paper. The copy is given to the learner and each learner reads to find her level where she can read 80-100 words per minute and there are 2 or 3 unknown words per page. It is best to ask the learner to start reading one level below the comfort zone to build confidence with longer texts. It is important to remember that each student should choose what she wants to read and that not all the students will be at the same difficulty level. Remember, teachers cannot assume that because all the students have studied together, they will all be able to read at the same ability level.

Is it a problem if the reading is a little too difficult?

Probably yes, but it depends on the purpose of the reading. If the purpose is to learn new language, then slow careful reading while looking at new language is a useful activity, provided what is being learned will be met again soon, otherwise, it will soon be lost from memory. However, if the purpose of the reading is to improve the learner's reading speed, fluency or confidence, then this can only be done

by the learner reading at, or below, her reading ability. If the books are too difficult for the learners, then:

- the learners will not be able to read them smoothly enough to develop fluent eye movements and to move up to the 'idea' level of reading
- they will not be able to build the automatic recognition of words
- the learners may lose their reading confidence and motivation
- the learners may become frustrated, tired or bored and give up reading altogether

Some learners want to read more difficult texts than their current ability level in the belief that they will learn more if they meet more new language. This is true, but it is unlikely these learners will easily develop into fluent readers. It is important to stress to these learners that they need fluency practice too.

How do we assess their Extensive Reading?

It is important to remember the purpose of the activity is for the learner to do Extensive Reading, to practice her fluency, and thereby develop confidence and enjoyment in reading. Therefore, it is not important that the learner has a 100% comprehension of the text (although comprehension should be fairly high). Here are a few ideas about how to assess a learner's reading.

- They can write a short book report or summary to show they have read the book.
- They can show they have read the book in class discussions of their reading.
- The teacher can assign a number of pages per term or semester or grade them on how much they read.

How do I know if a book is too difficult for a learner?

Only the learner really knows if the book is too difficult, but there are several ways a teacher can tell if the book is too difficult, for example if the student…

- is constantly looking at a dictionary (or in the glossary at the back of the Graded Reader),
- is reading less than 80 words per minute
- is writing translations in the book
- looks bored or disinterested by the book

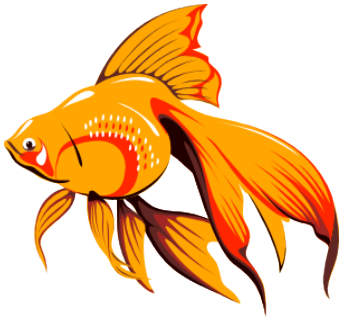
However, if she is really enjoying a difficult book, it may be best to leave her with it as it meets the aim of helping learners to get the reading habit.

When can learners start to read Graded Readers?

Before the learners can start to read Graded Readers they should have learned a basic vocabulary of one or two hundred words and be able to recognize them in print. These words should be important and useful ones that they will be meeting in their first Graded Readers. They will have to start with the easiest Graded Readers and work up to a good reading speed before moving to more difficult levels.

How about children?

Children need to have mastered a few basic words and be able to recognize them. They will need training in matching sounds to spelling patterns, for example, the ***a_e*** pattern in "male", "lace" and "date", or the ***gh*** pattern in enough and laugh. One benefit of this kind of practice is that if they can correctly guess the pronunciation a new word, then they will be able to hear it correctly. If they guess the pronunciation incorrectly, then it will not be available to them in their listening.



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What other support materials for Graded Readers are available?

These days most publishing companies have online materials that teachers can use in class. There are also support materials like teacher's guide, worksheets, comprehension questions and extra class activities such as games and so on to support many of the Graded Readers.

What reading skills and strategies do learners need?

Two of the most under-taught areas in reading are reading skills and reading strategies. Research has shown that poor readers are those who have a small number of skills and strategies, but good readers are those with many strategies and skills. These skills can include:

- the ability to successfully guess new words from context
- learning how to use a dictionary properly (probably the most under-taught skill of all)
- developing connections between spelling patterns and sounds
- learning to find and recognize the topic of whole texts and within paragraphs
- learning to find and recognize the main ideas in texts and within paragraphs
- developing word-part knowledge (affixes and word roots)
- knowing how pronouns and synonyms refer to other parts of a text
- speed reading and timed reading exercises
- understanding text types and genres
- understanding patterns within texts
- understanding how to evaluate a text
- inferring non-literal messages in text
- and many, many more

How can I put Extensive Reading into my school's curriculum?

There are several ways that teachers from many different types of schools (both public and private) may add Extensive Reading to their curriculum. It is important to remember that Extensive Reading is mainly an out-of-class activity and the only class time it really requires is the management of the library. This means that Extensive Reading can become part of any curriculum. Explaining the need for Extensive Reading and setting up the program should take about 30 minutes of one class and about 5 minutes each week thereafter. See the section on "How to set up and manage an Extensive Reading program" that follows.

Once learners have the reading habit, they can take this with them all their lives and continue to improve their second language in the absence of teachers and classes.

Some teachers manage the library in the Homeroom class, while other teachers start a Reading Club in their school. Other teachers ask their students to read books as preparation for their Oral Communication or writing classes, where the students describe their books and tell the stories. Most Extensive Reading teachers make it a part of their normal reading classes.

How to set up and manage an Extensive Reading program

It is important to understand that any Extensive Reading program cannot sit by itself. The key to a successful reading program is balance. Too much Intensive Reading leads to not enough work on developing reading fluency. Too much Extensive Reading can lead to a learner not noticing certain language. Too much work only on reading skills will not provide enough practice in reading fluently. Not enough vocabulary support leads to learners who cannot develop their reading fast enough. The following is only a suggested guide for balancing the different kinds of reading:

In Class

- Intensive Reading 20% (working on grammar, vocabulary, etc.)
- Reading skills and strategies 10-15%

Out of class

- Extensive Reading 55-65%
- Independent vocabulary practice 5-10% (at home study of words, phrases, etc.)

Before an Extensive Reading program can be created successfully it needs to be planned carefully, and prepared well. But be prepared for things not to go so smoothly.

Planning an Extensive Reading Program

It is vital to ensure that all the people who are affected by the Extensive Reading program are involved. They need to know what its aims, goals and objectives are, so try to make sure everyone is involved in the setting up, and that group decisions are made, and that all the people involved (including the learners) understand it.

There is often no need to have hard and fast rules for all teachers to follow. For example, individual teachers may decide to require different amounts of reading, or different lengths or types of reading reports, or other assessment procedures.

Preparation

A sage piece of advice when setting up an Extensive Reading program is to "Start small, think big". This means you will need to find ways to manage the graded reading library in ways that can respond as the reading program changes over time. Extensive Reading programs come in all shapes and sizes. Some are restricted to a single class, others to a group of classes, some are school-wide and others affect a whole school district. So this needs to be taken into consideration when deciding what to do. Try to think ahead to how the Extensive Reading program may end up.

a) Prepare the library

To do this effectively requires a lot of forethought and planning. Some schools and colleges are lucky enough to have their library keep the Graded Readers. This is the best option if available. However, many libraries do not have the resources (space or people) to deal with an additional load of books to check-out, check-in and restock the shelves.

The key to a successful reading program is a good balance between Intensive Reading, Extensive Reading, and the development of vocabulary and the reading skills and strategies.

In the absence of support from the library you will need to set up your own library management systems. Here is a suggested system than can grow as the Extensive Reading program grows. If several classes will use the Graded Readers, you may wish to consider using a common stock management system.

1. Buy some Graded Readers. At the start, you should try to have at least 1 Graded Reader per learner. You will need a few extras in case some books get lost. This will give you enough books to share between the learners. Later you can try to build the library so that there are 2 or 3 books per learner, or more.

2. Number each book. If you have multiple copies of a book it is much easier to identify it and it makes borrowing much easier. Write the number in an easy place to find.

3. Grade the books by difficulty in some way. Most publishers clearly show the difficulty levels, but not all publishers use the same system. Publishers often label their series as 'Intermediate' or 'Elementary' but these things mean very different things between publishers, so you will probably have to make up your own grading system. A good guide to go by is the number of headwords used in each book. If you have many poor readers, you may want to add an easier level too. Some teachers also take into account the percentage of pictures to text in the book. Try to identify 6 to 8 levels from 'easy' to 'very difficult'.

4. Assign a colour for each level (ex. yellow for the 400 word level, blue for the 700 word level etc.). If you put coloured tape on the spine of each book, the learners can easily identify books at their reading level. The library can be easily managed if you put all the books of one colour in individual boxes. There's no need to put them in order by author or book number. Just drop them in the right colour box. The best books always filter to the top.

b) Set up a Borrowing System

The simplest check-out system has all the learners borrowing and returning books at the same time. Here is an example book management sheet.

Today

Name	April 5	April 12	April 19	April 26	May 3
Sujin	~~256~~	875	964	771	
Beomsuk	~~89~~	~~687~~	332	158	
Joonho	~~358~~	~~473~~	~~865~~	483	

When a book is borrowed, the learner writes the book number against that week's column. At the beginning of class they return their books in a 'drop box'. In a quiet period during class, the teacher checks off which books have not been returned by looking at the check-out sheet. When the books have been crossed off the sheet, books are only returned to the library. With this method, you can see which books have been borrowed and which have not been returned. Sujin is late in returning two books. Beomsuk still has last week's book out, whereas Joonho is not late with any books. You may need several different sheets of about 10 names per sheet (each a different colour for easy identification) if you have a big class all checking books out at the same time as there will be a queue.

Alternatively, you could instigate an 'honour' system in which you have a check-out sheet like this.

Name	Title	Book Number	Date Borrowed	Date Returned
Sujin	The Elephant Man	589	April 13	April 20
Beomsuk	White Death	478	April 13	
Joonho	Karen Silkwood	339	April 20	April 26

However, with this system security is much lower and you can expect to 'lose' a few books. It also takes a long time for learners to find their name if there are several sheets to look through. It is advisable to ensure that everyone changes books at the same time (say, once a week). If a student forgets to return a book, ask them to keep it until the following week, or you may find it gets out of control. Always ensure that each book is returned through the check-out system, or students will exchange books without you knowing and you'll never know who has which book.

c) Make Record Reading Summary Sheets

At some time you may need to know which books each learner has read, how many pages were read, and at which difficulty levels, so that you can monitor (or assess) the reading. Below is an example 'Reading Summary Sheet' to provide the teacher with a quick overview. The student should keep this until the end of the course.

Name Sujin **Student Number** 001223 **Starting Reading Level** Pink

Title	Book Number	Book Colour	Date Borrowed	Date Returned	Number of Pages Read
The Elephant Man	589	Pink	April 13	April 20	35
White Death	478	Pink	April 20	April 27	58
Tales of Mystery	339	Green	April 27		

Total Pages _____

d) Make a Placement Test

You need to make a placement test so that the learner can easily work out what reading level (color) she is. A procedure for doing this was described on page 12.

e) Make a Reading Report Outline

In order to check that the reading was done, and for the reading to be extended to writing, many teachers require the learners to write a simple "Reading Report" for each book that they read. There are many other ways to assess what the learner read, but this is among the most common. This can be done in English or Korean. The advantage of doing it in English is that it gives the learners writing practice (and the reports can serve as structured support for speaking about the books in class). They can keep this in a journal or on individual pieces of paper.

- Beginners can complete 'sentence heads' such as:

```
My favourite character was ...  because ...

The part of the story I liked best was when ...  because ...
```

- Intermediate level learners can write a summary of the story in their own words in English:

```
This book was about a young boy who had lost his mother, One day the boy found
a magic mushroom in a forest.  He showed it to his father who then ...
```

- Advanced learners can write a lengthy summary as well as their reactions to the story. You may wish to collect these reports at the end of the course with their Reading Summary Sheet (unless you feel the learners will be copying each others'). Advise the learners to take no more than 10 to 15 minutes for the report. If they have more time it would be better if they were reading.

Procedure for Each Class

Here is a description of what to do in each class:

The first class

1. Explain to the learners the difference between Extensive Reading and Intensive Reading.
2. Explain why they must read extensively and learn the vocabulary that they will meet in their reading at home, as well as work on developing their reading skills and strategies.
3. Explain the aims, goals and objectives of the reading program to the learners.
4. Show the learners some Graded Readers and point out the main features of them. (ex. the difficulty levels and colors, the glossary and so on)
5. Assign reading page goals. Some teachers suggest that it is best to set a page goal (ex. 300 or 500 pages per term / semester). Other teachers recommend that the learner reads a certain number of books during the course. Either way there should be consideration for the level of the learners and the time they will have available to read. Note that easier books tend to have bigger print, more picture support and are shorter, but more difficult texts are denser, with fewer pictures and are longer.
6. Explain the borrowing procedures.
7. Explain the assessment procedures (ex. a book report and class discussions).
8. Advise the learners on the guidelines they should use for selecting a book. Learners select and check-out their own books.
9. Explain the Reading Summary Sheet.

At home

The learners read their books and write their Reading Reports (if required) and fill in their Reading Summary Sheet.

Subsequent classes

Books are returned and checked-out. Learners can discuss their reading, or use it as a base for their writing classes if time permits.

Last class

All books are returned and Reading Summary sheets are taken in.

Evaluation of the Extensive Reading program

As with any class after running the Extensive Reading program for the first few weeks, there needs to be a review to see if any changes need to be made. Ensure that any changes are agreed to by all those involved.

Guidelines for selecting a book

- It should be interesting to the learner.
- The learner can read it at or above 80 words per minute.
- There are only 2 or 3 unknown words on each page.

Week 13

For most of the course we've focused on reading for young learners. In the very beginning we studied phonics, which included only a small amount of writing. If you remember, we did some activities in which students would learn how to write letter shapes such as "Think Aloud Letters".

Then in the next two parts of the course – Power of Reading and Graded Readers – we focused a lot on the benefits of extensive reading and FVR (free voluntary reading). Again, we didn't pay much attention to writing.

All of that will change this week! This week we will study three writing activities that are suitable for young learners who are learning how to write and how to be creative with writing. There are two key parts: mini books and tri-o-rama.

What's a mini book?
Mini books are student-created books that are small in size and don't have a lot of pages. They might tell a story. For example, after reading a graded reader, we can ask students to summarize the main events in a mini book assignment, complete with pictures and text. Mini books might introduce a particular topic that students have learned in class such as "The Life of a Polar Bear", or a more personalized topic such as "My Favourite Sport". The possibilities are limitless!

What's a tri-o-rama?
Despite its unique name, a tri-o-rama is actually not that strange. It's a piece of paper folded into a display or sorts, which has student-created drawings and text on it. It is a fun way for students to showcase their understanding of a book or topic that has been studied in class.

What is the pedagogical value of mini books and tri-o-rama?
There are a number of benefits to doing mini books and tri-o-ramas with your students, most importantly that they give beginner students an opportunity to write creatively about something they have read or studied in school. And I think we can all agree that the process of creating something helps us develop a stronger connection with it and the content.

Our class this week will be organized into two sections:

1. Share ideas about how to use mini books and tri-o-ramas
   We should all prepare the questions below.

2. Generate ideas for the mini books and tri-o-ramas that we will create
   If time allows, you can begin work on your projects so bring some materials to class (scissors, glue, coloured pencils, coloured paper, etc.)

1. Visit one of the following websites:

   http://www.readinga-z.com/samples/preview.html

   http://www.dltk-teach.com/minibooks/index.htm

   Choose one idea that you think is **really fantastic at improving writing skills** and come to class ready to describe it to your group members.

   Why is it great?

   Why do you like it?

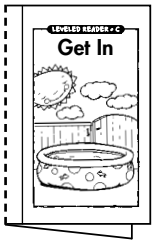
   How would you use it in your classroom?

2. Brainstorm some ideas about how you could use tri-o-rama in with your students. What would be a good topic? Would you make a connection between the tri-o-rama and what students are reading in a graded reader? What would you do with the tri-o-ramas after student's completed them? Would you have a "Tri-o-rama Exhibition"?

   Here are some more photos of tri-o-ramas for inspiration! ☺

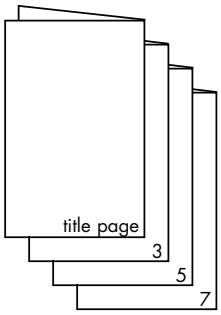
MAKING A VERTICAL BOOK

8 or fewer pieces of paper, folded in half



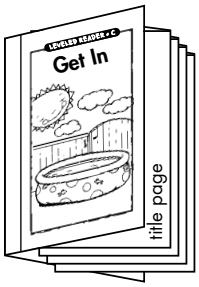
Step 1

1. Fold the front/back cover page in half, taking care to line up the corners. (Illustrations should be on the outside.) Set it aside. Color covers are available for some of the books. If you have a color printer, you may wish to download a color cover (available as a separate downloadable PDF file).



Step 2

2. Fold the remaining book pages in half and stack them with the folded edge on the right. Place in sequence as shown in the illustration at left (title page, 3, 5, 7, 9, and so on). Regardless of the number of pages in your book, the odd-numbered pages should be stacked sequentially.



Step 3

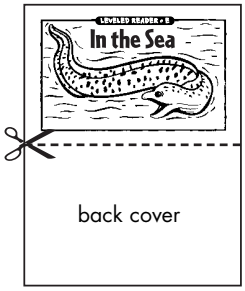
3. Insert the stack of pages into the cover so that the loose edges are tucked into the fold of the cover.

Step 4

4. Square up the edges of all the pages. Tuck the inner pages as tightly as possible into the fold. Staple three times as near as possible to the vertical line at the left edge of the book cover.

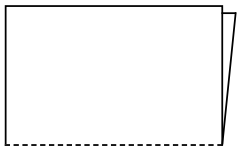
MAKING A HORIZONTAL BOOK

For 8 or fewer pieces of paper, folded in half:



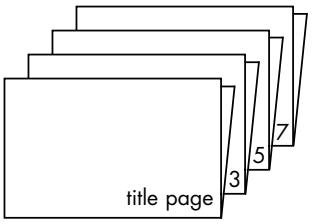
Step 1

1. Cut the front cover/back cover in half along the dotted line. Set aside the two pieces.



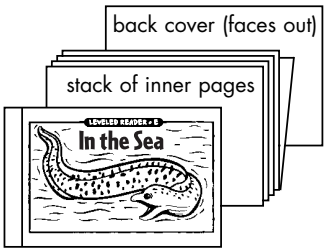
Step 2

2. Fold each of the other pages in half, taking care to match up the corners.



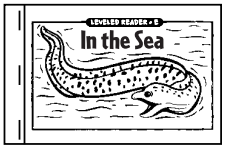
Step 3

3. Stack the folded pages with the folded edges on the bottom. Place in sequence as shown in the illustration at left (title page, 3, 5, 7, 9, and so on). Regardless of the number of pages in your book, the odd-numbered pages should be stacked sequentially.



Step 4

4. Place the front cover on top of the stack of inner pages. Flip over the back cover and place it on the bottom of the stack of pages so that it faces out.



Step 5

5. Square up the edges of all the pages. Staple three times as near as possible to the vertical line at the left edge of the book cover.

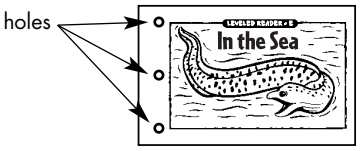
MAKING A LARGER HORIZONTAL BOOK

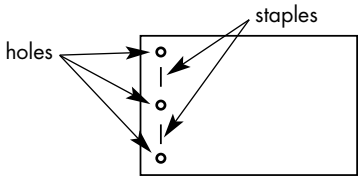
9–18 pieces of paper, folded in half
Supplies needed: stapler; hole punch; ribbon, yarn, or twine

1. Follow Steps 1 through 4 for making a smaller horizontal book.
2. Books that use more than 8 pieces of paper are too thick to use a regular stapler to staple the entire stack. If you have access to a heavy-duty stapler, this is an ideal option. If not, you can use a hole punch to punch three holes, similar to notebook paper (see left-hand illustration below). Punch the front cover first, and then use it as a template for punching the other pages so that all holes are positioned the same.
3. Then use ribbon, yarn, or twine to assemble the book. Be sure to make the knots loose so that the paper is less likely to tear when pages are turned. Using softer material to tie the book will also help protect the pages.

For added stability, before tying your book, you can divide the stack of pages in half and staple each half using a regular stapler. Be sure to square up the pages and staple 1/2″ in from the left edge, halfway between holes (see right-hand illustration below).

NOTE: Other alternatives for book assembly include binder clips with removable handles, plastic report cover spines cut to size, or anything else you can think of!





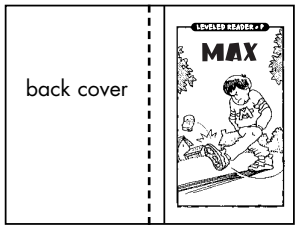
For books that use more than 18 pieces of paper, divide the stack into three or four equal sections (instead of two) before stapling.

Stapling is recommended for larger books.

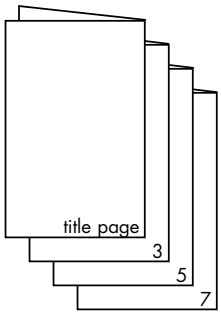
MAKING A LARGER VERTICAL BOOK

9–18 pieces of paper, folded in half

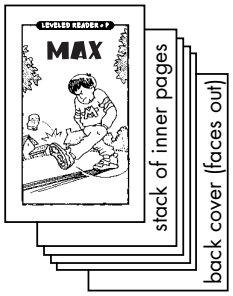
Supplies needed: stapler; hole punch; ribbon, yarn, or twine



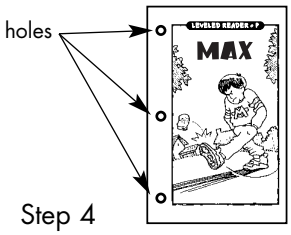
Step 1



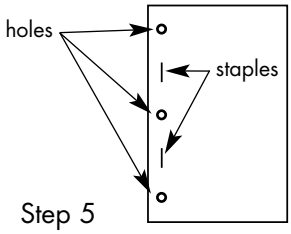
Step 2



Step 3



Step 4



Step 5

1. Cut the front cover/back cover in half along the dotted line. Set aside the two pieces.

2. Fold the remaining book pages in half and stack them with the folded edge on the right. Place in sequence as shown in the illustration at left (title page, 3, 5, 7, 9, and so on). Regardless of the number of pages in your book, the odd-numbered pages should be stacked sequentially.

3. Place the front cover on top of the stack of inner pages. Flip over the back cover and place it on the bottom of the stack of pages so that it faces out.

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5: For added stability, before tying your book, you can divide the stack of pages in half and staple each half using a regular stapler. Be sure to square up the pages and staple 1/2" in from the left edge, halfway between holes.

NOTE: Other alternatives for book assembly include binder clips with removable handles, plastic report cover spines cut to size, or anything else you can think of!

For books that use more than 18 pieces of paper, divide the stack into three or four equal sections (instead of two) before stapling.

Stapling is recommended for larger books.

Mini-book Instructions

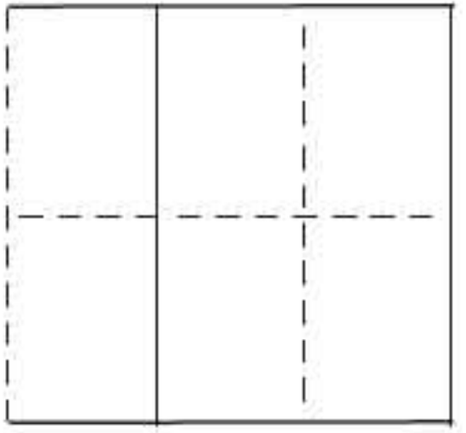
1

Fold in half long ways

2

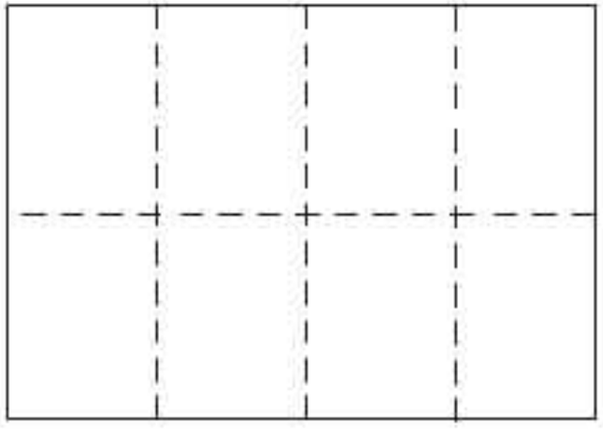
Unfold and then fold in half the other way

3



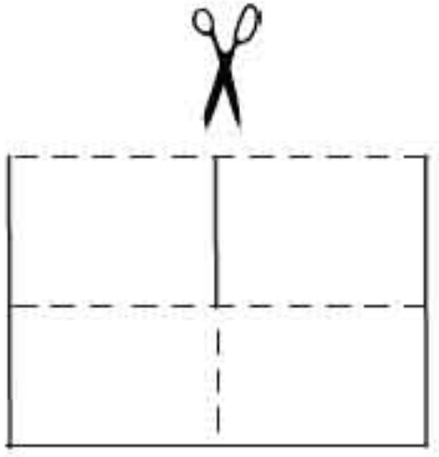
Unfold and then fold the two edges in to meet on the crease line down the middle of the page

4



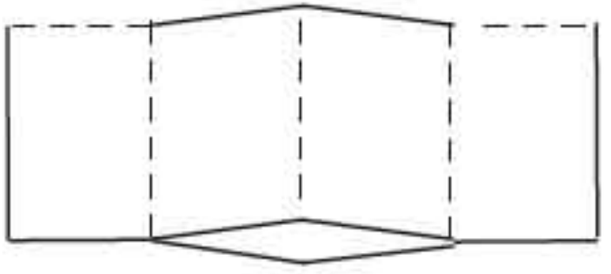
Unfold so you have a page with creased lines on it like this

5



Now fold in half short ways again. Cut along the central line so that the middle two quarters have a slit in them

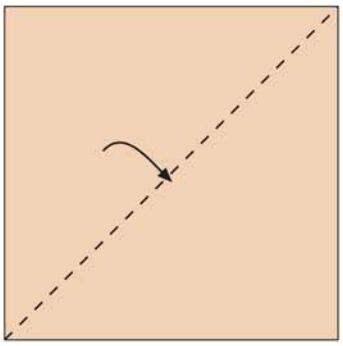
6



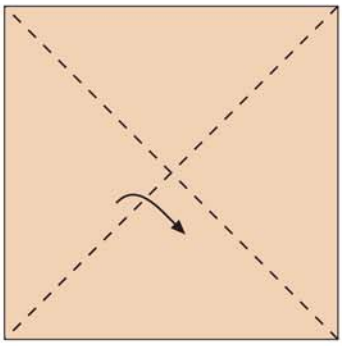
Unfold and refold long ways again and push the two ends towards each other so that it forms a book shape

Tri-o-rama...

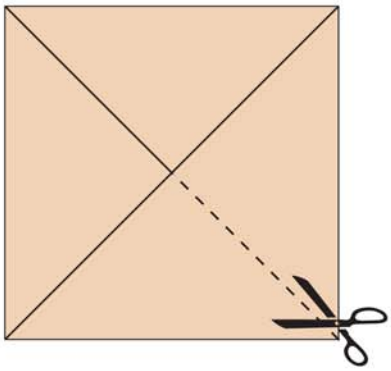
1. Start with a 12" x 12" square of construction paper. Fold in half, corner to corner, to form a triangle.

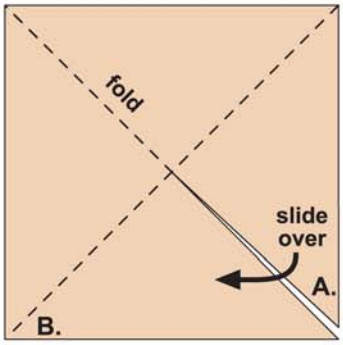


2. Unfold, turn and fold the opposite side. Flip over and refold diagonal again on back side.

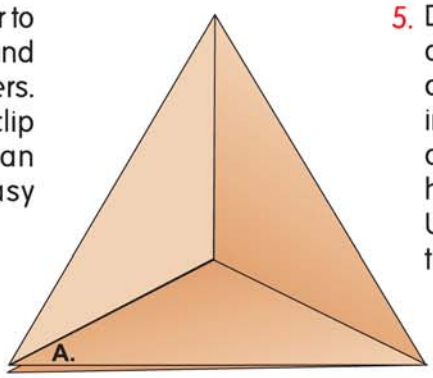


3. Unfold and cut from one corner to the center as shown.

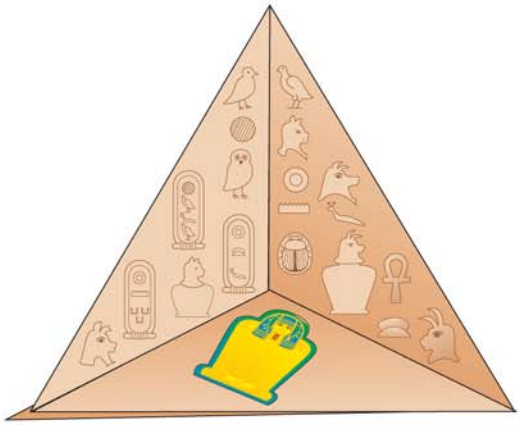




4. Slide point "A." over to match point "B." and glue bottom layers. Or, use a paperclip instead so it can collapse for easy storage. Viola' ...a 3-D Tri-o-rama!

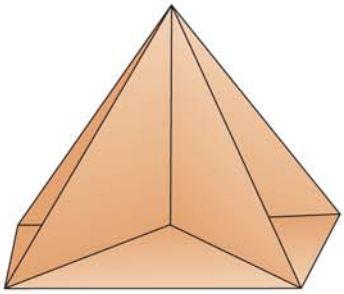


5. Decorate with multi media and make a theme-based creation...it could be the interior of a pyramid, a slice of underwater life, or the habitat for a favorite animal! Use your imagination... the possibilities are endless!



Materials List:
- Collection of Shapes Etc." Notepads
- Glue Stick
- Construction Paper cut in 12" x 12" squares and colored scraps for trim.
- Assorted paper scraps
- Colored Pencils
- Scissors
- Pencils
- Markers
- Crayons
- Ruler

Optional:
- Cotton balls
- Fabric scraps
- Twigs
- Yarn



RESOURCE
BOOKS FOR
TEACHERS
series editor
ALAN MALEY

CREATING STORIES WITH CHILDREN

Andrew Wright

OXFORD
UNIVERSITY PRESS

8 Making books

There are two main ways of making stories and books, and we need them both.

1 **Creating the story then the book:** A conventional book helps the children to make their stories more widely available and more professional looking.

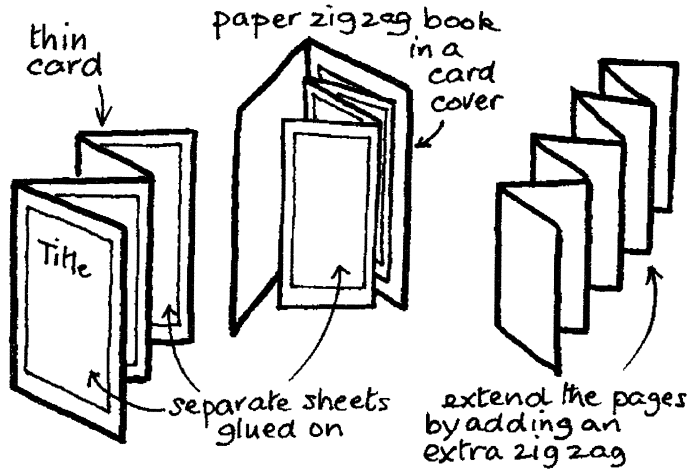
2 **Creating the book then the story:** Creatively and unconventionally designed books are not just used to put stories in, but inspire the stories themselves by their special character.

Conventional books

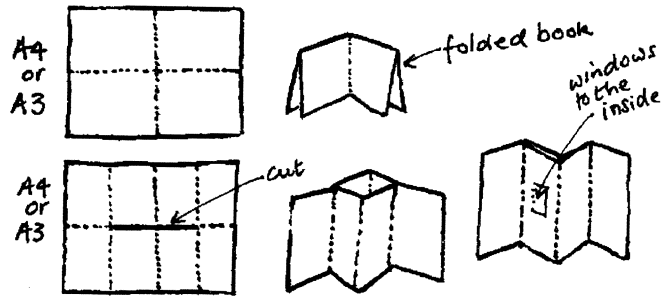
Conventional books are for stories that are already created by the child. They represent the end of the process and give the child a reason for wanting to do well, to write a good story, and to write accurately in English. The book can be taken home, read in other classes, put in the school library, exhibited in a showcase, sent to twin schools in other countries, and so on. This sense of audience is wonderfully motivating for children.

How to make conventional books

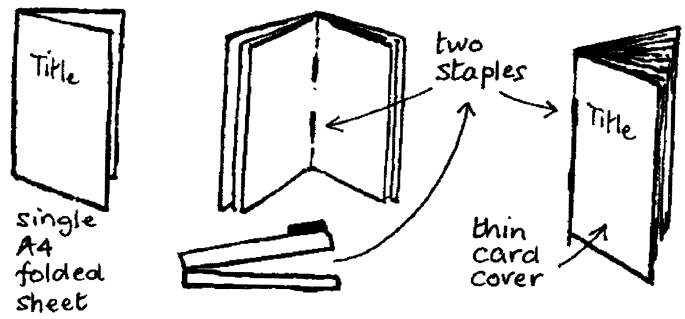
The **zigzag** book is one of the most useful types of book: it is easy and fast to make; it can be as long or short as necessary; it can be read like a normal book, or displayed open on a table or wall. If several children are contributing to the book they should work on separate pages which are then glued into the zigzag book.



The **folded sheet book** is easy to do but is of a fixed length and the children must work on separate sheets and stick them into the book if they are working as a group.

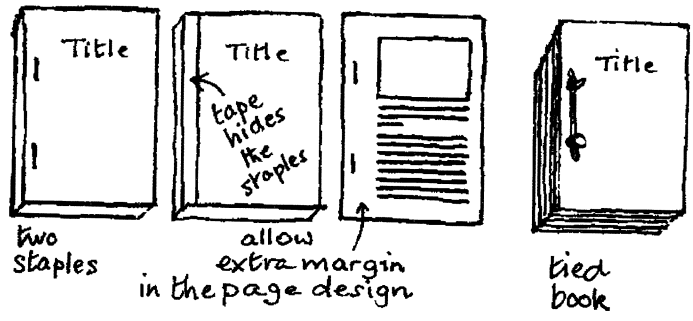


The **centre-stapled book** is the design used by most publishers for slim books. The advantages are that it is easy and fast to do if you have a long arm stapler, and that it opens flat. If you do not have a long-arm stapler a normal stapler can be used, opened wide with an eraser underneath. The pages can also be sewn together.



The **side-stapled book** does not open flat and this is a disadvantage, but it allows a lot of separate pages to be put together. The staples and the spine do not look good but they can be covered with plastic binding or masking tape.

The **tied book** can be opened flat if the thread (string, tape, wool) is loose enough, but then the book has a floppy feel about it. It is a quick way of putting together any number of pages. Tied tightly the book has a more professional 'feel' but it cannot be opened flat.

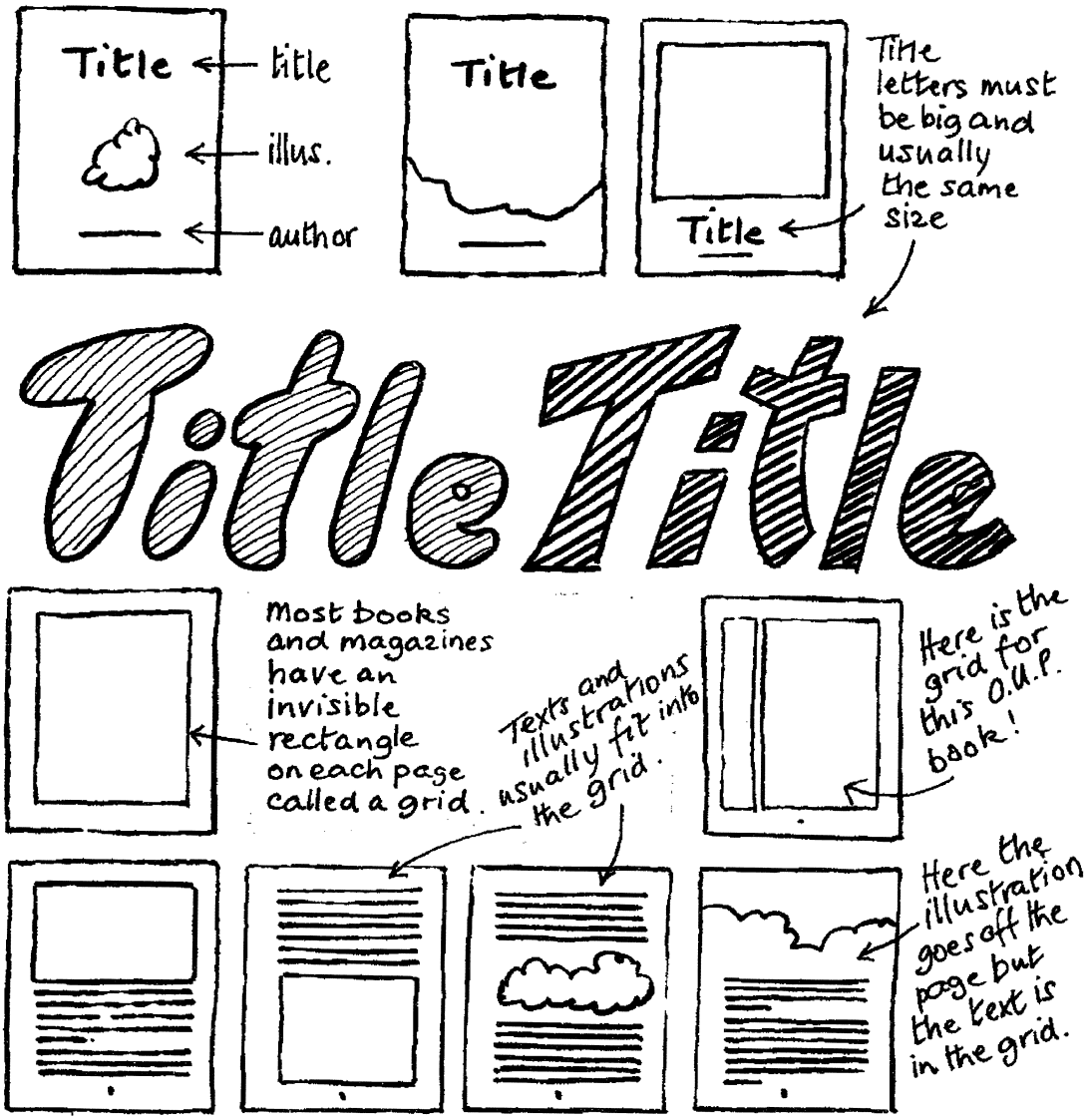


Another easy way to make 'books' of your children's work is simply to put them in a binder (they can design a picture for the cover).

Note that printers usually have off-cuts—strips of paper and card which have been cut off large pieces of paper. They will normally give these to you for nothing.

Tips on designing

It is important for children to learn that the professional presentation of ideas is an important part of successful communication. You might like to make a collection of published picture books and study with the children how they have been designed.



Word processors or handwriting?

Word processors are increasingly available in schools and more and more children are becoming computer-literate. Word processors allow us to fiddle around with alternative sentences, words, word order, and punctuation. We can print drafts and go away and read them and correct them. Most programs will allow us to think about the typeface we use, and the appearance of the final copy. We are all ready for publishing!

Word processors give children a sense of responsibility for what they do, so if they are available I recommend that you let the children try writing with them.

However, do not make children think that handwriting is 'not as good' as word-processing. Learning to write neatly is a worthwhile aim in itself. It is all the more important to practise handwriting if the native language has a different script from English.

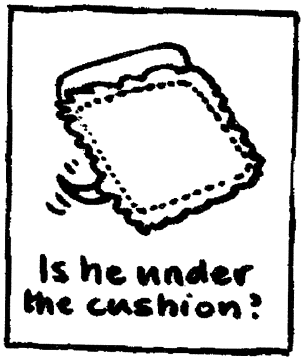
Unconventional books

Unconventional books are made before the story is created and then they inspire and guide the stories by their design.

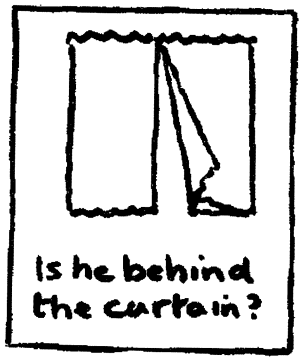
How to make unconventional books

A **flap** can represent an object, for example, a door or a cushion. When it is opened or lifted something is revealed! A well-known flap book is *Where's Spot?* by Eric Hill (see 2.9).

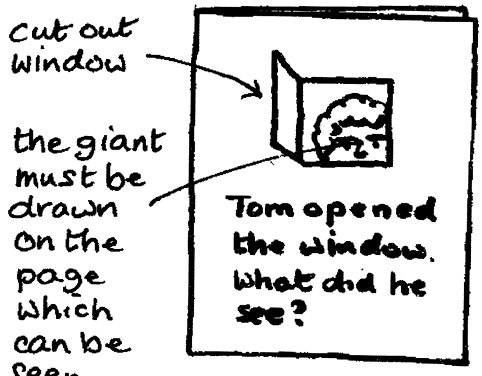
Flaps can open sideways, upwards, or downwards. The paper of the flap should be the same weight as the page rather than heavier. The sticky tape for the hinge must be exactly the same length and no longer than the part to be hinged, or it will not open.



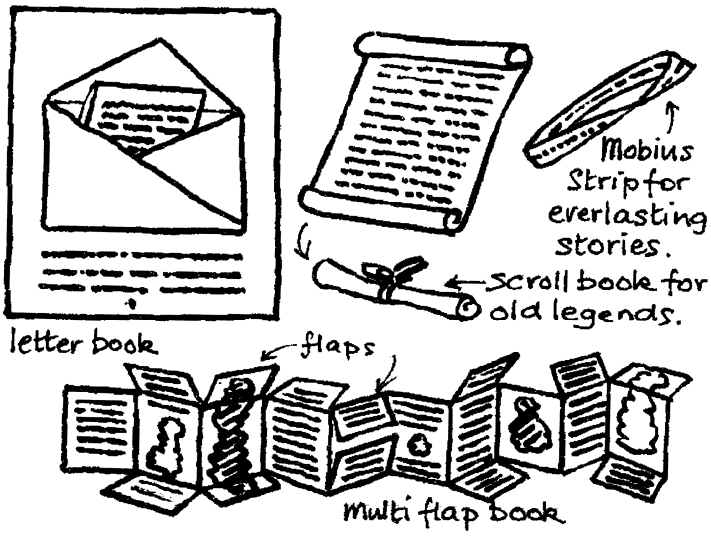
flap book



flap book



window book



In **window books** there are holes in the pages which allow you to see through to the page below. A well-known example of this is *The Very Hungry Caterpillar* by Eric Carle.

The hole can be completely cut out or cut as a flap which might be a window, door, or lid of a box.

Windows are not easy for children to cut because you need pointed scissors to get started, or you must fold the paper. Nevertheless, children love them and their imaginations are stimulated by them.

Encourage the children to use their imaginations and to think of several ideas. The children can then draw on the window, door, or lid to make it look like the object they have chosen. They should open their window, door, or lid and imagine what they can see underneath and draw it onto the page below. They then can turn the page over and complete the drawing. As they make their drawings they should begin to think of how the story might develop and the part that the window, door, or lid might play in the story.

A **pocket** can be stuck onto a page with a letter or object or person placed inside. The pocket can be left just as a paper pocket or might be drawn on so that it looks like an envelope and even have a flap. A well-known example of this idea is *The Jolly Postman* by Janet and Allan Ahlberg (full of envelopes and letters). This is an excellent idea for children because it combines two types of writing: the writing of the story and the writing of the letter. (See also 6.5, 'Thank you for your letter'.)

Pop-up books can be made quite easily by children, and give them great pleasure. Ideas for making 'beak books', 'boxes', and 'jump-up figures' are given in the activities below.

Shape books are not rectangular and their special shapes suggest various people, places, and objects. These in turn suggest how the story in the book might develop.

8.1 Making a zigzag book step by step

LEVEL All

LANGUAGE Any

TIME 30–40 minutes

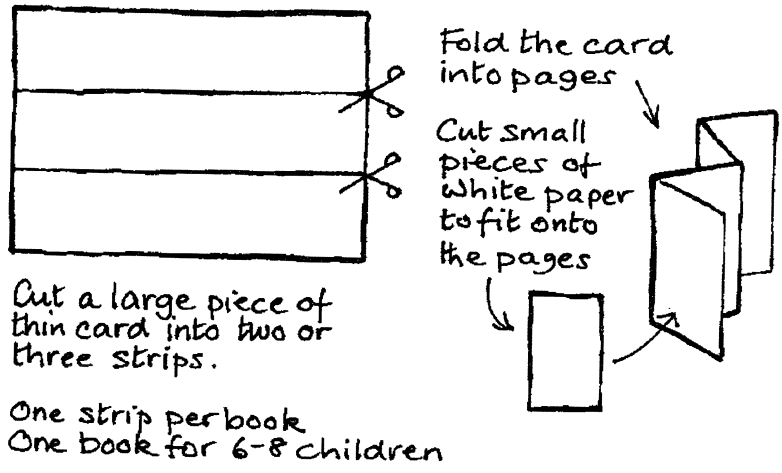
MATERIALS

One small sheet of paper per child, plus a few spare. Large pieces of thin coloured card or thick paper—one for every eight children. One knife or pair of big scissors for you to cut the card. Two or three glue sticks. Pens, pencils, erasers, etc. for each child.

PREPARATION

1 Cut the card into long strips. The strips must be a little taller than the paper you are going to stick on them.

2 Fold the strips into sections which are a little wider than the sheets of paper you are going to stick on them (at least 1 cm on each side).



3 Place the classroom tables together for groups of about six to eight children.

IN CLASS

1 Invent the story first, orally or in writing. Many of the activities given in this book lead to stories which you can put into book form.

2 Show the children the folded strips of card and the small sheets of paper. Show them how many pages there will be (most books have seven plus a front cover). Remember you can count the pages round the back of the zigzag book!

3 Divide the story into the same number of parts as you have pages available. For example, if you have a cover and seven pages, divide your story into seven parts. You can write a list of parts on the board.

Cover
1 mountain / Harry / 90 year old / rain
2 crocodile snake / 40 metres long / cave
3 Harry into cave / snow / cave light
4 Crocodile + Harry / secret passage
5 gold / treasure
6 to town / crocodile / Harry kisses it
7 Harry young ! / crocodile young woman / marry

4 Put the children into groups. It is a good idea to have fewer children than there are pages so that a child who finishes first can do another page (one child designs the cover).

5 The groups decide which child does which page.

6 Give each child a sheet of paper. As you do so, ask which page they are doing and get them to write the page number in the middle near the bottom.

7 The children design, write, and illustrate each page on the sheets of paper.

8 The children show you their page before they stick it into the book so that you can check their English.

COMMENTS

1 Instructions are given here for groupwork rather than individual work. The advantages are that each child only has one or two pages to write and illustrate, and that the children must co-operate in order to make sure that the texts do not overlap. You can write a list of parts for each page on the board.

2 For beginners you can write the actual text for the children to copy.

8.2 Making pop-up books

LEVEL **All**

LANGUAGE **Writing fluency**

TIME **60–80 minutes**

MATERIALS

About four sheets of paper per child to practise on (about 20 cm × 30 cm). One larger piece of paper per child for their final book (about 30 cm × 40 cm). One pair of scissors for each pair of children.

PREPARATION

1 Make a photocopy of the worksheet 'How to make a beak book' for each child (see page 124).

2 Most important! Practise making a beak book yourself before the lesson.

IN CLASS

1 Show the children a beak book you have made.

2 Hand out the worksheets. Let the children look at them.

3 Demonstrate slowly how to make a beak book. The children should watch you and follow their instruction sheet, but not do it themselves yet.

4 Give out the necessary materials and tell the children to make their own beak book following the instructions on the worksheet. If you want them to experiment with different beaks, give each child more than one piece of paper.

5 As the children experiment with different beaks ask them what they think theirs might be. Here are some possibilities but please be open to their more imaginative ideas and provide any words they need to know with your dictionary, if necessary.

bird fish person monkey tiger dog rat space creature

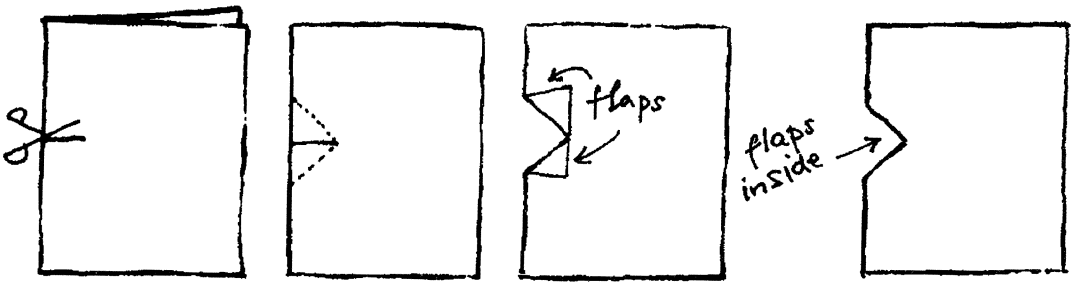
6 Ask the children to draw their creature or person on the paper with the 'beak' as part of their story. Tell them to leave space for the story!

7 Ask some of the children if they would like to show their drawing to the class. Focus the children's minds on how to make a story by asking them (and the class) to imagine something about the person or creature. You might like to write key words on the board.

8 Ask the children to draft their story in pencil.

9 As the children finish, ask them to show their drawings and to read their story to another child who has finished. They make corrections in the light of feedback (see the Introduction, pages 6–9).

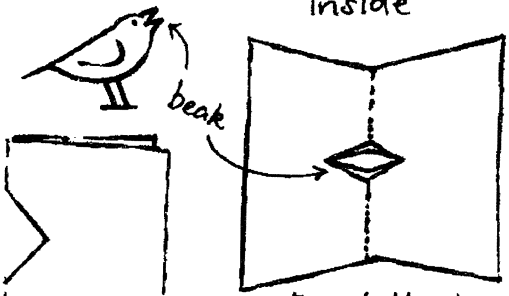
10 When you and the children feel that their stories are satisfactory, ask them to do a neat version.



1 Fold the paper
Cut the paper

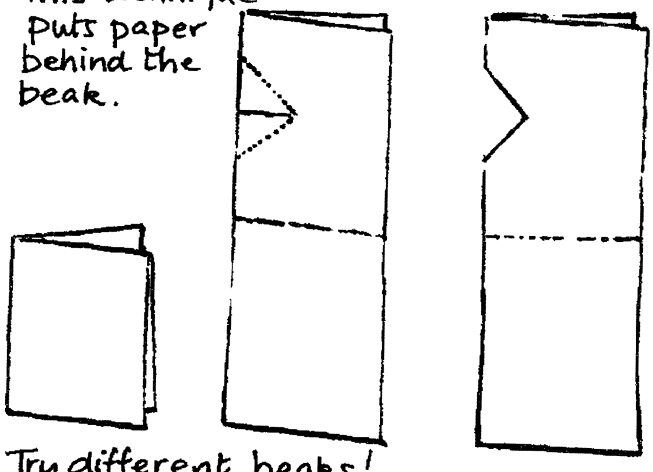
2 Fold the flaps at 45°.

3 Push the flaps inside

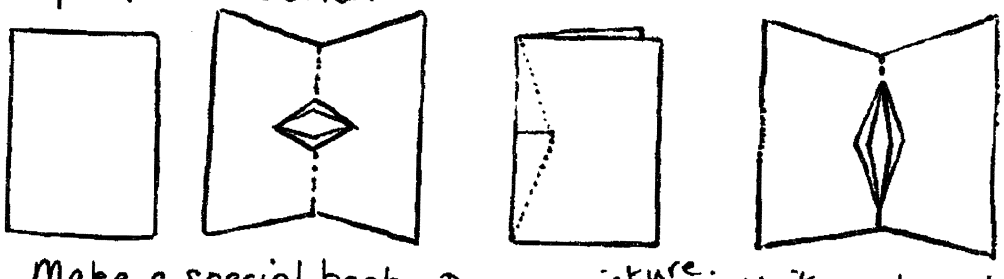


4 There's the beak!

This technique puts paper behind the beak.



Try different beaks!



Make a special beak. Draw a picture. Write a story!

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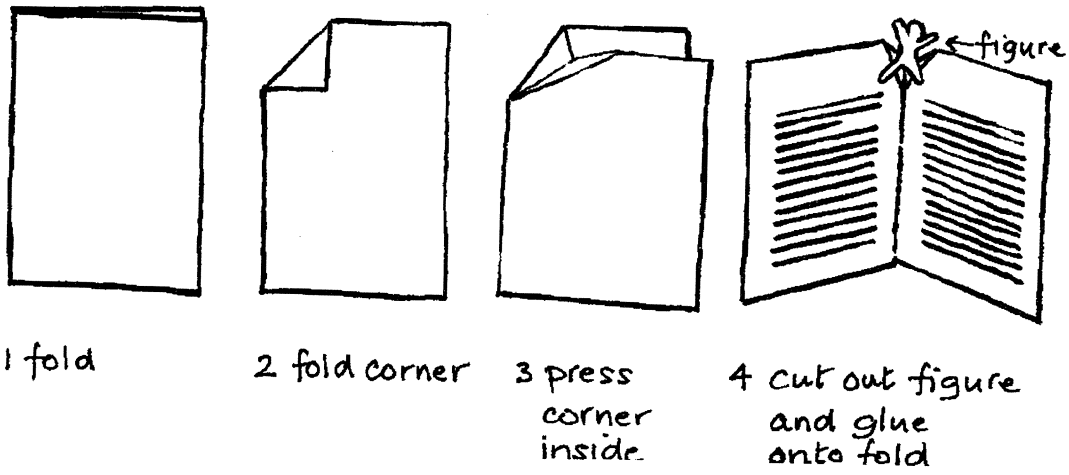
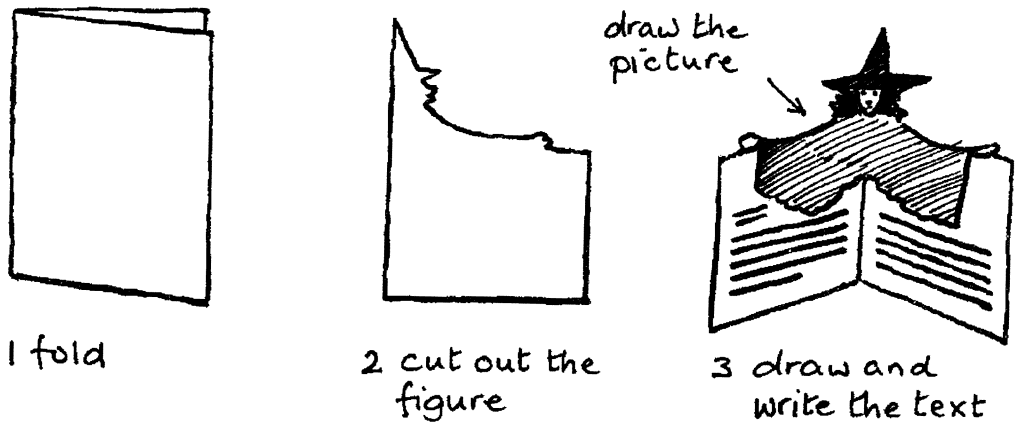
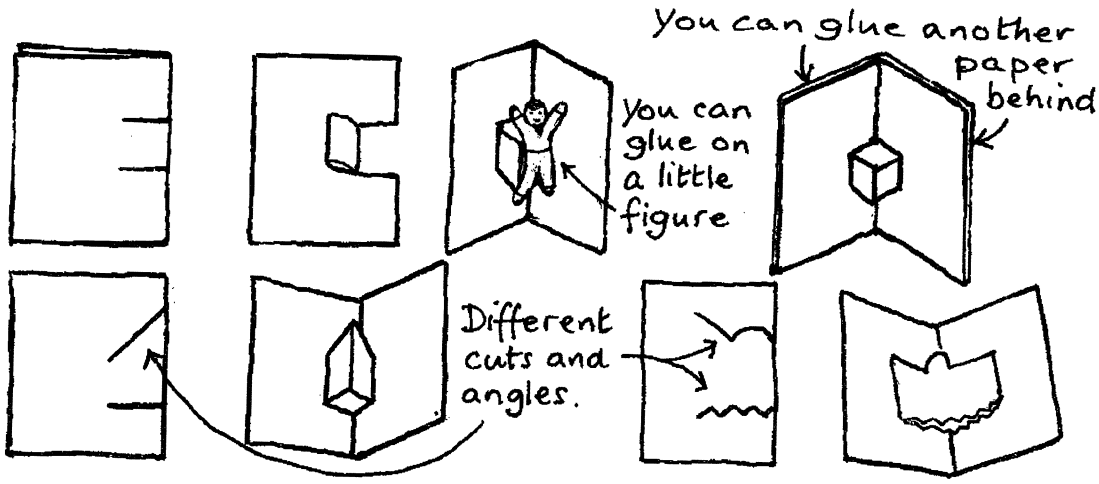
Jump out and up plus stick-on figure



Jump out and up cut-out figure



Boxes



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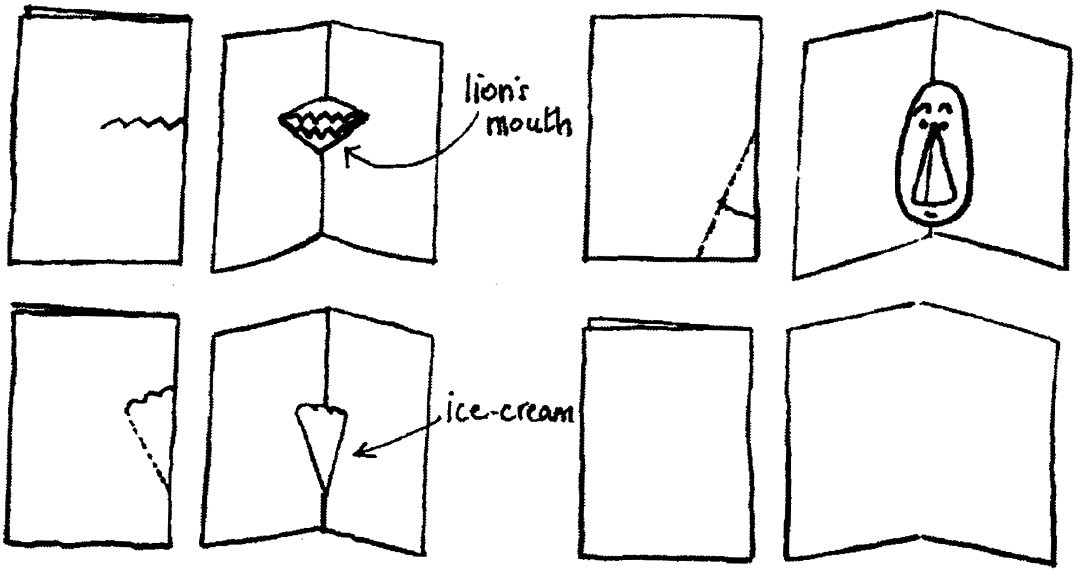
VARIATIONS **More beaks and mouths**



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8.3 Making shape books

LEVEL **All**

LANGUAGE **Written fluency leading to accuracy in the second draft**

TIME **60–80 minutes**

PREPARATION

1 If the children are going to make the book then you will need scissors for them and large sheets of plain white (or coloured) paper (about 40 cm × 60 cm). Cut the paper in half lengthways.

2 Otherwise, you can do the cutting for them. Cut four sheets at the same time.

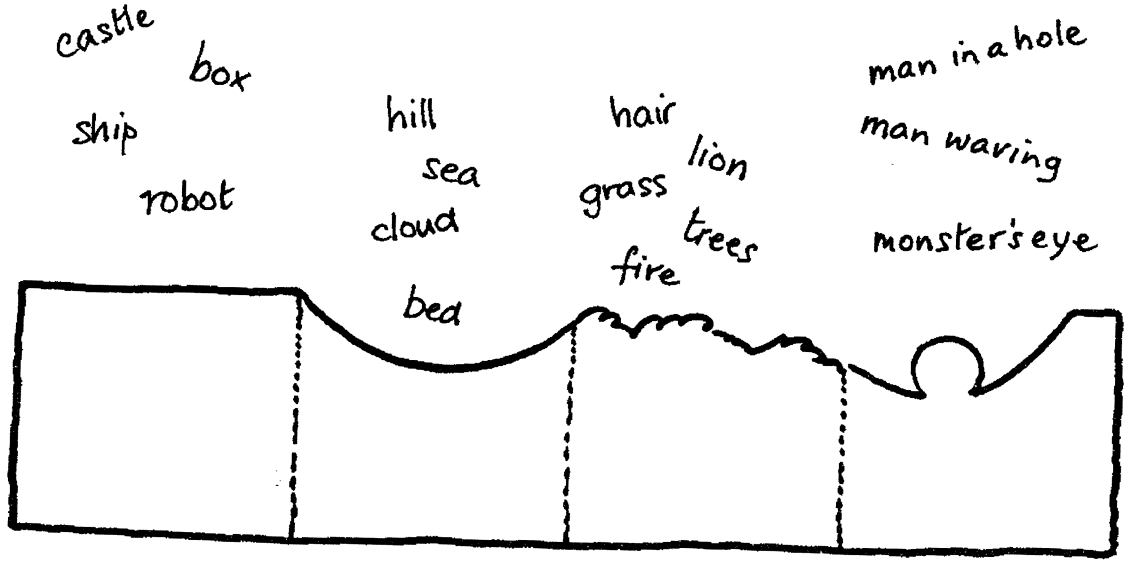
IN CLASS

1 Show the children a new strip of paper which has not been cut.

Tell them it is going to be a book. Tell them how amazing it is that the book does not exist yet but it is going to be born, right here, in front of them. And the story does not exist yet, and that is going to be born here in the classroom as well.

2 Fold the strip of paper in half, and then in half again. Now open it and begin to cut the top edge in any way you please.

Now fold it into a book again and show the children the pages one by one. Ask them what they think the shapes look like. Here is an example with some words and phrases called out by children:



3 Give each child a piece of paper and a pair of scissors.

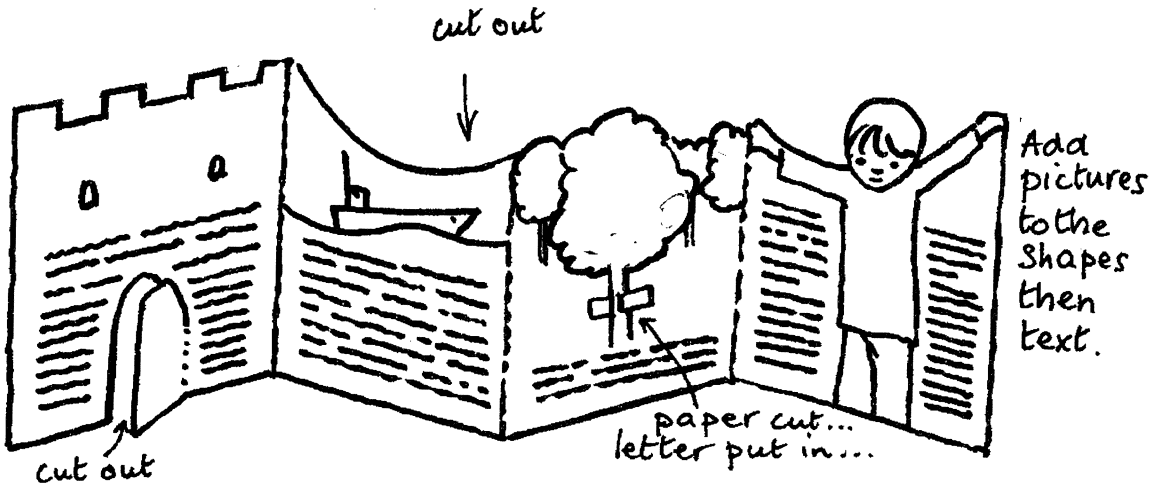
4 Tell the children to fold the paper into four parts. Then they should cut the top of the paper in any way they wish. They do not need their story ready before they begin, but they should begin to think of the story by looking at the shapes and thinking about them.

5 Walk around the class asking the children what they think their shapes might be. You will almost certainly need to give them some words they do not know. Do not hesitate to use a dictionary if you are unsure.

6 The children draw pictures to fit the shapes they have cut out.

7 The children draft their story in pencil and read it to at least two other children. This will tell them if their writing is clear.

8 They should then improve those parts which were difficult to read and understand. Finally they can write the words in pen.



FOLLOW-UP

As with all books, look for a wide audience. Exhibit the books in the school entrance hall, the head teacher's office, a local bookshop, and put them in the school library.

Use a good quality paper, for a final, published version, if possible. It encourages the children to do their best.

COMMENTS

If possible let the children make the book instead of making it for them. In the act of making it, the child can feel the story growing.

8.4 Making giant books and elf books

A giant book is a big book in which the text is so big that it can be read by children about three or four metres away from you. Giant books are useful for the early stages of reading when you sit together with all the children and read the text with them. The format of a giant book can also be used for other purposes, for example, picture collage.

LEVEL

Beginners and elementary

LANGUAGE

Listening to stories; recognizing, writing, and adapting recurring patterns in a story

TIME

One hour of preparation plus 40–60 minutes in class

MATERIALS

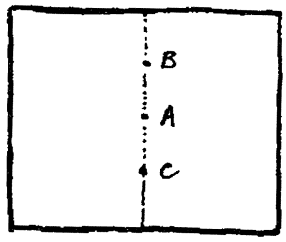
Sheets of paper for the pictures and sentences. These pieces of paper should fit within the page size of the giant book. If you want the children to make elf books (see Follow-up), have strips of paper ready.

PREPARATION

1 Find stories which are very simple and depend almost entirely on one sentence pattern which you feel is relevant to your children. A well-known example is *Where's Spot?* by Eric Hill,

which practises 'Is he in/under the ...?'. For this pattern you could also hide a toy in the classroom before the children come in or give it to a child to put into his/her pocket. See example on p. 130.

2 Make a giant book before the lesson begins. One giant book is big enough for about 20 children, working in pairs, one pair to each page. If you have more children, prepare two giant books.



3a Push the needle through **A** from the inside of the book to the outside. Leave some thread sticking through inside the book.

b Push the needle through **B** from the outside to the inside.

c Push the needle through **C** from the inside to the outside.

d Push the needle through **A** from the outside to the inside.

e Cut the thread. Tie the two pieces of thread together, over the top of the long piece which goes from **B** to **C**.

IN CLASS

1 Tell the children a story which contains a clear, repeated sentence pattern.

Example

You:	(looking frustrated) *Where's my little cat? Where is she?*
You:	(indicating one of the children) *Anne! Is my little cat in your bag?*
Anne:	(having a look) *No, she isn't. Ask Alan.* (You will have to ask her to tell you who to ask next.)
You:	*Alan, is my little cat under your desk?*
Alan:	(having a look) *No, she isn't. Ask Brian.*
You:	*Oh, dear! Where is my little cat? Where is she?* (Nod at the child with the hidden toy.)
Eva:	*Miaow!*
You:	*Eva! Have you got my little cat? Yes? Oh, I'm so happy!*

Stop when you have gone through about ten locations.

2 With the children's help reconstruct the story and write the sentences on the board, related to the page numbers. Allow only one or two sentences for each page.

3 Now show them the giant book you want them to make into the story. Show the children the paper they will use for the pictures and for the text. Explain that the pictures and the sentences must be very big and clear.

4 Put the children into pairs so that they work together to produce the illustration and the text for one page. One pair can do the title page and another can do the cover.

5 It is always a good idea to have one page which is not allocated. If a pair finishes very quickly and their work is acceptable then you can give them the extra page to do.

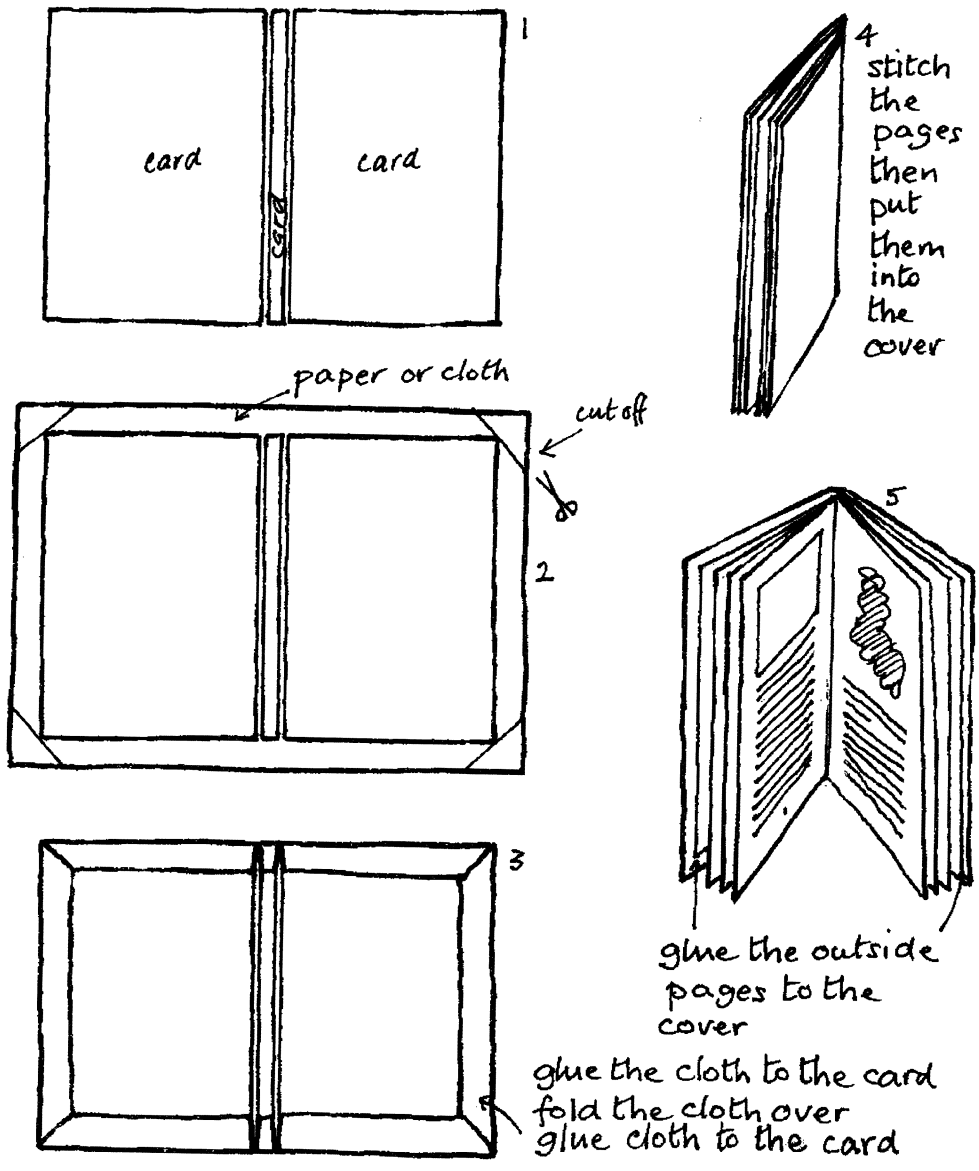
6 When the work is satisfactory you can stick it into the giant book.

FOLLOW-UP

Elf books

1 Help the children to make a story about one of their own pets. Use the same sentence patterns as you have written in the big book. They can change the pet, the places, and the prepositions if they want to.

2 To make it special, suggest that they make an elf book (a tiny book). The easiest way to do this is to fold a strip of paper to make a little zigzag book (see 8.1).



Photocopiable © Oxford University Press

8.5 Making crazy books and stories

LEVEL

All

LANGUAGE

Written fluency

TIME

60–80 minutes

MATERIALS

Tools such as scissors, saws, metal cutters, glue, sticky tape, nails, wire, string pens, and paints.

Ask the children to bring whatever materials they can into the classroom and display them on tables—old paper, plastic, wood, metal, cloth, and similar objects.

IN CLASS

1 Announce that the class is going to make crazy books and when the children are finished they will vote for which is the craziest book.

2 Demonstrate to the children how they can become aware of the character of the materials. Show them a piece of paper—its smoothness, how it cuts, how holes can be made in it, how it can be folded or crumpled. Contrast it with other materials— the smoothness of plastic, the stiffness of wood, and so on.

3 Show the children the crazy book designs overleaf. If you like you can tell them they were made by children in Denmark.

4 Tell the children to work with a partner and choose some material, select a part or parts of a story, and write it on, in, and under the material. They should be imaginative in their designs—a book can be anything which can be picked up and read.

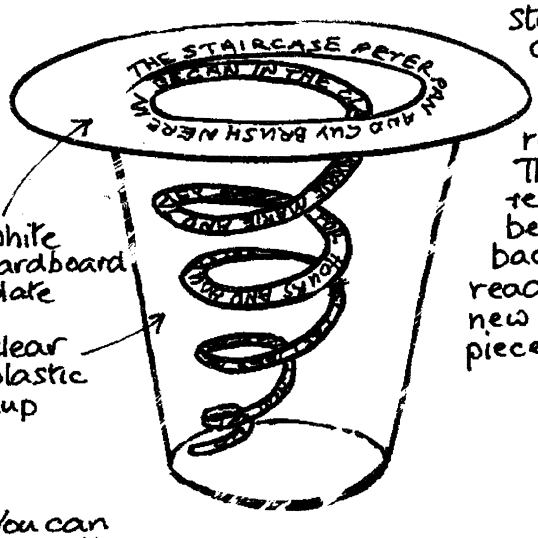
5 As you go round to help the children, concentrate on the character of the material they have chosen. For example, the boys who made the 'cardboard plate and clear plastic cup book' began by writing across a cardboard plate. I showed pain on behalf of the plate: 'But it's round!' I said. When I came back they had written round the plate and been inspired to cut the spiral which fell into the clear plastic beaker.

FOLLOW-UP

These crazy books must be exhibited! The class who made these examples took them to a café next door and put them on the tables for the customers to look at.

Acknowledgements
The examples of crazy books were made by children aged thirteen to fourteen during a workshop in Helsingør in Denmark.

Cardboard Plate and Clear Plastic Cup Book



white cardboard plate

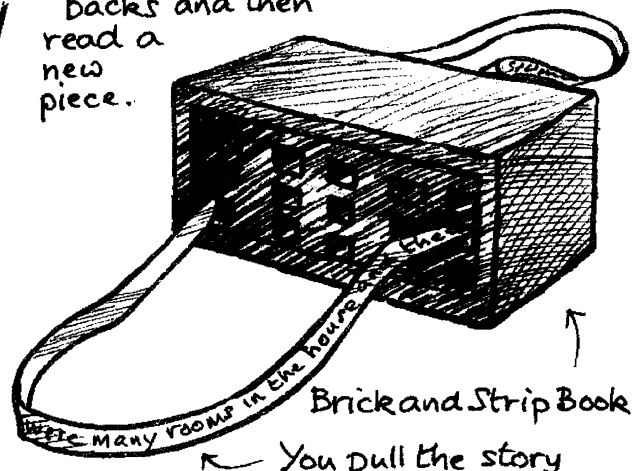
clear plastic cup

You can read the story from the top.

Scrumple Book

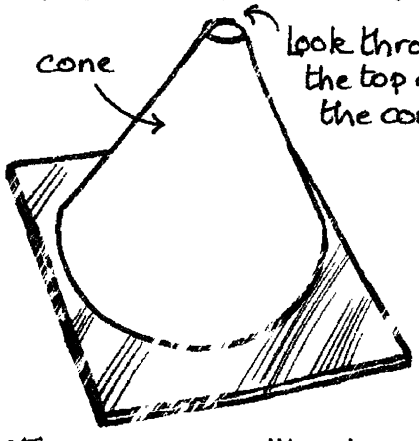
Write your story then crumple it then ask people to read it. They can re-crumple it behind their backs and then read a new piece.

Brick and Strip Book



You pull the story through the brick.

Cone and Mirror Book



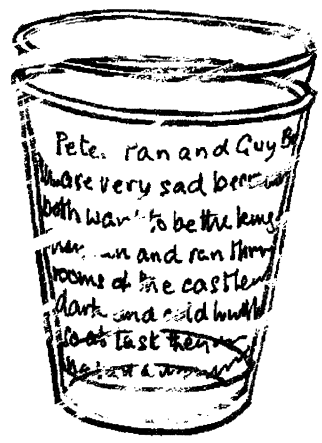
cone

Look through the top of the cone.

The story is written back to front on the paper. The paper is made into a cone.

You look through the top of the cone and read the story in the mirror.

A Two Clear Plastic Cup Book



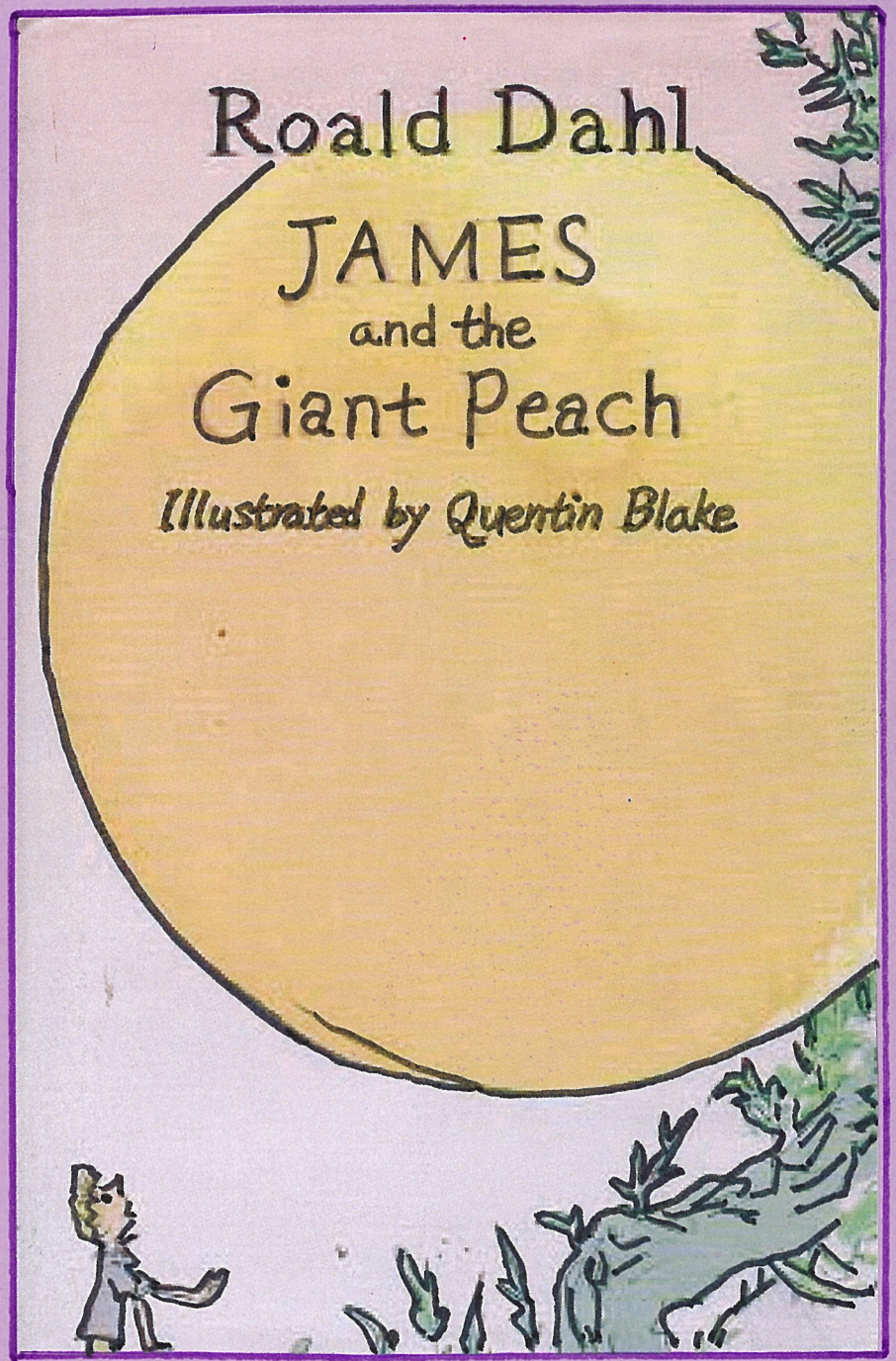
The story is written on the inner cup.

Hold the outer cup and turn the inner cup and read the story.

Photocopiable © Oxford University Press

Student mini-book examples from Fall 2011

TESOL YL R/W class O Michelle



* Characters

Centipede

James Henry Trotter

Earthworm

Old man

Aunt Spiker

Aunt Sponge

Ladybug

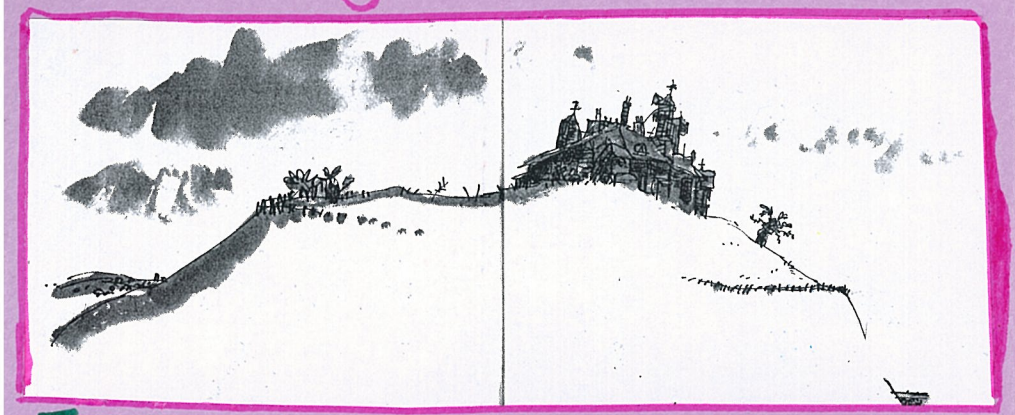
Silkworm

Miss Spider

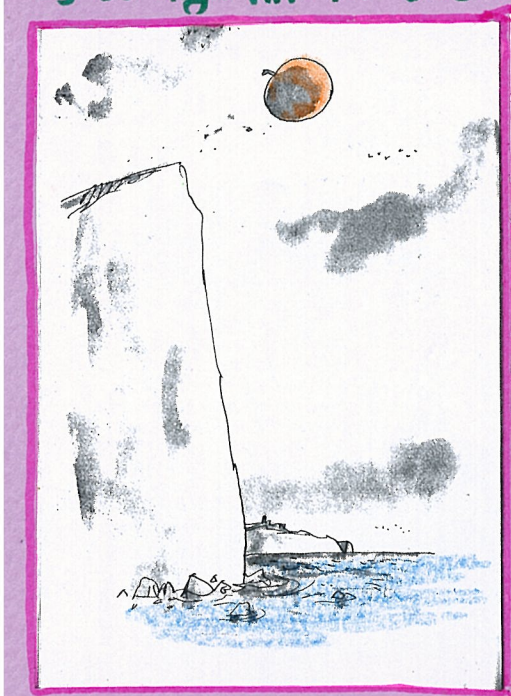
Grasshopper

Glow-worm

*Setting



In a queer ramshackle house on the top of a high hill in the south of England.

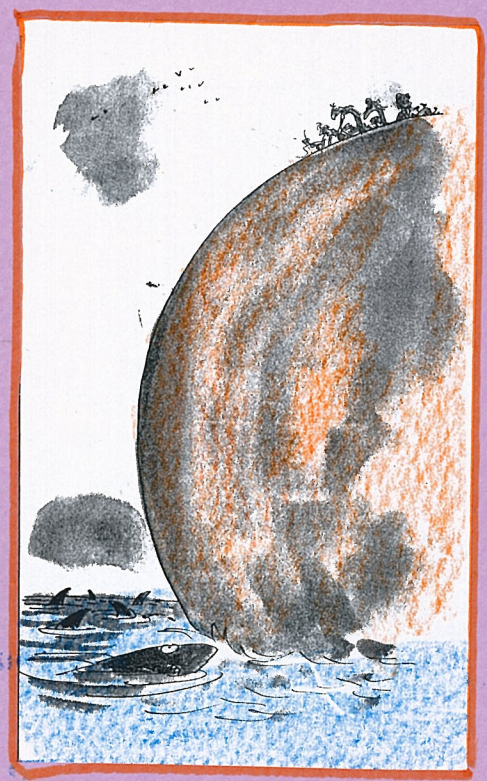


The Atlantic Ocean

The City of New York

* Problems

While James lived with two aunts, he never met with children. He was lonely



A lots of sharks were surrounding a giant peach.

* Problems

→ A giant peach broke a rainbow and a centipede was covered by purple.

→ Big storm and the rain washed a centipede clean.

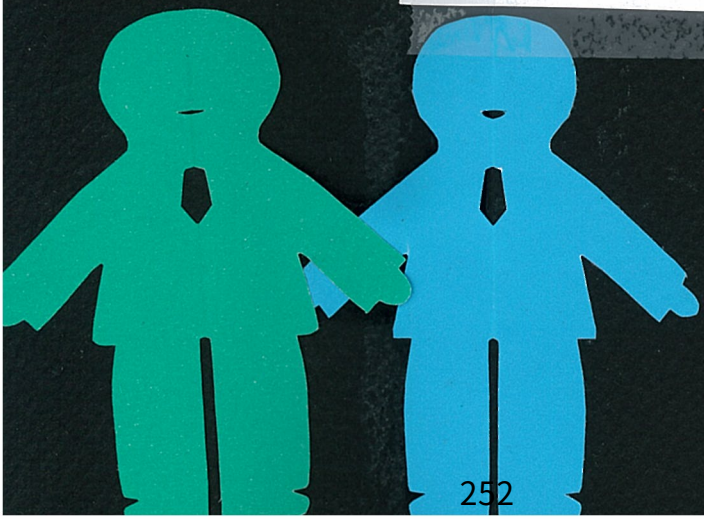
* Solution

James hooked silks at seagull's neck. Silkworm and Miss spider made silk. Earthworm was a hoot.

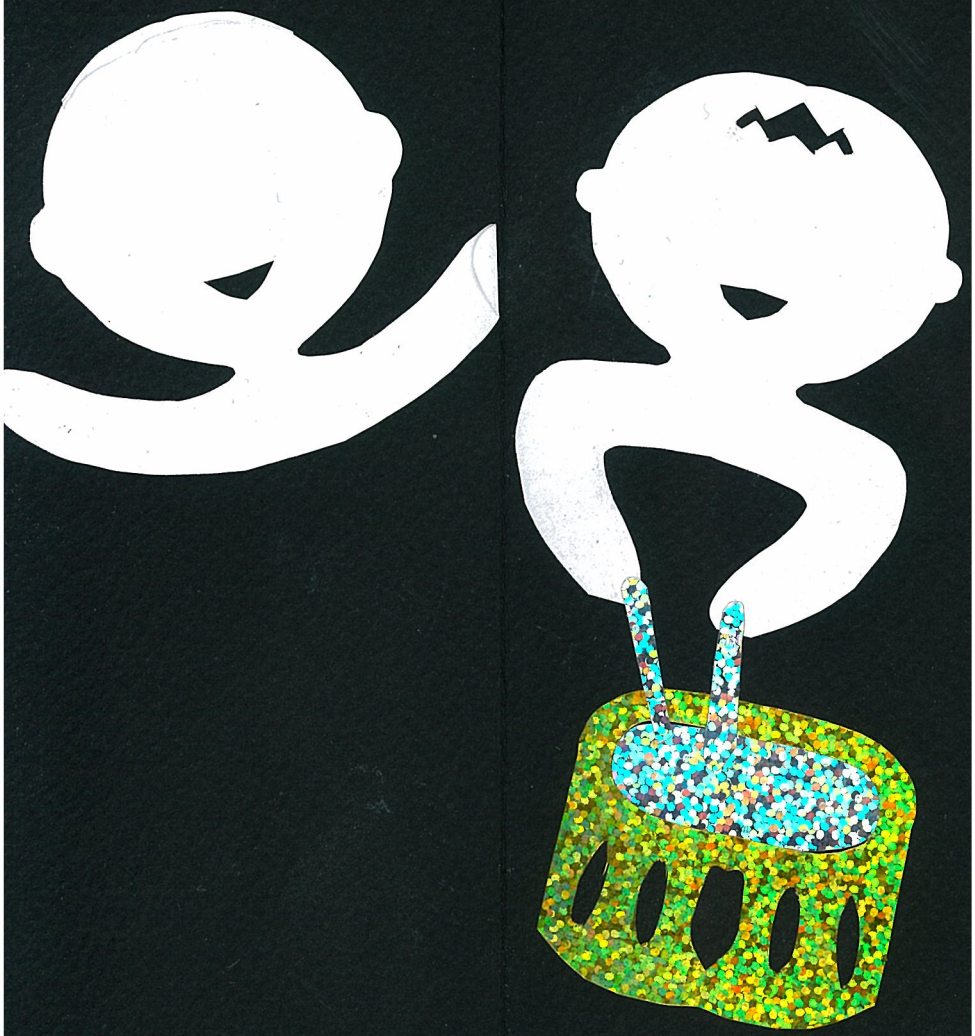
James had a house of peach at Central Park and had a lots of friends and play-mates in the world. He made this book.

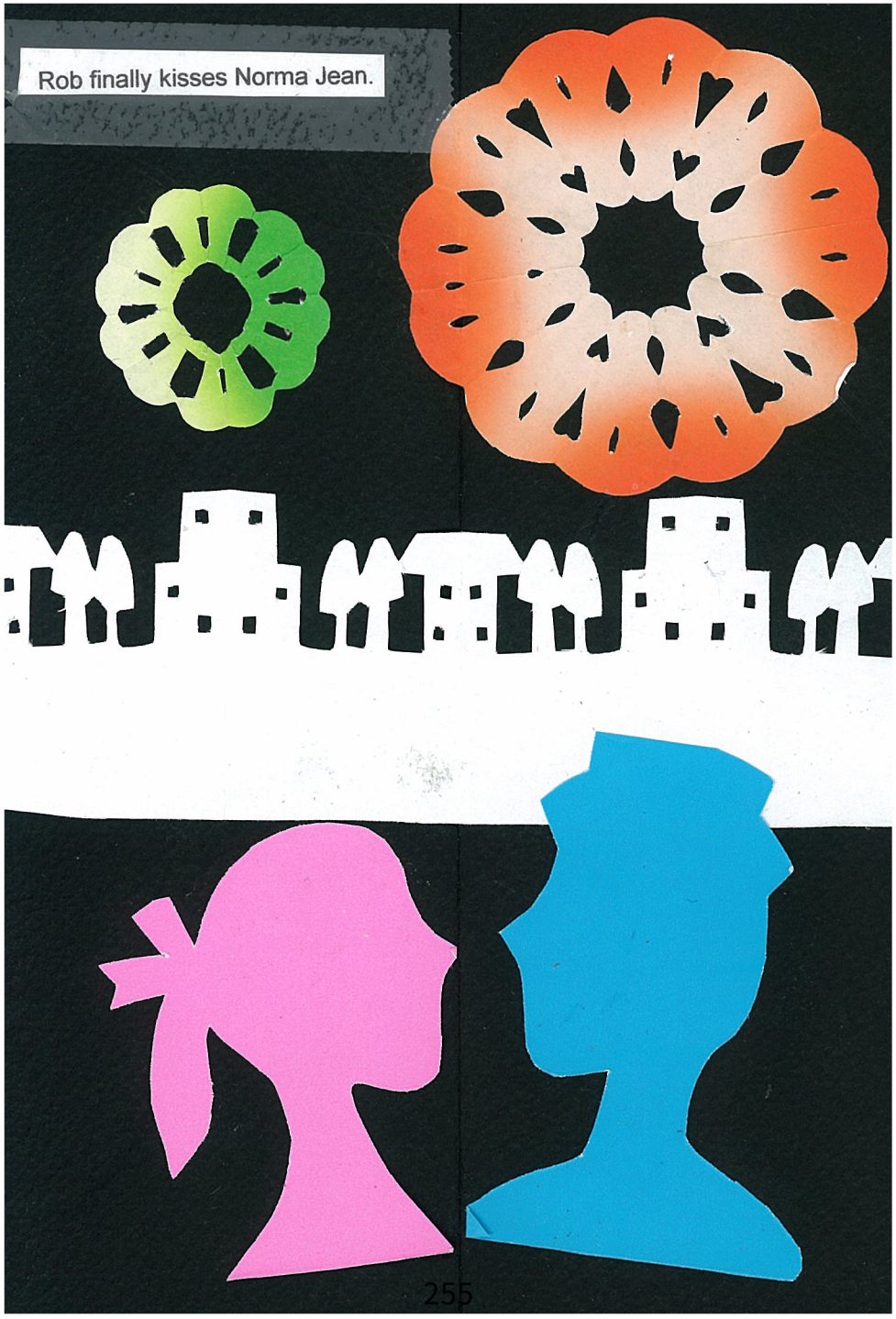
Rob and Soup are best friends,

and they like two girls, Norma Jean and Juliet.



To win the girls over Rob and Soup join a marching band.




Rob finally kisses Norma Jean.

Story Wheel

handkerchief

Joseph

had a little

HUFS YL Weekend Class "O" 최지영 (Jane)

Story Wheel

button

Joseph
had a little

HUFS YL Weekend
Class "O" 최세연 (Jane)

Story Wheel

Joseph had a little

Now he had nothing.

HUFS YL Weekend
Class "O" 최재영 (Jane)

Story Wheel

overcoat

Joseph
had a little

HUFS YL Weekend
Class "O" 최세영 (Jane)

Story Wheel

jacket

Joseph

had a little

HUFS YL Weekend
Class "O" 최재연 (Jane)

Story Wheel

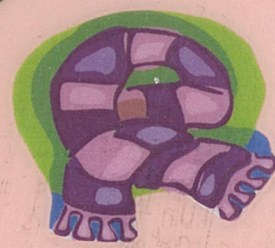
vest

Joseph

had a little

HUFS YL Weekend
Class "O" 최재연 (Jane)

Story Wheel



scarf

Joseph

had a little

HUFS YL Weekend
Class "O" 최재영 (Jane)

Story Wheel

necktie

Joseph

had a little

HUFS YL Weekend
Class "O" 최재영 (Jane)

Story Wheel

handkerchief

Joseph

had a little

HUFS YL Weekend
Class "ㅇ" 최재연 (Jane)

Week 14

This week input class, woo hoo! We will study poetry. Poetry is a great way to help our students improve their writing skills and develop their creativity and critical thinking skills.

When teaching poetry to young learners, it's important to keep a few things in mind. First, our students probably won't have any experience writing poetry. They might know what poetry sounds like from reading or being read children's books, but they will probably have no ability to write poetry. For this reason, it's important to go step-by-step and give lots and lots of support.

Here are some ways to give support:

1. Offering ideas and choosing a theme
Show your students some different types of poems so that they feel supported and guided throughout the activity. You could just focus on simple acrostics (see reading) in the beginning. The aim is just to provide some support and ideas as to how the students can structure their poems.

There are many themes that you can choose. "*Home*" is always a good starter theme because everyone has a home. This universal theme provides a wonderful opportunity for young learners to start exploring explore a subject that they will be familiar with. "*Family*" is another good starter theme, as is "*seasons*".

2. Rhyming or no rhyming?
It may be easier for lower levels if they don't try to rhyme their poems. However, it could be fun to spot rhyming words in poems you read to them at this introductory stage. Higher level students with a good vocabulary may enjoy the challenge of trying to make their poems rhyme.

3. Do a poem together
The value of model poems cannot be underestimated. Poems are very visual. Sometimes they can make shapes (see the concrete poetry on page 273). If you create a poem on the whiteboard with all students, then tell them to write their own, they will be much more successful.

4. Planning
Ensure that your students have enough time to plan their poem. They will probably need a lot of support at this stage. You can provide word lists and example poems to get them started. Encourage students to check their spelling, to change unintentionally repeated words, to check the verb tenses, and so on.

5. Read the poems!
When the poems are complete, give your students time to practise reading their poem out loud. Invite students to read their poems out to the class if you think students will enjoy doing so, and encourage them to put as much feeling as possible into the reading. Drama is good! Maybe you could invite some special guests such as the head teacher or another teacher with their class to come and listen to the poetry readings. Making a special event of the students' work will show your class how important their work is, and will probably become one of the more memorable highlights of the class.

Because we may not have much experience with writing poetry ourselves, let's write some poems and them discuss how we would teach the poem and how to write the poem to a class of young learners!

Create 2 poems for a style that you find useful to you. Prepare to present your poems in class! Then describe how you would teach this poetry style in class.

Poem #	Poem Name
1	**acrostic**
2	**concrete poetry**
3	**cinquain**
4	**diamente**
5	**beginnings and endings poem**
6	**preposition poem**
7	**who-what-where-when-why poem**
8	**countdown poem**
9	**color metaphor poem**
10	**days of the week poem**
11	**five senses poem**
12	**bio-poem**
13	**simile poem**

1 Acrostic

1) Teaching points : Spelling, Vocabulary, Dictionary usage

The acrostic can be a simple poem to write, but it can be made more challenging. Spelling is emphasized for the key word of the acrostic, but use of the dictionary can also be taught to enrich vocabulary.

Many people **A**lmost go crazy **T**hinking of **H**undreds of numbers	**F**unny **R**eal **I**nteresting **E**njoyable **N**ice **D**elightful	**E**very day we study English. We **N**ever miss class because in **G**roups we study **L**istening which is **I**mportant to pass tests and **S**peaking which **H**elps us talk to people from other countries.

2) Pattern

Select a word or name and write it in a column on the left side of the paper

W (select a word, phrase, or sentence beginning with the letter of the word being spelled down the left column.)

O (select a word, phrase, or sentence beginning with the second letter of the word in left column.)

R (select a word, phrase, or sentence beginning with the third letter.)

D (select a word, phrase, or sentence beginning with the fourth letter.)

Continue the pattern for each letter in the word.

3) What to do

1. Explain what an acrostic is, that it spells out a word in a column and then explains the word in words or phrases beginning with each letter of the word. Show the students some samples and ask them to identify the word each one is about by having them read the first letter of each line.

2. Select a word or name that is an example of the acrostic students will be writing: your name, a place-name, a character's name, a book title, an

animal, a science or math concept, or any noun about which the students have knowledge. For a short poem, for instance, you might select the word *school*, whereas for a longer example you might select the proper name of your school. Using capital letters, write the word on the board in a column:

S
C
H
O
O
L

3. Explain to the students that you are going to write a poem made up of words (or phrases or sentences, depending on the level of students) that begin with these letters and that express your knowledge and attitude toward it. If, for instance, you selected the word *school*, you might then say, "I know that 'students' and 'studying' are part of school. I think I like 'students' better, so I'll use that." Using the *s* in the column that spells *school*, write the word *students*: **S**tudents

   Make sure the first letter is larger and bolder than the rest so that it is obvious you are spelling the word in the left column.

4. Continue with the next letter of the word, asking students for suggestions of words. Continue until all the letters have a word, phrase, or sentence attached. A very simple poem on school might turn out to be something like this :

Students
Come
Here to
Open books and
T**O** help friends
Learn

5. A more sophisticated poem might wrap from one line to the next to form a one or more sentences, as in the following:

She was a beautiful, lonely girl,
No one could see how beautiful she was.
Only the seven dwarves knew
Where she lived.
Why were
Her friends taking care of her
In the little house in the forest?
The witch was trying to
End her life.

6. Your students should now be ready to practice writing their own acrostics individually, in pairs, or in small groups. They should begin by brainstorming a list of words that they know in English which start with the required letters.

S she, should, study, shower, soap, sell, shoe, ship, see
C call, center, coin, coffee, camera, can
H happy, hello, hi, heavy, help
O open, out, on top of the mountain, over, outside,
O online, oranges, orangutan
L like, leave the room, lemon, lift the door,

If they are having trouble, this is a good opportunity to encourage them to browse through dictionaries or the glossaries of their course books for words that start with a particular letter.

4) Uses

- to introduce each student and his or her name
- to explore attitudes and emotions toward an idea
- to define or describe an animal, a geographic location, an abstract concept, or some other content-related idea.
- to explain a concept in the student's native language that may defy direct translation but could be described.
- To summarize the plot or describe a character in a book the student has read.

5) Variations

1. To teach dictionary and spelling skills, you can select words that students

know but have difficulty spelling. For instance, many students misspell friend, which, responsible, and grammar. Have students use a word that has been marked as a spelling error on a paper and look it up the dictionary, copy the correct spelling, and then write an acrostic of the word to focus students on the words spelling in connection with its meaning.

2. To teach specific types of phrases, require that students use only the type you have selected. Noun phrases (e.g., “big black cat”) and verb phrases (e.g., “hurrying to the classroom”) work especially well with the acrostic.

2 Concrete poetry

1) Teaching points: vocabulary, phrases, and connecting form and meaning of a theme

2) Pattern:

1. Shape separates prose and poetry. Poetry can take on many shapes, but one is for the poem to take the shape of its subject. So if the subject of your poem is a tree, then the poem would be shaped like a tree.

3) What to do:

1. Show the students the following poem and point out how the tree naturally gets wider as the ideas travel down the tree. Also show the students where the discussion of the presents is. Ask them what would happen if it were in a different place. Then emphasize that not only the shape of the tree but also the location of the information in the tree are important.

Christmas Tree

*****
I
am
very
happy
whenever
Christmas
comes around
cuz to me, it's a time
to love, share, to give.
to spend time with loved ones
to give of my time to elderly folks
even more than I do all year round.
I love seeing the kids with eager eyes,
wondering
what lies
beneath
their
Christmas tree.

2. After the students understand, have them write concrete poems about roller coasters. Secretly do yours behind the screen on the board. When the students have finished, have them compare their results. Then you can show your poem. This is usually a rather amusing time.

3. Tell the students to choose a topic they like (dinosaurs, cell phones, pizza, etc.) and draw an outline of it. Then tell the students to freewrite more than a half page about their topic.

Freewriting Rules: 1. Start and go for 5-10 min. 2. Pencil always touches the page 3. Pencil never stops moving 4. Spelling grammar full sentences are not necessary or important 5. All ideas from the mind go on the paper and the less good ones can be deleted later. 6. Have them go back over their freewriting and underline the good parts and cross out the bad ones.

4. Now it is time to write the poem, in their notebooks.

BLUE IS...

Blue is the BOTTLE, where my childhood memories exist.

Blue is the VACCUM CLEANER, that I rarely like to use.

Blue is the SEA, that sounds like a love song. Blue is the TOOTHPASTE, that helps me smile.

3 Cinquain

1) Teaching points : Nouns, Adjectives, Participles, Synonyms

By creating an image without complete sentences, the cinquain (French for “a group of five”) allows students to focus on a few specific parts of speech, thereby reinforcing their understanding of grammar terms. The brevity also requires an economy of expression, emphasizing a need to refine vocabulary by selecting the best choice of words. The use of commas to separate items in a series can also be introduced or reinforced, as can capitalization of a proper noun.

Dogs Furry, cuddly Running, playing, barking Always loyal and loving Friends	Snow White Beautiful, kind Singing, dreaming, waiting Until her love arrives Princess

2) Pattern

Line 1 : Noun
Line 2 : Two adjectives
Line 3 : Three present participles
Line 4 : Four-word phrase
Line 5 : Synonym for noun or closely related noun

3) What to do

1. Tell students that they’re going to be writing a poem that creates a picture without using sentences. Instead, it uses different parts of speech and only parts of a sentence. Ask them to name the parts of speech they know, listing them on the board. You may also want to elicit the names for parts of a sentence, specifically subjects and phrases.

Jason Smart, athletic Running, jumping, learning Always on the playground Fun	Dolphin Gray, smooth Waving, swimming, jumping Lives in the ocean Mammal
Puppy Cute, scared Eating, playing, chewing Likes to play around Dog	Winnie the Pooh Yellow, fat Eating, playing, climbing Lives in a tree Bear

2. Show the students several sample poems. Ask them to identify the pattern by naming the parts of speech for the first three lines (noun, adjectives, present principles or –ing verbs). Ask them to identify the part of a sentence that makes the fourth line (phrase). Ask them about the last line, pointing out that the final noun is usually a synonym or closely related noun for the subject of the poem stated on the first line.
3. Ask students to suggest one-word topics with which they are familiar. Select one to use in creating a sample poem with the class.
4. Have students brainstorm a list of adjectives related to the topic. Write down the words, so they can choose from all their options. Encourage them to select the two most appropriately descriptive words to place in the second line. As you write the two words in the poem, demonstrate the use of a comma to separate two adjectives.
5. Ask students to think of present participles to describe the topic, following the same brainstorming and selection procedure used with the adjectives. As you write the three words into the poem, demonstrate the use of a comma to separate the series of three present participles.
6. Ask students for phrases that describe the selected topic or how the topic affects them. Following the brainstorming and selection process, transfer the selected phrase to the poem.
7. Ask students for synonyms or words that are closely equivalent to the original topic. In our example about dogs, for instance, friend is not really a

synonym for dog, but for some people it can be a close equivalent. The same is true for music and piano. Follow the same brainstorming and selection process as before, and then write the final line of the poem.

8. Read the completed poem aloud. Ask the students whether they want to make any changes to enhance meaning or rhythm. Allow students to negotiate changes. Edit the poem as they make suggestions and read it again.
9. Students should now be ready to begin writing their own poems as individuals as the student samples illustrate.

4) Uses

- to introduce students to each other
- to clarify understanding of an animal, math concept, or other content-related term
- to describe a character from a story students have read
- to describe a friend, family member, or pet
- to describe a geographic place (e.g., city, state, country) or concept (e.g., home, freedom, school, love)
- to incorporate the student's native language with English in defining a word in either language

Puss in Boots

Cute, Brave

Jumping, dancing, running

Fight a good battle

Cat

4 Diamante

1) Teaching points: Synonyms and antonyms (use of a thesaurus), Adjective, Participles, Thesis-antithesis

The diamante, like the cinquain, is useful for teaching parts of speech: nouns, adjectives, and participial phrases. The diamante can be more challenging, however, in that it is based on either thesis-antithesis or metamorphosis. Students must be able to understand and describe opposite concepts or concepts that change over time. Because the poem is constructed from opposite ends almost at the same time, it can introduce students to the idea of nonlinear sequencing, that is, the idea that not every piece of writing is constructed from beginning to end in a sequential order.

2) Pattern

Line 1: One noun
Line 2: Two adjectives related to the first
Line 3: Three participles (-ing, -ed) related to the first noun
Line 4: Four nouns, two related to the first noun and two related to the second
Line 5: Three participles (-ing, -ed) related to the second noun
Line 6: Two adjectives related to the second noun
Line 7: One noun (antithesis or metamorphosis of the first noun)

3) What to do

1. Explain to students that the poem they are going to write is called a diamante because it's shaped like a diamond. Show them some samples and draw a diamond shape around one of the samples to highlight the form.

Noun	Brother
Adjective Adjective	Handsome, athlete
Participle participle participle	Walking, running, playing
Noun noun - noun noun	Gym, sport – makeup, mall
Participle participle participle	Shopping, dancing, singing
Adjective Adjective	Beautiful, intelligent
Noun	Sister

Black	Winter
Dark, scary	Cold, wet
Hiding, shading, closing	Snowing, shivering, freezing
Witches, night-angles, day	White, gray – yellow, orange
Shinning, brightening, opening	Blazing, sweating, roasting
Light, happy	Hot, sunny
White	Summer

2. After reading the samples aloud, ask the students to identify the pattern by naming the parts of the speech in each line and counting how many of each are in the line. Point out how the parts of speech and the numbers of words in each line create a mirror image; that is, the first and last lines are both single nouns, the second and sixth lines are each two adjectives.
3. Ask the students to identify the difference in meaning between the first and last lines, the second and sixth lines, and so on. They should notice that the first and last lines are either antonyms (love/hate) or an evolution from one thing to another (rain/flood). You may want to have them think of the poem as a kind of dialogue between two people who disagree totally but who find a connection somewhere in the middle.
4. Explain that to write this poem and create the diamond shape, they will begin from both the top and the bottom and finish in the middle.
5. Ask students to think of pairs of nouns that are opposites, writing the words on the board as they suggest them. After students have generated many pairs, you may want to have them note which pairs of nouns are concrete and which are abstract.
6. As a class, have students select a pair of nouns that interests them. Write the first noun of the pair centered at the top of the board and the second noun centered at the bottom.
7. Ask students to think of adjectives that relate to each noun. Make two lists on the board as students suggest words. If students have difficulty thinking of opposing adjectives, encourage them to use a thesaurus. Ask students to select from their lists two adjectives that describe the first noun and two that describe the second noun. Place the first two adjectives on line 2, centered under the first noun. Place the adjectives that describe the second noun on line 6, centered above the second noun. Demonstrate the use of commas to separate the two adjectives.

8. For the present participles in lines 3 and 5, follow the same brainstorming and selection process used with the adjectives. As you transfer the participle to the board, demonstrate the use of commas to separate items in a series. Lace the participles describing the first noun centered on line 3, and the participles describing the second noun centered on line 5.
9. For the final line of the poem, line 4, ask students to think of other nouns that relate to the nouns chosen for lines 1 and 7. Select two nouns that most aptly extend the definition of the first word of the poem and place those two words on line 4. Then select two nouns which describe the last word of the poem and place those words also on line 4. Demonstrate the use of commas to separate words and the use of a dash to separate the opposite concepts. If single nouns do not work well for the antonyms used, you may want to vary the pattern to noun phrases to make it easier. For instance, in a class working with the idea of dogs versus cats, the students came up with "pack animal-solitary predator" for this middle line.
10. Read the poem aloud, asking students if they wish to change or alter the poem in any way to more accurately reflect their thinking or their sense of rhythm and balance.
11. If they have difficulty selecting a topic, you may want to hand out topics to get them started. Some topics we have used include:

sun/moon	ice/water
sky/earth	angel/devil
mother/father	Cinderella/stepsisters
summer/winter	Snow White/witch
dogs/casts	Clark Kent/Superman

12. Tell the students to make a long list of possible words by part of speech

noun: Sun
adjective: Hot, round, orange, noisy, huge, mean
participle: burning, boiling, exploding, heating, lighting, spinning, fighting
noun: ball, sweat, giant, male, power, energy, ghost, rabbit, female, endurance, neighbor,
participle: revolving, shining, sitting, waiting,
adjective: shy, silent, yellow, round, frozen, small, cold
noun: Moon

13. After they should edit the lists and choose the words which show the best contrast. Then they should write their own diamantes

4) Uses

- to develop abstract thinking (e.g., freedom versus slavery, love versus hate)
- to describe natural phenomena that are opposites (e.g., acids versus bases, sun versus moon, liquids versus solids)
- to describe protagonists and antagonists
- to describe friends, family, or pets that differ significantly
- to describe a change or metamorphosis (rain into flood, Cinderella into princess, tadpole into frog)
- to describe a person (first name/last name for first/last lines)

5 Beginnings and endings poem

1) **Teaching points** : Exclamatory statement, Opposites, Contrast

The beginnings and endings poem is generally five lines long and made up of four exclamatory statements and a brief summary. Lines 1 and 3 are thematically related/ Lines 2 and 4 are also thematically related but provide a mirror image of lines 1 and 3. The poem is useful for thinking about and describing contrasts or change. The last line ties the poem together by repeating one word three times, a word that describes the dominant concept of the poem.

Farewell to overcoats. Hello to tennis lessons. Farewell to rainy days. Hello to sunshine. It's spring, spring, spring.	Yes to good grades on my homework. No to getting in trouble. Yes to being on time in class. No to making excuses. It's success, success, success!

Good-bye to rags of clothing. Hello to gowns and jewels. Good-bye to ugly stepsisters. Hello to a handsome prince. Cinderella has met her love, love, love.

2) Patterns

Farewell to _____. Hello to _____. Farewell to _____. Hello to _____. It's _____, _____, __.	Yes to _____. No to _____. Yes to _____. No to _____, It's _____, _____, __.

3) What to do

1. Divide the students into two groups. Tell them that each group will be brainstorming ideas for a single poem by the whole class. Give each group a piece of paper or note card that has one word written on it. The two words should be contrasting concepts or the beginning and ending of a cycle. For instance, one group might have the word *school* while the other group has the word *vacation*. Give the students about 5 minutes to write down things associated with their group's word. The "school" group might think of such words as *books, teachers, tests, studying*, while the "vacation" group might have such words as *swimming, summer camp, baseball, picnics*.
2. Show samples of the poem to the students and ask them to identify the pattern, noting the contrasting lines, the repetition of the first word in alternate lines, the repetition in the final line, and the punctuation.
3. Ask the students for some of the ideas they wrote down to begin writing the poem as a whole class. Remind them that since they did not know what the pattern was before they wrote down their ideas, they may want to revise the wording to make it fit the poem better. Write the poem on the board or type it in a PowerPoint page projected on the screen.
4. To emphasize the contrast, use choral response to read it aloud. Dividing the entire group into two again, have one group read aloud one set of the lines (*Farewell* or *Yes* lines) while the other group responds aloud with the intervening set of lines (*Hello* or *No* lines). Both groups then read aloud the final line together.
5. Ask students to think of other topics that contrast, occur in cycles, or go through a metamorphosis. Write their suggestions on the board. Some topics might include day/night, summer/fall, (or any other seasonal change), war/peace, laughing/crying, happiness/sadness, healthy food/junk food. Students can use these topics or think of others to write their own beginnings and endings poem in small groups.
6. Have the students share their poems by reading them aloud in the same choral response mode used with the class poem.
7. They should now be ready to write their own beginnings and endings poems.

4) Uses

- to chronicle the beginning and ending of a given cycle (such as seasons or divisions of a day)
- to contrast opposing concepts (such as war/peace or day/night)
- to describe changes that occur in nature, people, or development of inanimate objects or more abstract concepts (such as a seed becoming a flower, a character his or her life, or an uninhabited area becoming a city)

5) Variations

1. The beginnings and endings poem, although very useful for identifying the contrast in seasons or other natural events, can also signify the start and stop or the contrast of more personal experiences. The beginning of each stem can be altered to express the writer's experience.

Begin eating low-fat dinners. Stop smoking two packs a day. Begin hitting the gym after work. Stop snacking on salt-filled treats. It's skinny, skinny, skinny!	Cry when my big sister hits me. Smile when my daddy comes home. Cry when mommy sends me to bed so early. Smile when my puppy licks my nose. It's family, family, family!

2. The last line of the poem may also be altered:

Good-bye to textbooks. Hello to lazy days. Good-bye to teachers' rules. Hello to friends and games. School is out, out, out!

6 Preposition poem

1) Teaching points: Prepositions and prepositional phrases, Sequencing

The preposition poem is a fun way to introduce prepositions and prepositional phrases. It includes as many prepositional phrases as needed, in just one or two sentences, to describe an object or narrate an event. Although it has no set length, we recommend that students use at least five prepositional phrases in their poems.

Over the wall, Under the plant, Onto the stones, The grasshopper jumped.	Between the crowded ticket lines, Behind the smelly hot-dog stand, Around the circling Ferris wheel, Beyond the fortune teller's tent, and Through the house of mirrors, I searched for my kid brother.

2) Pattern

Line 1: Prepositional phrase Line 2: Prepositional phrase Line 3: Prepositional phrase Line 4: Prepositional phrase Line 5: Prepositional phrase Line 6: Main clause about an event or object

3) what to do

1. First, have students generate a list of prepositions that they know. An easy way to do this is to use examples that can illustrate different functions of prepositions (place and direction, for instance). To illustrate place prepositions, for example, use a small object such as a pencil. Ask students where the object is being placed each time you move it (on the desk, under the desk, beside the desk, in the desk, etc.). For directional prepositions, ask

students, “Where does a bird fly?” (Up into the sky, over the clouds, through the air, past a tree, etc.).

2. As the students generate the prepositions, write them on the board where students will be able to refer to them later. Below is a list of words commonly used as prepositions that can be used for guidance:

About	Beside	Over
Above	Between	Through
Across	Beyond	Throughout
After	By	To
Against	Down	Toward
Along	Except	Under
Among	For	Underneath
Around	From	Until
At	In	Up
Before	Into	Upon
Behind	Of	With
Below	Off	Within
Beneath	On	Without

(For more advanced learners, you might also want to introduce groups of words that act as prepositions: *in spite of, on account of, due to*, etc.).

From the stations, On the air, Through the radio, Into our living room, Down our legs, The music makes us dance	After we ate, On the beach, Under the umbrella, About five, In the afternoon, Sunny went swimming And was eaten By a shark

3. Show the students several samples of preposition poems and ask them what they notice about the first word of each line. They should be able to recognize prepositions they have just named and/or add to the list of prepositions on the board.

4. Ask students to identify what the poem does (tells a story) and how many sentences it has (usually just one). Also ask them to identify the sequence (a series of prepositional phrases until the last line or two, which tell the story).
5. Explain that prepositions are used all the time to explain such things as where events take place or when something happens. Have an example in mind to demonstrate how to create a preposition poem. For instance, with the students helping you think up phrases, you might describe how students get to your classroom:

Down the hall, around the corner, past the drinking fountain, through the door marked 132, into the classroom, the students come.

6. Before students write their own poems, show them more examples and help them think of ideas so that not all poems are about getting to a particular place. They should then be ready to begin writing their own poems as individuals, in pairs, or in small groups.

4) Uses

- to demonstrate understanding of an animal, math concept, or other content-related term
- to narrate events in a story
- to describe a character
- to describe a scientific or other process

5) Variations

1. For more advanced students, you might want to arrange your phrasing differently, allowing the prepositions to fall in the middle of the line rather than at the beginning. For instance, an extension of the classroom poem giver earlier ("Down the hall. . .") might look like this:

There they sit,
looking *at* books,
writing *on* paper,
daydreaming *in* their heads,
glancing *out* the window,
playing *with* toys
until it's time *to* go home.

2. Use the same preposition repeatedly to show sequencing logic. For instance, the following poem shows a progression from specific to general (though it could be reversed):

Here I sit
In my pajamas,
In a chair,
In my room,
In my house,
In the suburbs,
Trying to write a poem.

There are cats,

In front of the car
In the car
On the car
Into the car
Under the car
Beside the car
Near the car
Behind the car

7 Who-what-where-when-why-how poem

1) Teaching points: Complete sentences, Sequencing information, Phrases (verb, noun, adjective, adverb, prepositional), Summarizing

The who-what-where-when-why-how poem is a pleasingly arranged summary of information broken into phrases that form a single sentence. It transforms the six basic questions of good journalism into a poetic format.

Maria's family went to Paris in France on a plane during summer vacation so they could see the Eiffel Tower	Romeo and Juliet killed themselves in fair Verona many years ago, he by poison, she by knife, because their families would not tolerate each other.

2) Pattern

Answer the questions for each line:
Line 1: Who? Name a person or object.
Line 2: What? Begin with a verb to describe an event.
Line 3: Where? Tell where the event occurred.
Line 4: When? Tell when the event occurred.
Line 5: How? Tell how the event occurred.
Line 6: Why? Explain why the event occurred.

Note: The order of the questions/lines can be rearranged to make the sentence flow better

3) What to do

1. Ask students to name the six main words with which questions begin. If they have studied newspapers, you might want to remind them that these are the same questions that are used in good journalism (*who, what, where, when, why, and how*). Write the six words in a row (not a column) on the board.

Hagrid helped Harry Potter To go to wizard school At Hogwarts In 1989 To learn magic.
Cinderella Found her Prince Charming At the ball Before midnight Because here fairy godmother helped her Look so beautiful.
One afternoon The Three Little Pigs Went to build their houses With straw, sticks, and bricks In the woods So they could be safe from the Big Bad Wolf.
Michael Jordan The best NBA player Retired From the Chicago Bulls In 1998 To enjoy his money.

2. Explain that students will be writing a poem answering these questions about a person or character. Show them some sample poems and have the same order is not always used. Ask them how many sentences the entire poem takes (one).

3. If students do not have a common background to be able to work with a fictional character or historical person, select a short story to read to them. We have used very brief versions of different Aesop fables such as “The Hare and the Tortoise” and “The Fox and the Crow.” If students also have a copy of the story, tell them to follow along carefully in order to be able to answer the six questions.
4. When you have finished reading the story aloud, point to the six questions written on the board and ask the students to answer them. Under who, write the name(s) they state. Ask the students to respond to the other questions about the same story by asking, “What did he or she do that is important to know?” Add to the other question words the same way (“When did he or she do it?” “Where?” “How did he or she do it?” “Why did he or she do it?”).
5. Tell the students that now that all the facts are known, you want to arrange them into a poetic form that also makes a complete sentence. Ask for suggestions as to which line should come first and then which should come next until all the parts are in an order that should work into sentence.
6. If the lines do not work out into a logical and complete sentence, ask the students to help revise the lines until they do become a sentence. They may need to revise the wording or change the order of the lines. For instance, the first draft of a who-what-where-when-why-how poem may begin by looking like this:

The hare and the tortoise ran a race one afternoon on a winding path to pass the time. The slow tortoise beat the fast hare because the hare stopped to rest.

But it may end up like this:

One summer afternoon a tortoise won a race against a hare along a winding path because the tortoise kept going while the hare stopped to rest.

7. Have students write their own poems. Then they can share them with the rest of the class by reading them aloud in groups.
8. Students should now be ready to practice writing their own poems.

4) Uses

- to introduce each student and an important event in the students' life as an icebreaker
- to define or describe a historic event, an animal, a geographic location, or other content-related concept or idea
- to summarize the plot of a story
- to describe a character, well-known person, or historical figure

8 Countdown poem

1) Teaching points: Number words, Complete sentences, Logical sequence

The countdown poem is based on a numerical sequence. It can be based on a theme, as many counting books are, that describe objects, or it can tell a story, as the poem “Ten Little Indians” does. The sequence can be either forward or backward, depending on the students’ creativity.

One bumble bee flew between Two flowers, dropping Three bits of pollen. He buzzed Four times as he flew away. The next spring, Five flowers grew where there had been only two.	One full moon glowed in the sky. Two people watched it. Three owls flew by it. Four dogs howled at it. And the moon just sat there.
Five cars start the race. Four cars crash. Three cars are fixed in the race. Two people are run over. One person wins all the money.	One day, my friend and I and Two dogs went to the beach to play Three games. We stayed Four hours and bought Five hamburgers because by Six o’clock we were really hungry.

2) Pattern

Line 1: One…
Line 2: Two…
Line 3: Three…
Line 4: Four…
Continue with as many numbers as desired.
Final line: Ending to the idea begun.

Note: Numbers can be counted backward.

3) What to do

1. Show the students several sample poems and read them aloud. Ask students what they notice about the first word of each line in the poems (that each line starts with a number word). Point out that each one tells a little story about or describes a single subject. You might also point out the different structures that are possible for the lines: phrases, single sentence lines, and sentences that "wrap" around lines to make each line start with a number.
2. Have the students sit in a circle while you stand at the board. Tell them that they are going to create a countdown poem together. Ask them where they want to go (in their minds): school, the zoo, the park, the shopping mall, or a particular room in a house.
3. Once they decide, tell them that they're going to tell what they see there, but they're going to use numbers in order and then repeat what and how many of the object each one sees. For instance, if they decide to go to the zoo, one student might start by saying, "I saw one elephant." The next student would say, "I saw one elephant, two lions." The third student would say, "I saw one elephant, two lions, and three bears." Continue around the circle.
4. While the students are making up their additional sightings and repeating what the previous students have said, write their words on the board:

We went to the zoo, where we saw One elephant Two lions Three bears…

Note : This works well with about fifteen students. With more students, either pair the students or take two different "trips."

5. When the students have all responded, tell them that they have the beginning of a countdown poem. Now they can add to each line by telling what each animal was doing. For example:

We went to the zoo, where we saw, One elephant washing himself with his trunk, Two lions roaring, Three bears sleeping in there den, …

6. Ask the students to think of a final line that sums up what they saw at thee zoo, and add it to the poem:

We went to the zoo, where we saw One elephant washing himself with a trunk, Two lions roaring, Three bears sleeping in there den, … It was a very busy day at the zoo.

7. Read the poem aloud to see if the lines fit together well or if more or less detail is needed.
8. Place the students in small groups to practice writing their own poems. To help them get started, you might want to assign a topic to each group. Some topics that have worked well with our students include:

A clothing store	A picnic
McDonald's	The grocery store
A car race	A hospital
The forest	The beach
A jewelry store	A park

9. Have students share their poems aloud. They should now be ready to write their own individual poems.

4) Uses

- to describe a content-related concept (the environment, the zoo, geometric figures)
- to tell a story in logical sequence

One red cat is in the rainbow.
Two orange cats are in the rainbow.
Three yellow cats are in the rainbow.
Four green cats are in the rainbow.
Five blue cats are in the rainbow.
Six navy cats are in the rainbow.
Seven violet cats are in the rainbow.

9 Color metaphor poem

1) Teaching points: Vocabulary associated with colors, Sentences using the verb to be, Metaphors

Green is the grass that tickles my feet. Green are the leaves that hold the red rose. Green is the skin of a cool, sweet watermelon. Green is money to spend on having a good time.	Red is the rose that blooms all summer long. Red is a cheek blushing from the wind. Red is the blood running through our veins. Red is a valentine sending thoughts of love.
Green is a frog jumping up and down Green is a leaf falling from a tree Green is an alligator waiting to eat Green is the grass growing from the ground Green is a turtle swimming in the water`	Blue is the prince- that I dream about Blue are his eyes- that drive me crazy Blue is the ocean- where my heart likes to swim Blue is the sky- where the rainbow ends Blue is the pen- that I use to write poems to him- that I never have the courage to give.

2) Pattern

Line 1 : Color name is (noun)
Line 2 : Beginning of the phrase describing noun
Line 3 : End of the phrase describing the noun

3) What to do

1. Bring a bright-colored object to class : a flower, a balloon, a fruit, or just a large piece of colored paper. Ask the students to name the color and then to suggest different things associated with the color. Explain that people often describe a color by saying something is “as blue as the sky” or “as white as snow.” As students suggest items associated with the color, write it in pattern of “as as .” If students need help, you might suggest different categories such as flowers, foods, or animals. Often students will name concrete nouns (e.g., for red, they might name a tomato, a clown’s nose, lips, or a rose), but English idioms also suggest abstract nouns: green with envy, a blue mood, or tickled pink. Such phrases offer an opportunity to introduce either the idea of abstract nouns or idiomatic phrases having to do with colors.
2. have students name other colors and identify associated concepts. You list might end up like this

As gold as honey
As blue as the sky
As white as snow
As red as a beet
As green as grass

3. Select one color and get as many suggestions as possible for it. Write down the students’ words associated with the color named. For instance, if the color is white, students may have suggested:

Snow
A blank piece of paper
A ghost
A swan
A lily
A wedding dress

4. Explain that students are going to write a poem with several verses based on a single color. Show a sample or two and have the students look for the pattern of the poem: each stanza a complete sentence naming the color, a noun, and a phrase or clause that describes the noun. Also explain that each verse is a separate metaphor, a figure of speech in which the noun they name represents the color.
5. Use one of two patterns: White is the snow that..., or White is the snow covering.... Select three or four of the items named and ask students to help you write the three or four verses by describing the items selected. For instance, the list of white items might become:

White is the snow
covering the ground
on a winter day.

White is a blank piece of paper
waiting for thoughts
to become words.

White is a lily
floating gracefully
on a pond.

White is a ghost
that haunts
your scary dreams.

6. Divide the class into small groups and hand out a piece of colored paper to each group. Ask the students to brainstorm all the things associated with that color, select three or four, and write their own poem.
7. Have the students share their poem aloud.
8. Let students select their own colors and write their own poem.

4) Uses

- to introduce color names
- to introduce idiomatic expressions that include colors
- to introduce vocabulary associated with different colors (e.g., gray elephant, yellow sun, blue sky)

10 Days-of-the-week poem

1) Teaching points: Punctuation and capitalization of proper nouns, Days of the week (sequence and spelling), Paragraphing concepts: unity and coherence, Sensory verbs

By telling a brief story using days of the weeks as the sequencing vehicle, students learn the order and spelling of those words. They also learn rudimentary elements of paragraphing in that each sentence in their story must relate to the chosen theme.

At the beach On Monday, I heard the waves. On Tuesday, I heard the seagulls. On Wednesday, I saw the ocean. On Thursday, I smelled the sea breeze. On Friday, I tasted the salt air. On Saturday, I touched the sand. On Sunday, I felt the cool blue water.
The Christmas season On Monday, I heard the blowing wind. On Tuesday, I saw snow falling. On Wednesday, I touched a snowman. On Thursday, I tasted Christmas cookies. On Friday, I smelled hot chocolate. On Saturday, I heard Santa's sleigh. On Sunday, I felt wonderful.

2) Pattern

On Monday I saw _____.
On Tuesday I smelled _____.
On Wednesday I heard _____.
On Thursday. I touched _____.
On Friday I tasted _____.
On Saturday I (sensory verb) _____.
On Sunday I (any verb) _____.
Note : The last two lines are optional.
Verbs may be sequenced in any logical order.

3) What to do

1. Design and copy a 1-week calendar with boxes for each day of the week written at the top. Or ask students to divide a sheet of notebook paper into 5 to 7 sections and write the days of the week at the top of each section. Model the calendar on the board or on the screen, filling in the days of the week as the students recite and spell them.
2. Discuss sensory verbs (heard, saw, tasted, smelled, touched) and ask students to write one sensory verb in each box of their weekly calendar. Model this on the 1-week calendar on the board.
3. Explain to the students that they will be writing a poem that uses the days of the week and these verbs. Show them some sample poems and ask them what they notice about the first two words of each line ("On Monday," "On Tuesday," etc.). Then ask them what the verb is in each line so that they are aware that sensory verbs are the main verbs for this poem.
4. Select a topic to use as a model. Write the topic at the top of the 1-week calendar. Model the pattern of the sentence by writing "On Monday I (heard, saw, tasted, smelled, or touched)" and ask the students to help you write the rest of the sentence to fit your topic. For instance, if you chose the week before Christmas as your topic, you might begin by asking students what you might see the week before Christmas. The line might become:

On Monday, I saw Santa Claus at the mall.

5. Continue with the order days and verbs to create a 5-day poem. The poem might continue:

On Monday, I saw Santa Claus at the mall.
On Tuesday, I smelled the Christmas tree.
On Wednesday, I heard sleigh bells ringing.
On Thursday, I tasted cookies and hot chocolate.
On Friday, I touched the gifts of the season.

6. Divide students into groups and have them fill in their days-of-the-week boxes with sensory experiences from the topic of their choosing. If students have difficulty selecting, you might provide suggestions on cards. Some ideas include:

A perfect (ideal) week	A week of winter vacation
A week in my school life	A week of spring break
A week during a holiday	A week of vacation in a special place
A week of summer vacation	

7. Have students transpose the information from the calendar boxes into a linear poem as presented in the model.
8. Ask the students to read their poems aloud within their groups and to rearrange students to tell a better story. Have them add detail (adjectives, adverbs, etc.) where they can to better express their experiences.

4) Uses

- to tell a story in sequence
- to recount a historical event
- to describe a holiday, event, place, etc.

5) Variations

1. Although the days-of-the-week model uses sensory verbs in the past tense to tell a story, any other verbs or tenses might also be used with equal effect. For example:

On Monday, I will tell her I love her. On Tuesday, I will buy her a ring. On Wednesday, I will ask for her hand. On Thursday, I will kneel at her feet. On Friday, I will hear her answer.
On Monday, I crammed for a biology exam. On Tuesday, I took the big test. On Wednesday, I worried about my grade. On Thursday, I found out I'd passed. On Friday, I celebrated my success.

2. Months of the year can be substituted for days of the week. This variation encourages students to associate seasons and holidays with various months. For example:

In January, I studied Martin Luther King. In February, I got Valentines. In March, my parents took me to the beach for spring break. In April, I counted tulips.

3. The beginning of each line can be changed to describe almost any sequence such as seasons (spring, summer, autumn, winter), parts of the day (morning, afternoon, evening, night), times (six o'clock, seven o'clock, eight o'clock, etc.), or ages (ten, twenty, thirty, etc.)

In spring I sniffed the daffodils. In summer I played with my friends. In autumn I helped rake leaves. In winter I shoveled the snow.
By seven o'clock I was out of bed. By nine o'clock I was in my seat at school. By eleven o'clock I was really hungry. By one o'clock I was full from lunch. By three o'clock I was ready to go home. By five o'clock I was hungry again. By nine o'clock I was back in bed again.

4. In any of the models, verb tenses may also be mixed to show a progression from the past to the future.

11 Five sense poem

1) Teaching points: Sensory verbs, Basic sentence structure, Metaphors and similes, Phrases

The five sense poem is useful for teaching basic sentence structure, but it can be expanded to create more complex patterns. Each line of the poem (except for the first) creates simile to which students can add descriptive details, participial phrases, and relative clauses.

Vacation is grass green and sunshine yellow. It tastes like strawberry ice cream dripping down your chin. It sounds like the gentle waves of the ocean. It smells like the coconut oil in suntan lotion. It looks like the glare of the sun shinning on the sand. It makes me feel like a big, red beach ball.
The desert is red and yellow. It tastes like red hot pepper. It sounds like snakes rattling their tails. It smells like the burning sun. It looks like red rocks and burnt sand. It makes me feel hot and thirsty.
Basketball is orange with black stripes. It tastes like sweaty air. It sounds like the whole crowd cheering for me. It smells like dirty uniforms and sweaty shoes. It looks like a 3-point basket. It makes me feel like a champion.
The ocean is dark blue. It tastes like salty crackers. It sounds like seagulls laughing. It smells like baby fish. It looks like a big old blanket. It makes me feel welcome to swim.
Chocolate is golden brown and white. It tastes like the first kiss that makes you want more.

It sounds like crunchy, dry leaves falling on the ground. It smells like a warm memory from my childhood. It looks like the best treasure, a big smile of a small child. It makes me feel like floating on a cloud high over the earth!
Jealousy is green and black. It tastes like dust and old photos. It sounds like his voice calling in the night. It smells like acid and sour milk. It looks like frowns and sad smiles. It makes me feel like sleeping with the blanked over my head.

2) Pattern

Line 1: (An emotion or idea) is (one or two colors). Line 2: It tastes like. . . Line 3: It sounds like. . . Line 4: It smells like. . . Line 5: It looks like. . . Line 6: It makes me feel (like). . .

3) What to do

1. Be prepared with two or three topics that students will have feelings about. Depending on the school schedule, you may want to use holiday or season (Birthdays, Christmas, Sunday, winter, spring). Special events (e.g., final exams, playing computer games or reading comic books all day, English camp) and sports activities also work well. Have the students select one topic to work on as a whole group.
2. Ask students for color that they associate with the topic and have them select two as group. For instance, Halloween might inspire *orange* and *black*, whereas spring might elicit *green* and *yellow*. Write the colors on the board.
3. Ask the students for adjectives that help describe each color. For instance, the Halloween example might inspire *pumpkin orange* and *midnight black*, whereas the spring example might evoke *grassy green* and *sunshine yellow*. On the board, write the line that has just been created (e.g., “Halloween is pumpkin orange and midnight black” or “Spring is grassy green and sunshine yellow”).

4. Tell the students that they are going to write a poem starting with the line they have already created. Show them several sample poems and read them aloud. Then ask the students to look for a pattern in the lines of the poems. Go through each line until the students have discovered the pattern. Write the pattern on the board underneath the first line that the group has already written:

It tastes like. . .
It sounds like. . .
It smells like. . .
It looks like. . .
It makes me feel. . .

5. Divide the class into five groups. Assign the second line of the poem to one group, the third line to another, the fourth line to another, and so on. Give the groups 3 to 5 minutes to write their assigned lines. At the end of the time allotted, have a spokesperson from each group read the line they created as you record it on the board.
6. Now read the entire poem aloud. In just a few minutes, the class has created a poem.

Note: Although we have found that the lines created separately usually work well together, sometimes editing is needed: Repeated words may need synonyms. One group's view may have differed from the original idea. Or an uneven rhythm may need one or one more word or syllable. Tell the students that each line by itself is good, but sometimes when things get pieced together the pieces don't always work as a whole. Ask the students if the ideas flow together well, if the rhythm sounds good to them, or if they have suggestions for word changes that might improve the poem.

7. Students should now be ready to begin writing their own poems.

5) Uses

- to clarify understanding of a season, food, or other content-related concept or idea
- to describe a concept in the student's native language that may defy direct translation
- to teach/learn similes inductively

Here is my head for thinking and knowing

Here is my nose for smelling and blowing.

Here is my mouth for speaking and eating.

Here are my eyes for seeing and watching.

12 Biopoem

1)Teaching points : Adjectives, Relative clauses, Items in series

Using a series of adjectives, relative clauses, and items in series, the biopoem briefly summarizes the life of anyone or anything. It can be based on personal knowledge, but it can also be a creative showcase for research on people, plants, or animals.

Natasha Carefree, happy, crazy, lazy Sister of no one Lover of singers, dancing, summertime, and swimsuits Who feels happy when school is over, sad when she can't go to movies, and strange when she's being serious Who needs clothes from Giordano, attention, and good grades Who fears failing English, being lonely, and giving a report in front of the whole class Who gives phone calls, notes, and presents to friends Who would like to see herself become rich, famous, and successful Resident of The USA Bailia
Pacific Clean, huge, blue Grandfather of Asia, South America, and North America Who feels wanted by everyone Who fears pollution Who gives a lot of fun, food, and sport Who does not want to taste trash or chemicals Resident of half of the world Ocean

Jason
Nice, kind, friendly, and smart
Brother of sister Hailey
Lover of family, uncles, and aunts
Who feels happy to have friends, a dog, and snacks
Who needs school, TV, and clothes
Who fears spiders, the old lady downstairs, and death
Who gives letters, money and a help to others
Who would like to see his parents, cousins, and his dog
Resident of Seoul
Jeong

2) Pattern

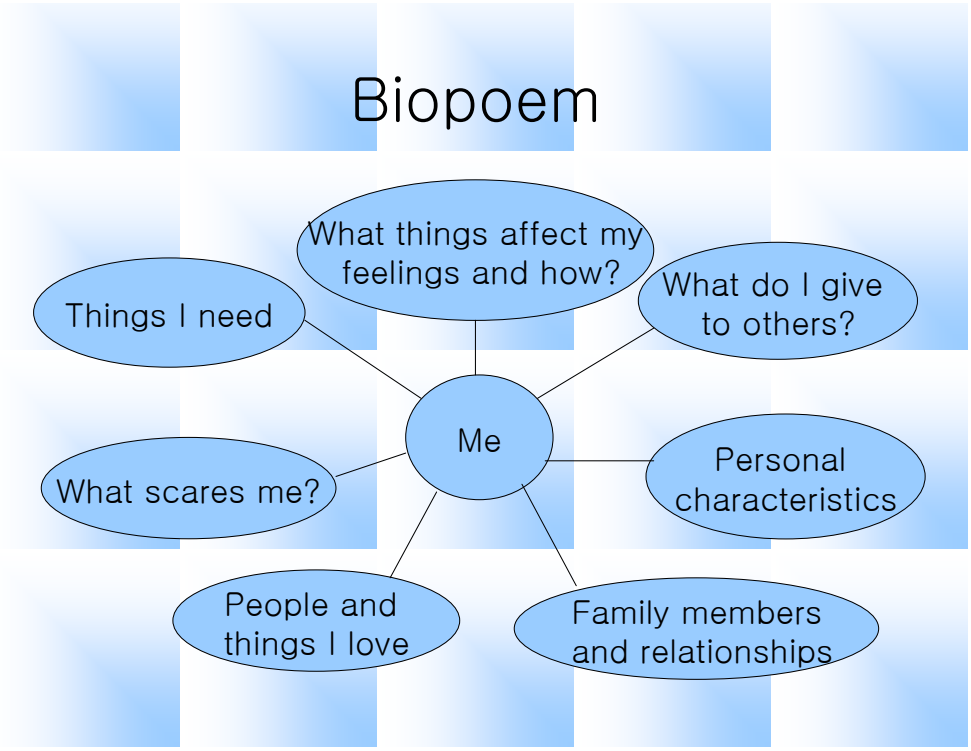
Line 1 : First name
Line 2 : Four traits that describe the character
Line 3 : Relative of _____ (brother, sister, daughter, etc.)
Line 4 : Lover of _____ (list three people, things, or ideas)
Line 5 : Who feels _____ (three emotions)
Line 6 : Who needs _____ (three items)
Line 7 : Who fears _____ (three items)
Line 8 : Who gives _____ (three items)
Line 9 : Who would like to see _____ (three items)
Line 10 : Resident of _____
Line 11 : Last name

3) What to do

1. Show students some sample poems and then show them the pattern, leaving it on the board for the rest of the activity. Tell them that you are going to create one together and ask for suggestions of someone or something they all know about. Select one of the topics.
2. Have prepared strips of paper or cardboard (about 20 inches by 4 inches) numbered 1 through 11 (one for each line of the poem). Write the subject's first name on strip 1 and tape it to the wall. Write the last name on strip 11.
3. Divide the class into small groups, giving each one a numbered strip.
4. Each group will write the line that corresponds to the number of the strip.

When the groups finish the poem, assemble it on the wall underneath the first line. Add the last line (Strip 11).

5. Students are now ready to write their own poems,
6. *Note* : For a personal biopoem, we have found that using a web (like the one below) to brainstorm before writing allows students to see themes that help create a more unified poem. The web can be adapted for historical or famous figures or fictional characters as well as for plants, animals, or abstract concepts. In all cases, the pattern should remain visible for the students to consult as they transform their ideas into the lines of the poem.



4) Uses

- to conceptualize a historical figure
- to explore or personify an inanimate object
- to imagine the life of an animal or a plant
- to personalize a character in a book
- to give life to an abstract concept
- to reflect on one's self (could be used as an icebreaker in the first days of class)

13 Simile poem

1) Teaching points: Similes, Sentence structure, Analytical thinking (breaking items into parts), Possessive pronouns

The simile poem can be short or long depending on the person or object that is its focus. It can also be written from a first-, second-, or third- person point of view, again depending on the focus and the writer's perspective. Funny or serious, each line is usually a complete sentence. Sometimes, however, the poem may read better when the sentence is continued on another line (as in the second model below).

Your face is like an angel's, beautiful to look at. Your voice is like an orchestra, rich and powerful. Your music is like the sunshine, brightening my day. You, Beyonce, are my idol.
He is tall like a basketball player He is handsome like a model He is famous like BoA He dances like a B-boy He sings like a star He is my favorite: Rain
Its skin is soft and fuzzy like a rabbit's fur It tastes sweet like sugar Its color is like the morning sun Its shape is round like a ball It is a peach, my favorite fruit
It's bright like a star at night It has many faces like the moon It's clear like water Its value is like true love It's the symbol of love forever It's a diamond

2) Pattern

Line 1: (Possessive pronoun) (feature) is like . . . Line 2: (Possessive pronoun) (feature) is like . . . Line 3: (Possessive pronoun) (feature) is like . . . Line 4: (Possessive pronoun) (feature) is like . . . Line 5: Optional summary ending *Note*: Depending on the topic and point of view selected, any of the possessive pronouns may be used: *my, our, your, his, her, its, their*.

3) What to do

1. Explain that in colloquial English we often ask "What's it like" and rarely get an answer to our question. For instance, someone might say, "I bought a new coat." The other person would say, "What's it like?" Instead of comparing it, as the word *like* implies, the first speaker describes it: "It's blue with gold buttons." Similarly, a person might say, "I just met a new boy at school." The other person would probably say, "What's he like?" Again, instead of comparing the boy to others, the first speaker says, "Oh, he's really nice."
2. Now explain that the students are going to write a poem that really does answer the question "What's it like?"
3. Ask the students to name the features of the face (hair, eyes, nose, lips, teeth cheeks, eyebrows, ears, etc.) Write the words in a column on the board.
4. Show a picture of a person, preferably someone with whom the students are familiar, and ask the students to select four or five of the person's features that they think are the best or most interesting.

Note: If you think you students would be comfortable writing about themselves, you can skip the picture and ask students to select four or five features of their own. To model writing the poem, you would need to select four or five features of your own. Another alternative is to use a picture of an animal, a fruit, a flower, and so on, and to identify the features of the object (they may vary from human features) before selecting the ones to write about. The poem can be written from any point of view in the first person, second

person, or third person. Some of the samples and student-written examples illustrate these variations.

5. Have the students write the words they selected in a column, with each word preceded by the word *His* or *Her* (depending on your picture), as you do the same on the board:

His hair
His eyes
His chin
His ears

6. Next have the students add “is like” or “are like” after each item as you write it on the board:

His hair is like
His eyes are like
His chin is like
His ears are like

7. Now show the students examples of the poem and have them identify the pattern that they will be following.
8. Have students help you create the poem by telling what the features in the picture are like. If students offer only a word or two, ask for details to explain. When the comparisons are complete, ask the students to add a summary for the last line, telling who the person is (as in the Beyonce example at the beginning of this lesson: “You Beyonce, are my idol.”)
9. Have the students write their own poems.

Note: If you are prepared with pictures of people, animals, or objects (one for each group), students will have a focus to help them get started more quickly.

10. When the poems are complete, have the students share them by exchanging and reading them aloud in groups.

4) Uses

- to encourage self-awareness by describing oneself
- to describe a food, animal, nonhuman object, or abstract concept
- to describe a famous person or historical figure
- to describe any aspect of nature (a mountain, a river, etc.)

5) Variations

1. If you want to emphasize the difference between similes and metaphors, have students rewrite their poems, leaving out the word *like*:

My hair is an angel's halo, circling around my face. My eyes are an eagle, seeing far and wide. My chin is a mule; it stubbornly sticks out when I demand my way. My ears are radar, hearing everything around me. I am a teacher, kind but demanding, who sees and hears my students even when they think I don't

2. If you want to emphasize analytical thinking, use inanimate objects and ask students to identify features (since the objects probably will not actually have eyes, ears, mouth, etc.). If the object is named only in the last line, students often like to play a kind of guessing game by not reading aloud the final line, which is a good test of their analytical and descriptive abilities:

My body is like a mirror that shimmers in the sun. My touch is soft as silk, soothing all alike. My shape twists and turns like a snake moving along a path. My mouth opens wide like a door left ajar And greets the ocean with glad tidings every day. I am a river, meandering, wet, and refreshing.