Instructional Procedures and Tools for LLI

In this section, we provide an explanation of several instructional procedures and tools that are used throughout LLI lessons:

- Support students in reading a new text that has opportunities to extend comprehension, vocabulary, and processing strategies.
- Provide options for close reading to extend comprehension, vocabulary learning, and fluency practice that are specific to a text as well as helping students think across texts through series books, fiction, and nonfiction.
- Develop fluency and phrasing through explicit instruction.
- Help students learn about how words work.
- Help children learn to apply knowledge of phonics to word solving while reading continuous text.
- Extend comprehension through discussion and specific instruction.
- Help students learn how to demonstrate and extend understanding through writing about reading.
- Display new understandings in classroom work.
- Develop the habit and joy of home reading.

Instructional Procedures for Comprehension

Throughout the LLI lessons, you work to support and teach students to construct the twelve systems of strategic actions shown in Figure 5.1. In proficient reading, all twelve processing systems work together simultaneously in-the-head.

INTRODUCTION TO THE TEXT

As you introduce new books to students, provide the kind of support they need to process them with excellent comprehension. Talk with students during the book introduction to gain information about their ability to make connections, inferences, and predictions. Select language examples from Prompting Guide, Part 2 to support the introductory conversation about the text. For example:

- “What are you thinking about this character?” [Infer]
- “How do you think this character will feel about that?” [Infer]
- “What might happen?” [Predict]
Within the text, notice and use information sources (meaning, language structure, visual information). Check on accuracy and understanding and work to self-correct errors. Use a range of strategies to read and understand words. Think critically about the text. Notice aspects of the writer’s craft and text structure. Think about what the writer means but has not stated. Remember important information and carry it forward. Read at a good rate, with planning, pacing, information, and appropriate stress. Take action in flexible ways to solve problems or fit purpose and genre.

Systems of Strategic Actions

**Thinking Within the Text**

**Reading the Text**

As students read the book, sample oral reading. Your observations will provide helpful information about the readers’ ability to solve words, monitor and correct, search for and use information, maintain fluency, and adjust reading to solve problems. You can interact briefly with students to support strategic actions. Refer to *Prompting Guide, Part 1* for helpful language to support your students’ problem solving as they work through the text. For example:

- “What do you already know about this topic?” [Make Connections]
- “What is this problem making you think about?” [Make Connections]
- “Has anything like that ever happened to you?” [Make Connections]

**Discussing the Text**

Using effective teaching helps students expand their processing power. The discussion after reading is another time to gather evidence about students’ abilities.

- “Try that again.” [Monitor and Correct]
- “Something wasn’t quite right. Can you fix it?” [Monitor and Correct]
- “Were you right?” [Monitor and Correct]
- “Try that again, and look at (point to information).” [Search for and Use Information]
- “Try that again, and think how it should sound.” [Search for and Use Information]
- “You can slow down to figure it out and then move on.” [Adjust]
- “Did you find yourself reading faster during the exciting part?” [Adjust]
- “Make your own reading sound interesting.” [Maintain Fluency]
to use strategic actions and extend their thinking about the text. In the talk, you can see evidence of their ability to summarize, predict, make connections, synthesize, infer, analyze, and critique. Use Prompting Guide, Part 2 to assist you in selecting language that expands students' thinking. For example:

- "What are the most important ideas?" [Summarize]
- "Tell what you know so far." [Summarize]
- "When did you know ...?" [Predict]
- "Talk about the new information you learned from this book." [Synthesize]
- "The real message of this book is ..." [Infer]
- "What did the writer do to make the story funny? Interesting? Sad?" [Analyze]
- "What makes this a good (biography, fantasy, etc.)?" [Critique]

TEACHING POINT

At the end of the odd-numbered standard lesson, after students read and discuss the new book, there is an opportunity to make a very specific teaching point directed toward the systems of strategic actions. Choose this teaching point based on your observation of students and your analysis of their needs. One suggestion is included in each lesson, but you should notice the way the readers process the text and tailor your teaching point to these precise needs.

REREADING FOR DEEP COMPREHENSION

When students revisit the text the next day, you have an opportunity to deepen their understanding. A paragraph, page, or several pages are selected for rereading. Ask students to think about or notice something in particular. This prompts them to use strategic actions. A discussion follows. Two key actions are involved:

1. Close Reading: You may want to say, "Let's look back at your reading from yesterday and talk about your thinking." Then invite students to reread a portion of the text, but prompt their thinking. For example:
   - "The writer of Dan Patch believed that this horse loved to run and compete. Read page 14 and then let's talk about the information that the writer presented to support his thinking." [Analyze/Critique]
   - "You said yesterday that the writer of One Lake, One Home wanted readers to agree that it is important to save the axolotls. Read page 12 and then we will discuss what the writer did to persuade readers and whether it convinced you." [Analyze/Critique]

The discussion that follows is an open one, but guide students to address your original prompt. If students do not bring out major points, demonstrate the thinking yourself.

2. Confirm Thinking: At the end of the discussion, confirm students' thinking in a way that summarizes the learning. You may want to take the opportunity to expand thinking further. Some examples of confirming thinking are:
   - "You noticed that the writer explained that Dan Patch didn't like other horses and drivers to pass him; he wanted to be in the lead. Winning seemed easy for him. Is there any other evidence that you remember from the text?" [Students may bring up other observations.] "Dan Patch was a competitor. Even with his crooked leg, he had the heart of a champion."
   - "You noticed that the writer presented scientific evidence that the axolotls could help people someday. We need to help them survive so scientists can study them. Do you think this writer did a good job of presenting an argument? What makes you think that?"

The particular system of strategic actions addressed for each lesson is named in the title of the instructional procedure. Very often, the prompt requires a combination of strategic actions, but the teacher's primary goal is named. These suggestions are there along with some suggested language for confirming thinking, but you may find some surprises in your students' conversation, and that is a good thing!

Instructional Procedures for Vocabulary Development

Vocabulary refers to an individual's knowledge of words and their meanings, including those recognized and used in speaking, listening, reading, and writing. Individuals add to their vocabularies throughout their
to the use of the glossary. There are six steps in using reference tools:

1. **Identify.** Call students’ attention to a sentence that includes the word and have them say it. For the LLI Red System, glossaries appear at the end of nonfiction books. Point out that if the word is in bold, it is defined in the glossary.

2. **Search and Read.** Students search for the word in the glossary. Point out that the words are in alphabetical order if needed. Have students read the definition and think about the meaning of the word. Alternatively, have students hypothesize the meaning from context and check their understanding with the glossary.

3. **Share.** Students talk about the word, expressing their own understanding.

4. **Check.** Students go back to the text to confirm the meaning of the word within the context.

5. **Expand.** Invite students to use the word in a sentence or give their own examples of experience with the word. If appropriate, show them the examples of one or two related words (by morphology or meaning).

6. **Summarize.** Summarize the learning to make it explicit.

As you work with your students in the LLI Red System, the instructional procedures will become automatic, but remember to vary them in response to student needs.

### Instructional Procedures for Fluency

Fluency is an important aspect of reading. By reading fluently, students display their proficiency. Historically, research has shown an important relationship between fluency and comprehension. In recent times, the emphasis has increasingly been on speed, but the connection between speed and comprehension is tenuous. An over-emphasis on increased scores on speed tests can lead students to skip and scan—skipping important key words without working on them—and forget to monitor for understanding. The rates of reading (speed) seem to have increased in recent years, but that has not been accompanied by an increase in comprehension scores.

Fluency is not determined solely by rate, certainly not “words per minute” or even “accurate number of words per minute.” Working to increase rate without recognizing other dimensions of fluency can undermine fluency. In LLI lessons, we consider six dimensions of fluency (Fountas and Pinnell 2001):

1. **Pausing.** Pausing refers to the way the reader’s voice is guided by punctuation. For example, readers take a short breath at a comma and a longer pause at a dash, a period, a question mark, or an exclamation point. Pausing requires that readers notice and use punctuation.

2. **Phrasing.** Phrasing is related to pausing but requires more processing of the language of the text. When students read orally (and possibly mentally as they read silently) they put words together in groups to represent the meaningful units of language. The writer has mapped out the meaning of the language in the grammar structure and the reader is required to parse the sentences in a way that reflects meaning. Sometimes phrases are cued by punctuation, but often they are not. Phrased reading sounds like oral language, although it is more formal. (Except for very skilled orators, you can usually tell when people are reading even if you can’t see them.)

3. **Word Stress.** In oral renditions, readers emphasize particular words (slight punch or stronger tone) to reflect the meaning as speakers would do in oral language. Word stress may vary according to the reader’s interpretation, but there are acceptable and unacceptable ways to stress words.

4. **Intonation.** Intonation refers to the way the oral reader varies the voice in tone, pitch, and volume to reflect the meaning. Intonation is sometimes called “expression,” but in fact, expression involves all of the dimensions of fluency. Readers’ interpretation may vary, but it is important that it is present.

5. **Rate.** Rate refers to the pace at which the reader moves through the text—not too fast and not too slow. The reader moves along steadily with few slow-downs, stops, or pauses to solve words. Another way to describe the rate is *momentum.* The momentum keeps the reader from bogging down, struggling, and losing comprehension of the text, so it is very important. Yet, note that rate is not synonymous with speed. And all readers may stop and reflect, go back to reread, ponder interesting ideas, and spend time examining illustrations. There are wide ranges of acceptable
rates for processing texts. Sometimes people read very quickly; sometimes they read slowly for very good reasons. Rate must be considered within the situation and we need to encourage students to read with phrasing and pausing, as well as to move on at an acceptable rate.

6. Integration. Proficient readers consistently integrate all of the five dimensions of fluency listed and defined above. You can teach very specifically for each of the dimensions, and that is important, but ultimately, integrated reading is the goal.

TEACHING FOR FLUENCY IN LLI LESSONS

Within LLI, fluency is supported in many ways. Students are reading at the instructional or independent level so there is maximum opportunity to read with fluency. They are not struggling to read texts that are so difficult for them that there is no chance of fluent reading. But struggling students need more than text selection and support to sound like proficient readers.

Fluency is closely related to comprehension. In fact, it is impossible to read with integration of all six dimensions of fluency if you do not understand the meaning of the text. The text introduction prepares students for reading with high accuracy, making fluency possible. Even more important, as you introduce the text you direct readers’ attention to the new ideas, language, and text features that contribute to the readers’ understanding. This support allows the reader to process the whole text with a forward momentum, thinking about the meaning and language structure while reading the text at a good rate.

While students are reading a text, you have the opportunity to sample oral reading so that you can evaluate fluency. Also, you can interact briefly with students using explicit language that supports reading fluency. Refer to the section on maintaining fluency in Prompting Guide, Part 1. For example:

- “Can you read this quickly?” [Rate]
- “Make your voice show what you think the author meant.” [Integration]
- “How do you think your reading sounds?” [Integration]

When you ask students to revisit a text they have previously read, you have an excellent opportunity to do some effective teaching for fluency. The content of the entire text is available to readers and they have already thought about and talked about the meaning. They have processed the language structure once before and worked out the unfamiliar words. Now their attention can go to how the reading should sound.

REVISITING THE TEXT TO IMPROVE FLUENCY

In LLI lessons you use five instructional procedures to support fluency as you guide students to revisit texts. The goal is to help students reconstruct the meaning of the text as they read (the expressive interpretation of the text). You want to help students develop an internal understanding of fluency—a “feel” for it. As students gain proficiency in oral reading fluency, their silent reading will also improve.

Phrased Reading

Here you help students develop a sense of the text as language. When people talk, they use phrases, and when they read orally, they reflect meaning units with phrases. Reading should have a “language rhythm” to it rather than sounding robotic. If students need to learn phrasing, it helps to read texts with marked phrase units. Students can work with a partner to read a paragraph or page on which phrase units are lightly marked. Students read the text silently. Then, they take turns reading it orally to each other, putting together the phrases as marked. You will need to demonstrate the action the first few times students attempt it. For each lesson that suggests marked phrase units, a copy of the paragraph or page of text is printable from the Online Resources site.

Echo Reading

This instructional procedure provides another way to demonstrate fluent oral reading. Read a sentence and then have students read it in unison immediately afterwards. As an alternative, read a whole paragraph and then have students read to a partner.
echoing your reading. The paragraphs may include dialogue and/or complex punctuation. Before reading, say, "Listen to how my reading sounds." Invite students to discuss the reading either right after you read or after the echo reading is completed.

- "Did you notice how I read that or did you notice how that sounded?"
- "What did you notice about my reading? Why do you think I did that with my voice?"
- "How did my reading help you think what the writer meant?"

**Assisted Reading**

To help students experience the feel of fluent reading, use assisted reading (Shany, Biemiler 1995). First, read a paragraph or sentence with fluency. Then, have the student read the same text fluently with you or a partner chorally. If students have difficulty tracking the print and keeping up, have them slide a finger under the print while reading. You can vary the procedure by starting to read the passage fluently, and then let your voice drop off while the student continues to read.

**Rate Mover**

It is often necessary to help students increase their reading rate. Some students, even when reading with high accuracy, tend to move along slowly. Select a paragraph and read it several times to students, modeling how to get a little faster each time. Be sure to control the reading so that it is not too fast and also to use all other dimensions of fluency. Sometimes when students try to read fast, they become robotic and expressionless. Have students read the paragraph two or three times to a partner, attempting to read it a little faster each time, but never too fast. If time allows, have students reverse roles. It may be necessary to help the reader’s eyes move across the text by moving a small card across the text to speed up tracking. Afterward, you can ask to read the text again quickly and smoothly without the card.

**Readers’ Theater**

Readers’ theater offers an enjoyable and authentic reason to read aloud. Some *LLI* books include a play, or readers’ theater script, at the end. For others, a readers’ theater has been written and can be printed from the *Online Resources* site. Some readers’ theater scripts take the form of choral reading (reading in unison as a whole group or in subgroups) and use the voice as an instrument to communicate the meaning and mood of the text. The readers’ theater will be short, sometimes focusing on a scene from the book and sometimes offering a summarized version. Assign parts and ask students to read the script silently. Have them perform the voices. You can move the process along a bit by taking the part of the narrator. We do not advise making a “production” of the readers’ theater (for example, standing in a line while performing or using props). The enjoyment and value is in the reading. Examples of readers’ theater are shown in Figures 5.4 and 5.5.

<table>
<thead>
<tr>
<th>Readers’ Theater: Slim Jim Rides the Range</th>
</tr>
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<tbody>
<tr>
<td>Readers’ Theater 167</td>
</tr>
<tr>
<td>(Choral Reading for Two Voices)</td>
</tr>
<tr>
<td><strong>Slim Jim Rides the Range</strong></td>
</tr>
<tr>
<td>1—Slim Jim jumped in the saddle.</td>
</tr>
<tr>
<td>2—He jumped and he slumped.</td>
</tr>
<tr>
<td>1—He slipped and he flipped.</td>
</tr>
<tr>
<td>2—He got tangled and tumbled.</td>
</tr>
<tr>
<td>1—Slim Jim grabbed his rope.</td>
</tr>
<tr>
<td>2—He flicked it and flipped it.</td>
</tr>
<tr>
<td>1—It dropped like a noodle.</td>
</tr>
<tr>
<td>2—He twitched it and twanged it.</td>
</tr>
<tr>
<td>1—It dangled and tangled.</td>
</tr>
<tr>
<td>1—Slim Jim blew his nose.</td>
</tr>
<tr>
<td>2—As runny as a runaway train.</td>
</tr>
<tr>
<td>1—It must be the tumbleweeds.</td>
</tr>
<tr>
<td>2—And the ity-bitty seeds.</td>
</tr>
<tr>
<td>1—They prickle and tickle.</td>
</tr>
<tr>
<td>2—They make Jim wheeze and sneeze.</td>
</tr>
<tr>
<td>1—Slim Jim headed for the chuck wagon.</td>
</tr>
<tr>
<td>2—He sliced and he chopped.</td>
</tr>
<tr>
<td>1—He stirred and simmered.</td>
</tr>
<tr>
<td>2—He tasted and tested.</td>
</tr>
<tr>
<td>1—Wash up and chow down!</td>
</tr>
</tbody>
</table>

**FIGURE 5.4 Readers’ Theater: Slim Jim Rides the Range**
**Readers' Theater: Tucker's Story**

**Readers’ Theater 103**  
**Tucker’s Story**  
**PARTS:** Narrator, Tucker, Keela, Mom

**NARRATOR:** Sunday. Tucker got a new home.

**TUCKER:** Here I am. I’m so happy, I could just BARK-BARK-BARK-BARK!

**MOM:** NO BARKING! NO PEEING ON THE RUG!

**NARRATOR:** Monday. Tucker chewed up the clock.

**TUCKER:** I chewed on it until it stopped. Now I’m sleepy.

**NARRATOR:** Tuesday. Tucker peed on the kitchen floor.

**TUCKER:** She told me I’m not supposed to pee on the rug, but she didn’t say anything about the kitchen floor.

**KEELA:** I’ll clean it up.

**NARRATOR:** Wednesday. Tucker ate some cake and threw up on a cushion.

**MOM:** I’m taking him back to the shelter.

**TUCKER:** I’m under the sofa and I’m not coming out!

**KEELA:** Would you get rid of me too, if I made a few mistakes?

**MOM:** Of course not, Keela. I love you.

**KEELA:** Please, I love HIM!

**TUCKER:** My ears hurt.

**KEELA:** Look at him. He’s sorry. He really is.

**NARRATOR:** Tucker kept his paws over his ears and wagged his tail, just a little. He looked pitiful.

**TUCKER:** I am very, very sorry.

**MOM:** We all have some learning to do, like not leaving socks on the floor or food on the table. We’ll keep him.

**TUCKER:** YES. YES. YES. There’s hope for this owner after all. I just have to train her right.

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**Instructional Procedures for Phonics/Word Study**

Every reader needs to develop efficient, flexible strategic actions for recognizing words and taking them apart as they read. In LLI lessons you will help your students develop strong control of six critical areas of word learning so they can demonstrate strong visual processing (see Figure 5.6).

In LLI lessons, there are five instructional procedures to develop readers’ knowledge of words and how they work that address these six key areas. Each procedure engages students in inquiry and generating an important principle.

### SAY AND SORT

1. Show words that have a common feature [coal, hole, grow].
2. Students search for patterns, both visual and phonological. [They all have a long o sound.]
3. Help students articulate the principle. [Some words have the long vowel sound but are spelled differently.]
4. Students work with partners to apply the principle. [Students sort long vowel word magnets by spelling patterns.]
5. Summarize the learning by restating the principle.

### BREAK WORDS

1. Break some words into two smaller words [some/thing, every/one, grand/mother].
2. Students search for a reason for the way these words are broken. [Students may say that they are compound words.]
3. Help students articulate the principle. [Some words are made up of two words combined. They are compound words.]
4. Students work with partners to apply the principle. [Students write a list of compound words in the word study section of their Literacy Notebooks or on a whiteboard and show where to break each word into two smaller words.]
5. Summarize the learning by restating the principle.