

# Figure 19 on STAAR Reading

K	1st	2nd	3rd	4th	5th	6th	7th	8th	Eng. I	Eng. II	Eng. III
<p><b>Figure 19/Reading/Comprehension Skills.</b>            Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. Students are expected to:</p>											
F19(D) make inferences based on the cover, title, illustrations, and plot;	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(D) make inferences about text and use textual evidence to support understanding	F19(B) make complex inferences about text and use textual evidence to support understanding	F19(B) make complex inferences about text and use textual evidence to support understanding	F19(B) Make complex inferences (e.g., inductive and deductive) about text and use textual evidence to support understanding
F19(E) retell or act out important events in stories; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and	F19(E) summarize information in text, maintaining meaning and logical order; and
F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.	F19(F) make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence.

**Figure 19 Vertical Alignment with Specificities**

Grade Level	Kinder	First	Second	Third	Fourth	Fifth
<b>Knowledge &amp; Skills Statement</b>	Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:	Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:	Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:	Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:	Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:	Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:
<b>Figure 19A</b>	Discuss the purposes for reading and listening to various texts (e.g., to become involved in real and imagined events, settings, actions, and to enjoy language).	establish purposes for reading selected texts based upon desired outcome to enhance comprehension;	establish purposes for reading selected texts based upon content to enhance comprehension	establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;	establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;	establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;
<b>Specificity</b>	Establish <b>PURPOSES FOR READING AND LISTENING TO VARIOUS TEXTS</b> Possible examples: <ul style="list-style-type: none"> <li>To learn</li> <li>To enjoy language</li> <li>To become involved in real and imagined events, settings, and actions</li> </ul>	Establish <b>PURPOSES FOR READING SELECTED TEXTS BASED UPON DESIRED OUTCOME TO ENHANCE COMPREHENSION</b> Possible examples: <ul style="list-style-type: none"> <li>To learn</li> <li>To enjoy language</li> <li>To become involved in real and imagined</li> </ul>	Establish <b>PURPOSES FOR READING SELECTED TEXTS BASED UPON CONTENT TO ENHANCE COMPREHENSION</b> Possible examples: <ul style="list-style-type: none"> <li>To learn</li> <li>For enjoyment</li> <li>To understand</li> <li>To follow directions</li> <li>For entertainment</li> </ul>	Establish <b>PURPOSES FOR READING SELECTED TEXTS BASED UPON OWN AND OTHERS' DESIRED OUTCOME TO ENHANCE COMPREHENSION</b> Possible examples: <ul style="list-style-type: none"> <li>To learn</li> <li>To interpret or follow directions</li> <li>To solve problems</li> </ul>	Establish <b>PURPOSES FOR READING SELECTED TEXTS BASED UPON OWN AND OTHERS' DESIRED OUTCOME TO ENHANCE COMPREHENSION</b> Possible examples: <ul style="list-style-type: none"> <li>To learn</li> <li>To interpret or follow directions</li> <li>To solve</li> </ul>	Establish <b>PURPOSES FOR READING SELECTED TEXTS BASED UPON OWN AND OTHERS' DESIRED OUTCOME TO ENHANCE COMPREHENSION</b> Possible examples: <ul style="list-style-type: none"> <li>To learn</li> <li>To interpret or follow directions</li> <li>To solve</li> </ul>

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		<ul style="list-style-type: none"> <li>events, settings, and actions</li> <li>To follow directions</li> <li>For entertainment</li> <li>Refer to 1.4C</li> </ul>	<ul style="list-style-type: none"> <li>Refer to 2.3C</li> </ul>	<ul style="list-style-type: none"> <li>For enjoyment</li> <li>Refer to 3.2A</li> </ul>	<ul style="list-style-type: none"> <li>problems</li> <li>For enjoyment</li> </ul>	<ul style="list-style-type: none"> <li>problems</li> <li>For enjoyment</li> </ul>
Figure 19B	ask and respond to questions about text;	ask literal questions of text;	ask literal questions of text;	ask literal, interpretive, and evaluative questions of text;	ask literal, interpretive, and evaluative questions of text;	ask literal, interpretive, evaluative, and universal questions of text;
Specificity	<p>Ask, Respond TO QUESTIONS ABOUT TEXT</p> <p>Including but not limited to:</p> <ul style="list-style-type: none"> <li>Who, what, when, where, and how questions</li> <li>Before, during, and after reading</li> <li>Refer to K.4B</li> </ul>	<p>Ask LITERAL QUESTIONS OF TEXT</p> <p>Including but not limited to:</p> <ul style="list-style-type: none"> <li>Who, what, when, where, and how questions</li> <li>Before, during, and after reading</li> <li>Refer to 1.4B</li> </ul> <p>Literal question - knowledge level fact based question (e.g., who, what, when, where, why, and how questions); questions asked for clarification</p>	<p>Ask LITERAL QUESTIONS OF TEXT</p> <p>Including but not limited to:</p> <ul style="list-style-type: none"> <li>Who, what, when, where, and how questions</li> <li>Before, during, and after reading</li> <li>Refer to 2.3B</li> </ul> <p>Literal question - knowledge level, fact based questions (e.g., who, what, when, where, why, and how questions); questions asked for clarification</p>	<p>ask literal, interpretive, and evaluative questions of text;</p> <p>Ask LITERAL, INTERPRETIVE, AND EVALUATIVE QUESTIONS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Before, during, and after reading</li> <li>Refer to 3.2B</li> </ul> <p>Literal question - knowledge level, fact-based question (e.g., who, what, when, where, why, and how questions), questions asked for clarification</p>	<p>ask literal, interpretive, and evaluative questions of text;</p> <p>Ask LITERAL, INTERPRETIVE, AND EVALUATIVE QUESTIONS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Before, during, and after reading</li> <li>Refer to 3.2B</li> </ul> <p>Literal question - knowledge level, fact-based question (e.g., who, what, when, where, why, and how questions), questions asked for clarification</p>	<p>ask literal, interpretive, evaluative, and universal questions of text;</p> <p>Ask LITERAL, INTERPRETIVE, EVALUATIVE, AND UNIVERSAL QUESTIONS</p> <p>Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Before, during, and after reading</li> <li>Refer to 3.2B</li> </ul> <p>Literal question - knowledge level, fact-based question (e.g., who, what, when, where, why, and how questions), questions asked for clarification</p>

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		<p>Interpretive question - may have more than one answer and requires that the answer(s) be supported with evidence from the text (e.g., What does this mean?)</p> <p>Evaluative question - asks for an opinion, a belief, or a point of view. Responses may represent different perspectives and should be supported with evidence from the text. (e.g., Do you agree or disagree? What do you feel about this? What do you believe about this? What is your opinion about this?)</p>	<p>Interpretive question - may have more than one answer and requires that the answer(s) be supported with evidence from the text (e.g., What does this mean?)</p> <p>Evaluative question - asks for an opinion, a belief, or a point of view. Responses may represent different perspectives and should be supported with evidence from the text. (e.g., Do you agree or disagree? What do you feel about this? What do you believe about this? What is your opinion about this?)</p>	<p>Interpretive question - may have more than one answer and requires that the answer(s) be supported with evidence from the text (e.g., What does this mean?)</p> <p>Evaluative question - asks for an opinion, a belief, or a point of view. Responses may represent different perspectives and should be supported with evidence from the text. (e.g., Do you agree or disagree? What do you feel about this? What do you believe about this? What is your opinion about this?)</p> <p>Universal question - open-ended questions that are raised by ideas in the text and transcend social and cultural boundaries and speak to a common human experience (e.g., What does the character believe in? What is the main character willing to fight for? How does this story give you a better understanding of human nature?)</p>
asked for clarification				

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				<p>evaluate questions (refer to 3.2B and 3.Fig19B)</p> <ul style="list-style-type: none"> <li>• Ask for help</li> <li>• Refer to 3.2C</li> </ul>	<p>4.Fig19B)</p> <ul style="list-style-type: none"> <li>• Ask for help</li> </ul>	<ul style="list-style-type: none"> <li>• Ask for help</li> </ul>
Figure 19D	<p>Make inferences based on the cover, title, illustrations, and plot</p>	<p>make inferences about text and use textual evidence to support understanding:</p>	<p>make inferences about text using textual evidence to support understanding:  <i>Readiness Standard (Fiction)</i>  <i>Supporting Standard (Literary Nonfiction and Poetry)</i></p>	<p>make inferences about text using textual evidence to support understanding:  <i>Readiness Standard (Fiction)</i>  <i>Supporting Standard (Literary Nonfiction, Poetry, and Drama)</i></p>	<p>make inferences about text using textual evidence to support understanding:  <i>Readiness Standard (Fiction, Expository)</i>  <i>Supporting Standard (Literary Nonfiction, Poetry, and Drama, Persuasive)</i></p>	
Specificity	<p><b>Make INFERENCES BASED ON THE COVER, TITLE, ILLUSTRATIONS, AND PLOT</b></p> <p>Inference - a logical guess made by connecting bits of information. Readers make inferences by drawing conclusions, making generalizations, and making predictions.</p> <p>Plot - the basic sequence of events in a story. The plot includes the problem</p>	<p>Use <b>TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING</b></p> <p>Textual Evidence - specific details or facts found in text that support what is inferred</p> <p>Make <b>INFERENCES ABOUT TEXT</b></p> <p>Inference - a logical guess made by connecting bits of information. Readers make inferences by drawing conclusions, making generalizations, and making predictions.</p> <p>Plot - the basic sequence of events in a story. The plot includes the problem</p>	<p>Make <b>INFERENCES ABOUT TEXT</b></p> <p>Inference - a logical guess made by connecting bits of information. Readers make inferences by drawing conclusions, making generalizations, and making predictions.</p> <p>Drawing conclusions - a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the</p>	<p>Make <b>INFERENCES ABOUT TEXT</b></p> <p>Inference - a logical guess made by connecting bits of information. Readers make inferences by drawing conclusions, making generalizations, and making predictions.</p> <p>Drawing conclusions - a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the</p>	<p>Make <b>INFERENCES ABOUT TEXT</b></p> <p>Inference - a logical guess made by connecting bits of information. Readers make inferences by drawing conclusions, making generalizations, and making predictions.</p> <p>Drawing conclusions - a form of inference in which the reader gathers information, considers the general thoughts or ideas that emerge from the</p>	

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and solution.	making generalizations, and making predictions.	found in text that support what is inferred STAAR Note: Leads to <i>Readiness/Supporting Standard 3.Fig19D</i>	emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information. Use TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING Textual evidence - specific details or facts found in the text that support what is inferred	emerge from the information, and comes to a decision. The conclusion is generally based on more than one piece of information. Use TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING Textual evidence - specific details or facts found in the text that support what is inferred	information, and comes to a decision. The conclusion is generally based on more than one piece of information. Use TEXTUAL EVIDENCE TO SUPPORT UNDERSTANDING Textual evidence - specific details or facts found in the text that support what is inferred
retell or act out important events in stories;	retell or act out important events in stories in logical order;	retell important events in stories in logical order;	summarize information in text, maintaining meaning and logical order <i>Readiness Standard (Fiction) Supporting Standard (Literary Nonfiction, Poetry, and Drama)</i>	summarize information in text, maintaining meaning and logical order <i>Readiness Standard (Fiction) Supporting Standard (Literary Nonfiction, Poetry, and Drama)</i>	summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts; <i>Readiness Standard (Fiction, Expository) Supporting Standard (Literary Nonfiction, Poetry, and Drama, Persuasive)</i>
Retell, Act Out IMPORTANT EVENTS IN STORIES	Retell, Act Out IMPORTANT EVENTS IN STORIES IN LOGICAL ORDER	Make CONNECTIONS TO INCLUDING, but not limited to: • Own experiences - things done or seen • Ideas in other text - concepts that connect one text with another text	Summarize INFORMATION IN TEXT, MAINTAINING MEANING AND LOGICAL ORDER Including, but not limited to: • Brief, coherent sentences that	Summarize INFORMATION IN TEXT, MAINTAINING MEANING AND LOGICAL ORDER Including, but not limited to: • Brief, coherent sentences that communicate the key	Summarize, Paraphrase TEXTS IN WAYS THAT MAINTAIN MEANING AND LOGICAL ORDER WITHIN A TEXT AND ACROSS TEXTS Including, but not limited to: • Brief, coherent sentences that communicate
Specificity					

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			<ul style="list-style-type: none"> <li>Larger community - a group of people that have the same interest or live in the same area</li> </ul> <p>Discuss <b>TEXTUAL EVIDENCE</b> Textual evidence - specific details or facts found in text that support what is inferred</p>	<p>communicate the key information in logical order</p> <ul style="list-style-type: none"> <li>Main ideas from the beginning, middle, and end</li> </ul> <p>Summarize - to reduce large sections of text to their essential points and main idea. Note: It is still important to attribute summarized ideas to the original source.</p>	<p>information in logical order</p> <ul style="list-style-type: none"> <li>Main ideas from the beginning, middle, and end</li> </ul> <p>Summarize - to reduce large sections of text to their essential points and main idea. Note: It is still important to attribute summarized ideas to the original source.</p>	<p>the key information in logical order</p> <ul style="list-style-type: none"> <li>Main ideas from the beginning, middle, and end</li> </ul> <p>Summarize - to reduce large sections of text to their essential points and main idea. Note: It is still important to attribute summarized ideas to the original source.</p> <p>Paraphrase - restate the meaning of something in different words.</p> <p>Paraphrasing alters the exact wording of the source and transmits its ideas or information without evaluation or interpretation.</p>
Figure 19F	Make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence	make connections to own experiences, to ideas in other texts, and to the larger community and discuss textual evidence	Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence. <i>Readiness Standard</i>	make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence. <i>Readiness Standard</i>	make connections (e.g., thematic links, author analysis) between and across multiple texts of various genres and provide textual evidence. <i>Readiness Standard</i>	
Specificity	<p>Make CONNECTIONS TO Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Own experiences</li> </ul>	<p>Make CONNECTIONS TO Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Own experiences</li> </ul>	<p>Make CONNECTIONS BETWEEN LITERARY AND INFORMATIONAL TEXTS WITH SIMILAR IDEAS</p>	<p>Make CONNECTIONS BETWEEN LITERARY AND INFORMATIONAL TEXTS WITH SIMILAR IDEAS</p>	<p>Make CONNECTIONS BETWEEN AND ACROSS MULTIPLE TEXTS OF VARIOUS GENRES</p>	

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	<p>- things done or seen</p> <ul style="list-style-type: none"> <li>Ideas in other text - concepts that connect one text with another text</li> <li>Larger community - a group of people that have the same interest or live in the same area</li> <li>Discuss</li> </ul> <p><b>TEXTUAL EVIDENCE</b> Textual evidence - specific details or facts found in text that support what is inferred</p>	<p>- things done or seen</p> <ul style="list-style-type: none"> <li>Ideas in other text - concepts that connect one text with another text</li> <li>Larger community - a group of people that have the same interest or live in the same area</li> </ul> <p>Discuss</p> <p><b>TEXTUAL EVIDENCE</b> Textual evidence - specific details or facts found in text that support what is inferred</p>	<p>things done or seen</p> <ul style="list-style-type: none"> <li>Ideas in other text - concepts that connect one text with another text</li> <li>Larger community - a group of people that have the same interest or live in the same area</li> </ul> <p>Discuss</p> <p><b>TEXTUAL EVIDENCE</b> Textual evidence - specific details or facts found in text that support what is inferred</p>	<p><b>IDEAS</b> Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Own experiences - things done or seen</li> <li>Ideas in other text - concepts that connect texts</li> <li>Larger community - a group of people who live in the same area</li> <li>Thematic link - a logical connection made between or among texts that share similar themes</li> <li>Author analysis</li> </ul> <p>Possible literary genres:</p> <ul style="list-style-type: none"> <li>Fiction</li> <li>Literary nonfiction</li> <li>Poetry</li> <li>Drama</li> </ul> <p>Possible informational genres:</p> <ul style="list-style-type: none"> <li>Expository</li> <li>Persuasive</li> </ul>	<p>Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Own experiences - things done or seen</li> <li>Ideas in other text - concepts that connect texts</li> <li>Larger community - a group of people who have the same interest or live in the same area</li> <li>Thematic links</li> <li>Author analysis</li> </ul> <p>Possible literary genres:</p> <ul style="list-style-type: none"> <li>Fiction</li> <li>Literary nonfiction</li> <li>Poetry</li> <li>Drama</li> </ul> <p>Possible informational genres:</p> <ul style="list-style-type: none"> <li>Expository</li> <li>Persuasive</li> </ul>	<p>Including, but not limited to:</p> <ul style="list-style-type: none"> <li>Own experiences - things done or seen</li> <li>Ideas in other text - concepts that connect texts</li> <li>Larger community - a group of people who have the same interest or live in the same area</li> <li>Thematic links</li> <li>Author analysis</li> </ul> <p>Possible literary genres:</p> <ul style="list-style-type: none"> <li>Fiction</li> <li>Literary nonfiction</li> <li>Poetry</li> <li>Drama</li> </ul> <p>Possible informational genres:</p> <ul style="list-style-type: none"> <li>Expository</li> <li>Persuasive</li> <li>Procedural</li> </ul> <p>Provide</p>
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			<ul style="list-style-type: none"> <li>• Expository</li> <li>• Persuasive</li> <li>• Procedural</li> </ul> <p>Provide  <b>TEXTUAL EVIDENCE</b>  Textual evidence -  specific details or  facts found in text that  support what is  inferred</p>	<ul style="list-style-type: none"> <li>• Procedural</li> </ul> <p>Provide  <b>TEXTUAL EVIDENCE</b>  Textual evidence -  specific details or facts  found in text that  support what is  inferred</p>	<b>TEXTUAL EVIDENCE</b> Textual evidence - specific details or facts found in text that support what is inferred
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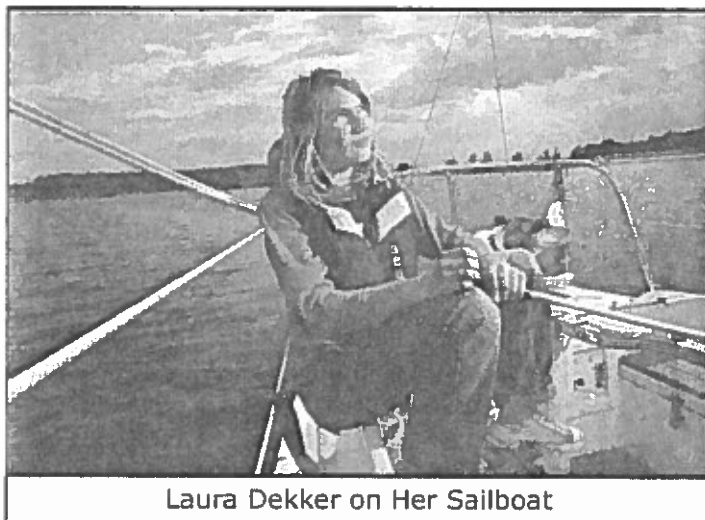


Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

The following selection, which appeared in the June 2010 edition of OWL magazine, presents arguments from two readers about an issue involving a 14-year-old girl who wanted to sail around the world alone.

## Sink or Sail

- 1 Laura Dekker is a 14-year-old from the Netherlands who wants to set off this summer to become the youngest person to sail around the world solo. But the courts in her home country don't think that she, or anyone her age, is up to the task. Last October, a judge ruled that Laura must put her plans on hold until July, at which time the court will take another look at the case.



Laura Dekker on Her Sailboat

© Anne Klevitt

- 2 This month, two OWL readers debate the question: Should teenagers be allowed to sail around the world solo?

### Luka, 12

- 3 Yes, I think a 14-year-old should be allowed to sail around the world alone, but only if he or she is trained or has the experience that Laura has.
- 4 I am 12 years old, and I have been sailing since I was eight. I am a single-handed sailor, which means that I am trained to sail a boat alone. But sailing alone around the world is extremely dangerous, and personally, I wouldn't do it—maybe because of age and inexperience in sailing alone on the ocean.
- 5 However, Laura is different. She was born on a boat and has sailed on one for her entire life. It also wasn't just sailing in a harbor. She has sailed in the ocean, giving her more experience in that type of sailing.

- 6 The risks of sailing around the world solo are great. But Laura would have assistance and stops along the way that would make that adventure safe.
- 7 Also, Laura is only a few years younger than Australian sailor Jesse Martin was when he sailed around the world solo, nonstop, and unassisted. This proves it is possible for a young person to endure the physical and mental risks that an ocean voyage can present. And the risks won't be as great for Laura because she will have the safety boat shadowing her. Under such circumstances, I would allow her that adventure, as it means so much to her.

<b>FACT BOX: Laura Dekker</b>
<b>Experience:</b> She has been sailing solo since she was six years old and has made at least three other solo journeys, including one from the Netherlands to England. She has also studied navigation, regulations, and safety.
<b>Boat:</b> <i>Guppy</i> , an 8.3 m (27 ft) sailboat with all the equipment needed for a solo journey, including communication, mapping, and tracking devices.
<b>Plan:</b> A two-year voyage around the world, across the Arctic, Atlantic, Indian, and Pacific oceans, during which she will be shadowed by another boat with a support team in case of emergency. Her education will be provided by Wereldschool, a Dutch program that allows students to learn via the Internet.

### **Maya, 13**

- 8 No, I don't think teenagers should be allowed to sail around the world solo, although I do think the experience would be really amazing.
- 9 The two years that Laura would be sailing the world would be two years a normal teenager would be going to school, making friends, and living her life. Even if Laura completes her schoolwork onboard the boat, she would miss the opportunity to work in a group and share her ideas with other students. By sailing around the world for two years, Laura would be wasting two years of her precious childhood.
- 10 There are also possible dangers involved. Many things could go wrong. What if Laura accidentally crashed her boat, and the safety boat wasn't quick enough to save her? There are other dangers as well, including giant waves and storms. It could also be extremely stressful, with the pressure to set a world record.

- 11 I think sailing around the world would be a fabulous idea, but when you are 18 and legally an adult. Before that age, you are a minor and need to be accompanied by a responsible adult. I think parents and judges should make the decision because teenagers often make irrational decisions, especially when trying to obtain attention for a world record.
- 12 Time passes quickly; every minute is one less minute to live. Sailing would be a great experience, but Laura should enjoy childhood while it lasts!

<b>Current Records Chart</b>			
The two teens listed below have already made sailing history. Laura Dekker will be competing against Michael Perham's current record.			
<b>Sailor</b>	<b>Country</b>	<b>Age</b>	<b>Record</b>
Jesse Martin	Australia	18	October 31, 2009 Solo, nonstop, and unassisted
Michael Perham	UK	17	August 27, 2009 Solo with stops and assistance

*Laura Dekker began her journey in August 2010, setting sail from Gibraltar. She completed her voyage in January 2012 at the Caribbean island of St. Maarten.*

Adapted from OWL Magazine, "Sink or Sail" OWL June 2010. Used with permission of Bayard Presse Canada Inc.

- 1 Why does Luka mention Jesse Martin in paragraph 7?
- A To imply that Laura should wait until she is a few years older to sail alone
  - B To add support to his claim that young people are capable of sailing alone
  - C To show that male sailors and female sailors are equally skilled at sailing
  - D To suggest that Jesse be one of the sailors who helps Laura plan her trip

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- 2 Which of Maya's statements is an example of stereotyping?

- F *I think sailing around the world would be a fabulous idea, but when you are 18 and legally an adult.*
- G *Even if Laura completes her schoolwork onboard the boat, she would miss the opportunity to work in a group and share her ideas with other students.*
- H *I think parents and judges should make the decision because teenagers often make irrational decisions, especially when trying to obtain attention for a world record.*
- J *Time passes quickly; every minute is one less minute to live.*

- 3 Both Luka and Maya agree that —
- A teenagers should be trained to sail
  - B the ocean can be a dangerous place
  - C sailing around the world is not a good idea
  - D most teenagers can respond well to physical risks

- 
- 4 Read the dictionary entry below.

**shadow** \ˈshɑ-(,)dɔ\ v  
1. to shelter from light and heat  
2. to have colors that gradually pass one into another  
3. to follow or keep under observation  
4. to become dark

Which definition best fits the meaning of shadowing as it is used in paragraph 7?

- F Definition 1
- G Definition 2
- H Definition 3
- J Definition 4



- 5 In paragraph 10, Maya included examples in her argument most likely because she —
- A believed that the trip was scheduled to begin when the weather was most challenging
  - B knew that sailors need specialized training in order to respond to dangerous situations on a trip
  - C thought the pressure to set a world record was not worth the trip
  - D wanted to stress the potential for danger during the trip

- 
- 6 What idea is suggested by the information in each section of the table titled "FACT BOX: Laura Dekker"?
- F Laura lacked formal training in sailing solo.
  - G Laura had made other solo journeys in her boat.
  - H Laura was well prepared to attempt her voyage.
  - J Laura continued her education through online classes.

- 7 The table titled "Current Records Chart" has been included in the selection most likely to —
- A explain the differences between the trip Laura planned to take and the trips of other teenage sailors
  - B support the court's decision to deny Laura's request for permission to sail around the world
  - C highlight the length of time Laura had in order to complete the trip and qualify for the world record
  - D show that other young people had already succeeded in setting sailing records like Laura wanted to do

8 Read the following sentence from paragraph 2.

*To the ordinary person, Cobble's Knot was about as friendly as a nest of yellowjackets.*

The author uses the comparison to help the reader understand —

- F how impossible the task of untying the knot appears
- G that trying to untie the knot is physically painful
- H how dirty the knot seems to be
- J that the knot is a dangerous object

---

9 The details in paragraph 17 help the reader infer that —

- A Maniac is more interested in the crowd's reaction than in eating
- B people in the community believe in Maniac's abilities
- C the knot brings customers to Mr. Cobble's store
- D people who eat at Mr. Cobble's store have tried to untie the knot before

10 Which sentence best summarizes the excerpt?

- F At Mr. Cobble's store, people watch a young boy untangle a knot that many others have tried to untie and failed.
- G Mr. Cobble holds a contest at his store, and many people come to watch as a boy tries to untie a knot that is famous in the town.
- H Several spectators spend the day watching a boy struggle to untie a knot while they eat pizza and drink soda at Mr. Cobble's store.
- J A young boy accepts the challenge of untying a knot at Mr. Cobble's store and is able to do so after taking a nap.

---

11 Which sentence foreshadows that Maniac will be successful in untying the knot?

- A *He laid his fingertips on it, as though feeling for a pulse.*
- B *After an hour, except for a few more finger-size loops, all Maniac had to show for his trouble were the flakes of knot crust that covered the table.*
- C *They brought out the official square wooden table for the challenger to stand on, and from the moment Maniac climbed up, you could tell the Knot was in big trouble.*
- D *And there stood Maniac, turning the Knot, checking it out.*

**12** The author uses short sentences in paragraph 21 to help create a feeling of —

- F** affection
- G** expectation
- H** appreciation
- J** satisfaction

---

**13** In paragraph 3, the descriptions of Maniac's expression suggest that the spectators —

- A** believe that Maniac is not interested in attempting the challenge
- B** think the knot will not present much of a challenge for Maniac
- C** have different interpretations of Maniac's thoughts about the challenge
- D** know that the challenge is really just a trick being played on Maniac

14 The Latin root *testis*, meaning “witness,” helps the reader understand that the word testimony in paragraph 2 means —

- F warning
- G evidence
- H attempt
- J assistance

---

15 What is the significance of the crowd returning at lunchtime to watch Maniac?

- A It emphasizes that any attempt to untie the knot is an important event to the town.
- B It suggests that Maniac performs tasks better when he has an audience.
- C It suggests that people in town expect Maniac to have given up already.
- D It emphasizes that most people in town buy their food from Mr. Cobble’s store.

- 16 Which sentence best shows that Maniac approaches the challenge of the knot with thoughtfulness?
- F *Mr. Cobble himself came out to offer Maniac some pizza, which Maniac of course politely turned down.*
  - G *Never a big pull or yank, just his fingertips touching and grazing and peck-pecking away, like some little bird.*
  - H *The rest of the spectators watched Maniac poke and tug and pick at the knot.*
  - J *He scraped a patch of crust off with his fingernail.*

- 
- 17 Read this sentence from paragraph 18.

*He would need the touch of a surgeon, the alertness of an owl, the cunning of three foxes, and the foresight of a grand master in chess.*

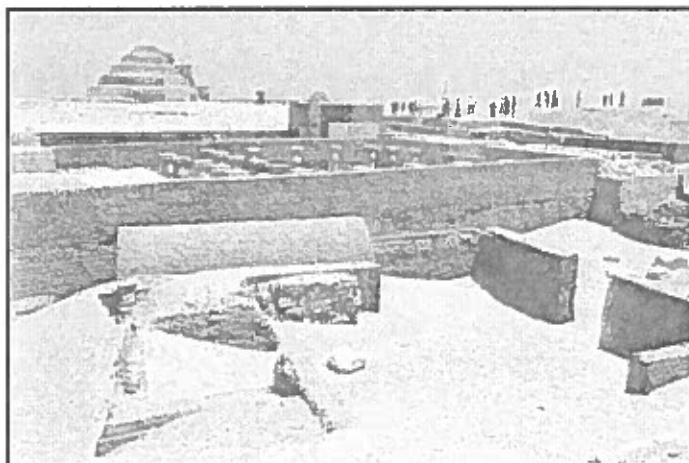
The author uses figurative language in this sentence most likely to —

- A exaggerate the skills Maniac needs in order to accomplish the task
- B demonstrate the qualities possessed by others who have attempted the task
- C explain the help Maniac needs from others in order to accomplish the task
- D identify the variety of people who have attempted the task

Read the next two selections. Then choose the best answer to each question.

## Uncovering a New Era in Archaeology

- 1 Imagine having the ability to uncover a hidden city from the past, a city worn down by time and buried beneath layers of sand. Imagine the thrill of ancient roads and houses suddenly appearing before your eyes. Thanks to modern satellite imagery, discoveries like this are becoming increasingly common for archaeologists like Dr. Sarah Parcak.
- 2 Using infrared images from cameras on NASA satellites, Parcak recently discovered 3,000 settlements, 1,000 tombs, and 17 lost pyramids in Egypt. "I couldn't believe we could locate so many sites all over Egypt," Parcak said. "To excavate a pyramid is the dream of every archaeologist."
- 3 The satellites took the photographs while orbiting Earth, using cameras so powerful that they can locate objects less than a meter in diameter. These cameras can distinguish between the thick mud brick that ancient Egyptians used to build their houses and the less dense soil surrounding them, making the dwellings appear clearly outlined on the desert floor. One of Parcak's most exciting moments was the discovery of a 3,000-year-old house in Tanis, a location made famous by the movie *Raiders of the Lost Ark*. Parcak believes that many more sites are yet to be found. These sites will still need to be physically located and uncovered by archaeologists in order to verify the satellite findings.



This site was located by satellites and partially uncovered by archaeologists.

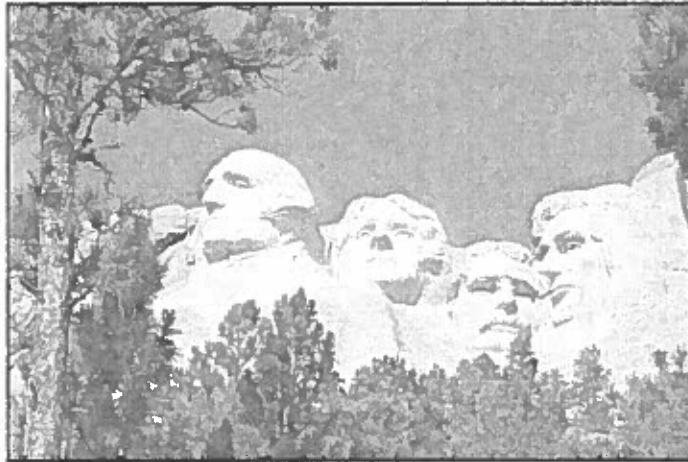
© Khaled Desouki/Getty Images



- 4 Parcak hopes that such discoveries will attract young people to archaeology and that these future archaeologists will continue to use modern technology in exciting new ways. "We have to think bigger now, and that is what the satellites allow us to do," says Parcak.
- 5 Satellite technology offers possibilities beyond Parcak's Egyptian discoveries. History and literature are filled with fascinating accounts of lost cities. The Greek philosopher Plato wrote of a powerful city called Atlantis that suddenly disappeared into the sea. Many believe Atlantis was a fictional city, yet others continue to scour the world looking for it. The ancient city of Ubar, an important trading outpost in the Arabian Desert, was rumored to have been lost forever after sinking into the sand. However, satellite images have recorded reddish streaks thought to be ancient paths leading to and from a location believed to be Ubar. Perhaps someday satellite cameras, or an even more advanced technology, will uncover lost cities we don't even know about yet.

# Picturing the Past for the Future

- 1 It's difficult to imagine a more majestic American landmark than Mount Rushmore, with its imposing likenesses of former presidents carved in stone and rising dramatically above the land. It is even harder to imagine the loss to our nation if time or the elements were to destroy this beloved landmark. Thanks to a company called CyArk, sites like Mount Rushmore can now be digitally preserved and explored for years to come.



Mount Rushmore National Memorial, located in South Dakota, is one of the sites preserved by CyArk.

© iStockphoto.com/David Morgan

- 2 CyArk has a bold mission: to collect and store digital records of cultural heritage sites all over the world, from the *Titanic* shipwreck to the Leaning Tower of Pisa. Sites such as these are constantly at risk of destruction from continual exposure to water, sun, and wind or from natural disasters such as earthquakes. CyArk's preservation process ensures that images of such sites will be available for future generations, even if the site itself is permanently lost.
- 3 When choosing a site, CyArk considers the site's cultural significance as well as its risk of being destroyed. Then a team documents the site using surveying equipment, specialized photography, and laser scans that create three-dimensional models composed of thousands of laser-beam dots. The team then uses these data to create high-definition images of the site for storage. These images can also be used to create websites for virtual tourism and educational purposes.
- 4 For example, CyArk is working with the National Park Service in Wyoming to preserve the Fort Laramie National Historic Site, once a critical supply post for wagon trains. Now, with a few clicks of a mouse, virtual tourists can take a self-guided, narrated tour featuring 360-degree photographs of what Fort Laramie looks like today, as well as view three-dimensional images of

buildings from different times in the fort's history. "We are very excited about our partnership with the Park Service to better tell the story of an important site like Fort Laramie," says Ben Kacyra, CyArk's founder.

- 5 CyArk has documented locations across the globe. It has scanned the biblical city of Nineveh in Iraq and Cambodia's famous Angkor Wat temple. And CyArk's mission has already proved itself in one location. In 2009, CyArk employee Scott Cedarleaf worked with Uganda's Prince Wasajja to scan the Kasubi Tombs, a registered historic site. In 2010, Cedarleaf learned that the tombs had burned to the ground. He knew that rebuilding such a site would be a difficult task but not an impossible one, thanks to the scans CyArk had conducted on the tombs. Cedarleaf believes that this opportunity can serve as an example of how CyArk helps preserve places that are treasured by people around the world.

**Use “Uncovering a New Era in Archaeology” (pp. 19–20) to answer questions 18–21. Then fill in the answers on your answer document.**

- 18** The author includes the description in paragraph 1 most likely to —
- F** illustrate the significance of what archaeologists hope to discover
  - G** explain the tasks most commonly performed by archaeologists
  - H** emphasize the difficulty archaeologists face when trying to locate ancient cities
  - J** highlight the activities that take the most time for archaeologists to perform
- 
- 19** In paragraph 5, the examples of lost cities suggest that a major role of an archaeologist is to —
- A** explain why real locations are mentioned in ancient literature
  - B** locate written accounts of powerful cities that no longer exist
  - C** create replicas of historical buildings based on satellite images
  - D** find clues that provide a better understanding of the past

- 20** In paragraph 3, the author uses the example of the 3,000-year-old house in Tanis to —
- F** prove that satellites are constantly taking photographs to locate ancient cities
  - G** demonstrate that sites once thought to be fictional have been proved to exist
  - H** emphasize that satellite photography is powerful enough to find a single building
  - J** suggest that previously discovered sites may be much older than originally thought

- 
- 21** Parcak hopes that the use of modern technology in archaeology will —
- A** inspire more young people to become archaeologists
  - B** help archaeologists better understand previous discoveries
  - C** lead to more archaeological discoveries being used in movies
  - D** one day allow archaeologists to find objects smaller than a meter in diameter

Use "Picturing the Past for the Future" (pp. 21–22) to answer questions 22–26. Then fill in the answers on your answer document.

22 Read the dictionary entry below for the word mission.

**mission** \ 'mi-shən \ n  
1. a group of people sent to establish relations with a foreign country 2. a special assignment 3. a building for carrying out religious or charity work 4. a welfare organization established for people in need

Which definition represents the meaning of mission as it is used in paragraph 2?

- F Definition 1
- G Definition 2
- H Definition 3
- J Definition 4

---

23 Based on the information in the selection, which of these would CyArk most likely digitally preserve?

- A Lambert Glacier, the largest glacier in Antarctica
- B *Eagle*, the American lunar module used by the first astronauts to land on the moon
- C Mount McKinley, the tallest mountain in North America
- D The Great Pyramid at Giza, an ancient pharaoh's tomb in the Egyptian desert

24 Which sentence from the selection suggests that the author thinks CyArk's work is important?

- F *It's difficult to imagine a more majestic American landmark than Mount Rushmore, with its imposing likenesses of former presidents carved in stone and rising dramatically above the land.*
- G *CyArk has documented locations across the globe.*
- H *CyArk's preservation process ensures that images of such sites will be available for future generations, even if the site itself is permanently lost.*
- J *In 2010, Cedarleaf learned that the tombs had burned to the ground.*

---

25 Which emotion is the photograph most likely intended to evoke in the reader?

- A Concern for the environment
- B Awe at a magnificent monument
- C Excitement about visiting South Dakota
- D Disappointment in the condition of the monument

26 Which sentence expresses an opinion?

- F *It is even harder to imagine the loss to our nation if time or the elements were to destroy this beloved landmark.*
- G *Thanks to a company called CyArk, sites like Mount Rushmore can now be digitally preserved and explored for years to come.*
- H *The team then uses these data to create high-definition images of the site for storage.*
- J *Sites such as these are constantly at risk of destruction from continual exposure to water, sun, and wind or from natural disasters such as earthquakes.*



**Use "Uncovering a New Era in Archaeology" and "Picturing the Past for the Future" to answer questions 27–31. Then fill in the answers on your answer document.**

- 27** Dr. Sarah Parcak and Ben Kacyra would most likely agree about the importance of —
- A** discovering sites made famous in films
  - B** using three-dimensional models to create images of landmarks
  - C** making future generations aware of important cultural history
  - D** allowing tourists to visit historical sites through the Internet
- 
- 28** How are the purposes of the technologies described in the selections different?
- F** The technology in "Uncovering a New Era in Archaeology" is used mainly for re-creating sites, while the technology in "Picturing the Past for the Future" is used mainly for exploring sites.
  - G** The technology in "Uncovering a New Era in Archaeology" is used mainly for proving the age of sites, while the technology in "Picturing the Past for the Future" is used mainly for recording facts about sites.
  - H** The technology in "Uncovering a New Era in Archaeology" is used mainly for making people aware of sites, while the technology in "Picturing the Past for the Future" is used mainly for creating self-guided tours of sites.
  - J** The technology in "Uncovering a New Era in Archaeology" is used mainly for locating sites, while the technology in "Picturing the Past for the Future" is used mainly for documenting sites.

29 What is similar about the types of technology discussed in the selections?

- A Both require the use of satellites to locate sites.
- B Both involve the use of recorded images.
- C Both involve the creation of websites for educational purposes.
- D Both require the sites to be surveyed before they are scanned.

---

30 Both Dr. Sarah Parcak and Ben Kacyra are interested in sites —

- F located in countries around the world
- G built during the current century
- H thought to be lost cities
- J at risk of being destroyed

**31** What is one difference between the selections?

- A** "Uncovering a New Era in Archaeology" discusses discovering the unknown, while "Picturing the Past for the Future" focuses on protecting what is known.
- B** "Uncovering a New Era in Archaeology" focuses on future events, while "Picturing the Past for the Future" focuses on the past.
- C** "Uncovering a New Era in Archaeology" focuses on one occupation, while "Picturing the Past for the Future" focuses on several different occupations.
- D** "Uncovering a New Era in Archaeology" cites an expert to support the author's claim, while "Picturing the Past for the Future" relies on examples to express the author's opinion.

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

## A Real Case

by Sara Holbrook

Doubtful,  
I have a fever  
or any other measurable symptom.  
I'm just down with a sniffly case  
5 of sudden-self-loathing-syndrome.

TODAY!  
It hit like a thwop of mashed potatoes  
snapped against a plate,  
An unrequested extra serving  
10 of just-for-now-self-hate.

Today, I'm worthless,  
a leftover bath,  
a wad of second-hand gum.  
I belong in a twist-tied bag  
15 with the rest of the toys that won't run.

My mood's as welcome as  
incoming dog breath,  
or a terminal case of split ends.  
I sparkle like a dust rag,  
20 I could attract mosquitoes—  
maybe—not friends.

In fact, I could be contagious!  
I'm a downer to say the least.  
And if you try to push  
25 my mood swing, I'll only drag my feet.

Why? I couldn't tell you.  
Just, some days, I get up and get down.  
It's not a permanent disability, though.  
Tomorrow,  
30 I'll come around.

From *Walking on the Boundaries of Change* by Sara Holbrook. Copyright © 1998 by Sara Holbrook. Published by Wordsong, an imprint of Boyds Mills Press. Used by permission.

**32** Which lines from the poem best suggest that the speaker's situation is temporary?

- F** Doubtful,/I have a fever
- G** Tomorrow,/I'll come around.
- H** TODAY!/It hit like a thwop of mashed potatoes
- J** I could attract mosquitoes—/maybe—not friends.

---

**33** What is the most likely reason that the poet uses capitalization in line 6?

- A** To highlight a problem the speaker experiences
- B** To stress the speaker's expectations for tomorrow
- C** To indicate that the speaker's condition happens unexpectedly
- D** To show the speaker's excitement about an upcoming event

34 Read the following lines from the poem.

And if you try to push  
my mood swing, I'll only drag my feet.

The poet includes these lines most likely to suggest that the speaker —

- F does not wish to be pushed on a swing
- G wants to deal with the situation alone
- H does not often receive help from others
- J is not physically strong

---

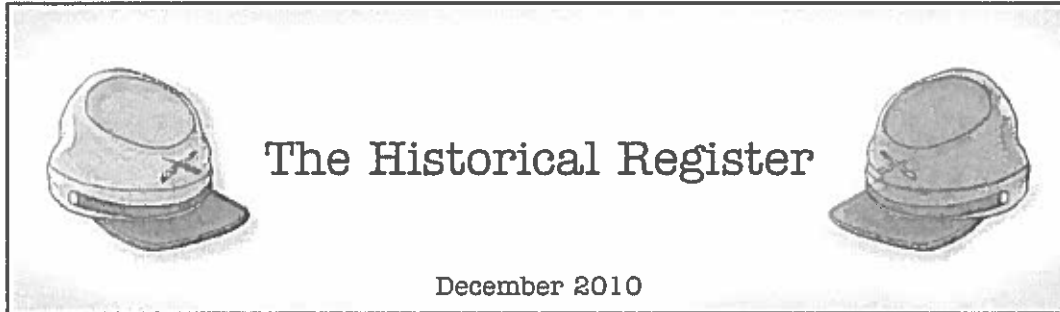
35 The imagery in lines 16 through 19 helps the reader understand —

- A the shift in the speaker's attitude
- B the speaker's unpleasantness
- C why the speaker has no friends
- D what the speaker thinks of others

**36** The poet reveals the speaker's feelings mainly by —

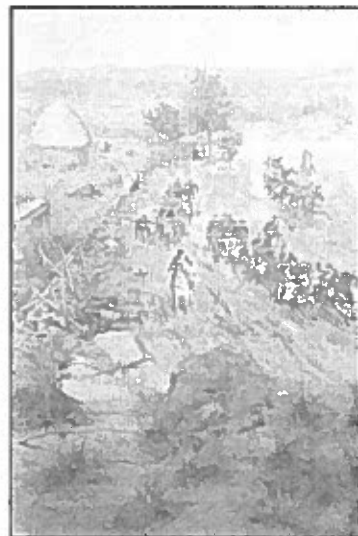
- F** using similes and metaphors to describe them
- G** explaining their effect on others
- H** connecting them to memories
- J** repeating specific words for emphasis

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.



## The Gettysburg Cyclorama

- 1 Bullets scream past your ears as your battalion advances into enemy artillery fire. The noise of the guns is so loud that you can't think. You can barely see where you are going through the smoke punctuated by bursts of gunfire. By the time you have neared the enemy troops, half the men who started out with you have fallen.
- 2 Are you actually on a battlefield? Are you dreaming? Are you playing a computer game that simulates a battle? Actually, you are surrounded by a piece of art called a cyclorama.
- 3 In the late 1800s cycloramas depicting great battles or scenes from popular literature were a popular form of entertainment. These massive oil paintings provided panoramic views of their subjects and were housed in special circular auditoriums. Viewers of a cyclorama stood on a platform in the center of an auditorium. The area directly in front of the painting featured actual objects that gave the painting a three-dimensional effect. Viewers felt as if they were part of the scene being represented.
- 4 After the Civil War ended in 1865, artists searched for ways to represent its battles. One of the most famous actions of the war, Pickett's Charge, took place at Gettysburg, Pennsylvania, on the third and final day of battle. The French artist Paul Philippoteaux was hired to paint this scene. In 1882 Philippoteaux went to Gettysburg, where he spent several weeks making hundreds of sketches. He had a photographer take pictures of the landscape, and he also interviewed veterans of the battle. Aided by a



One of the Scenes  
Created by Philippoteaux

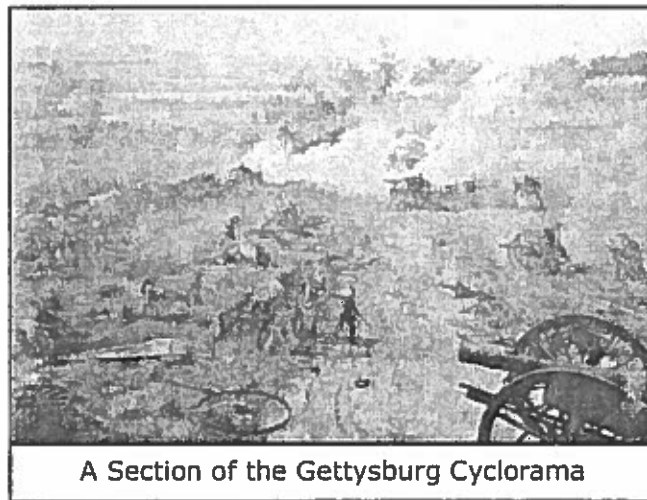
© Nancy Hoyt Belcher/Alamy



team of assistants, Philippoteaux worked for the next year and a half to paint the cycloramic scene.

- 5 The result is said to have made veterans of the battle weep when they visited the exhibit in Chicago. Philippoteaux's work was such a success that he was hired to paint a second version of the cyclorama to be displayed in Boston. This cyclorama was 377 feet long and 42 feet high and weighed about three tons. It was displayed in a specially designed building for many years.
- 6 When motion pictures emerged, the popularity of cycloramas decreased. Eventually the Boston version of the Gettysburg cyclorama was sold to an entrepreneur who cut 16 feet off the top of the painting and exhibited it in Gettysburg for many years. In the 1940s the painting was purchased by the U.S. government and brought to Gettysburg National Military Park.
- 7 In 2003 park conservators began a restoration of the cyclorama that cost \$15 million. They returned the skyline to the painting and also added details present in the original that had been lost over the years. Collectors of Civil War memorabilia were asked for donations of artifacts such as boots, uniforms, flags, and weapons. These were set in the foreground of the painting to create a "you are there" illusion. The canvas is slightly curved, further augmenting this visual effect. The cyclorama was placed in its own special auditorium in the park's new visitor center, which opened in 2008. For the first time in more than a century, the cyclorama could be viewed in its original form.
- 8 Today's viewers of the cyclorama stand on a central platform and listen to a 15-minute narrative that is accompanied by light and sound effects. The platform is raised to the mid-level of the painting, allowing viewers to feel as if they are part of the battle scene.

- 9 The Gettysburg National Military Park receives nearly two million visitors each year. It honors sacrifices made by hundreds of thousands of soldiers and civilians



A Section of the Gettysburg Cyclorama

© Nancy Hoyt Belcher/Alamy

during a pivotal era in U.S. history. The park is also dedicated to teaching people about the Civil War in general and the battle of Gettysburg in particular. The cyclorama, where art imitates life to an amazing degree, is a significant part of that effort.

37 In paragraph 3, the word depicting means —

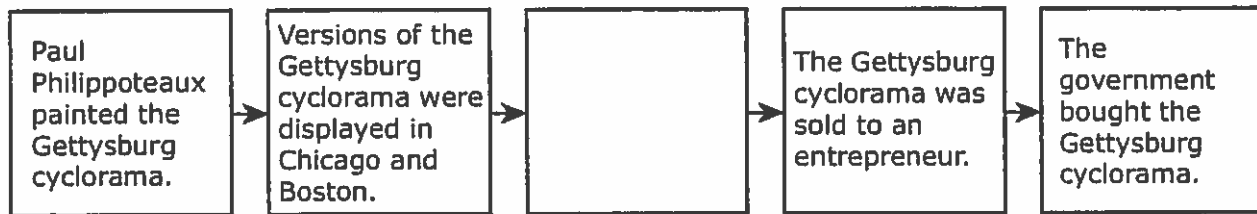
- A reporting
- B celebrating
- C representing
- D photographing

---

38 What is the most likely reason that the author has included paragraph 1 in the article?

- F To educate readers about the battle of Gettysburg
- G To compare the Gettysburg cyclorama to a computer game
- H To give readers detailed information about Civil War battles
- J To simulate the experience of being at Gettysburg

39 Look at the diagram of information from the article.



Which of the following belongs in the empty box?

- A Over time fewer people visited the Gettysburg cyclorama.
- B A military park displayed the Gettysburg cyclorama.
- C The top section was cut from the Gettysburg cyclorama.
- D People donated objects to display with the Gettysburg cyclorama.

---

40 Paragraph 4 is mainly about the —

- F importance of Pickett's Charge to the Civil War
- G work Paul Philippoteaux put into painting the cyclorama
- H reason Paul Philippoteaux was hired to paint the cyclorama
- J popularity of Civil War battles as art subjects

41 Which of these is the best summary of the article?

- A In 1882 the French artist Paul Philippoteaux was hired to paint scenes from the battle of Gettysburg. The artist made hundreds of sketches of the battlefield, had photos taken of the area, and interviewed combat veterans. It took Philippoteaux a year and a half to paint the famous Gettysburg cyclorama.
- B Cycloramas, a common form of entertainment in the late 1800s, are large paintings that usually depict scenes from literature or history. A cyclorama is hung inside a circular auditorium where viewers can stand in the center and turn 360 degrees to view the entire work. The Gettysburg cyclorama was painted in 1882 and still can be seen today.
- C The Gettysburg cyclorama, originally created in 1882, is a huge circular painting of a Civil War battle. The viewing auditorium contains a raised platform and incorporates effects that allow visitors to have a unique experience while looking at the scenes. The cyclorama is on display at the Gettysburg National Military Park, where it attracts crowds of enthusiastic viewers.
- D Visitors to the Gettysburg National Military Park can view the Gettysburg cyclorama, a famous circular work of art that shows scenes from the important Civil War battle. The cyclorama was painted in 1882, and versions were displayed in Chicago and Boston. Many years later it was sold to the U.S. government.

---

42 In paragraph 7, the word restoration means the act of —

- F beginning something over again
- G using something old in a new way
- H studying something special to learn from it
- J bringing something back to its original condition

**43** The images included with the article help the reader understand —

- A** who won the battle of Gettysburg
- B** what the chaos of Pickett's Charge was like
- C** what the soldiers remembered most about the battle of Gettysburg
- D** why Pickett's Charge was important to the battle of Gettysburg

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

## Fairies' Washing

*by April Pulley Sayre*

- 1 I always knew Nanna got up early in the mornings. Once, I asked my father why.
- 2 "Older people like your Nanna don't need as much sleep as I do," he said with a drawn-out yawn.
- 3 But that wasn't the reason she got up so early. That wasn't the reason at all.
- 4 "Only early risers can see the jewel bird awake," she would say as she climbed the stairs to bed. Mom, Dad, and I, we laughed. We played cards until the wee, late hours of night.
- 5 But then, one Saturday, I woke up early, in that blue, inky light before dawn. Nanna, her flowered robe wrapped tortilla tight, was creeping by my bedroom door.
- 6 Where was she going? I wanted to know.
- 7 So I grabbed my clothes and followed her on tiptoed feet: first into the kitchen, then out the door into the yard.
- 8 Cold air forced my eyes wide open.
- 9 "Who-cooks for you?" called the last owl of the night.
- 10 Nanna disappeared into the woods.
- 11 I worried that Nanna might fall in the dark, tangled woods. But I was the one who tripped and fell.
- 12 "Be quiet and listen," she ordered, sounding stern.
- 13 I did, and heard echoes and eerie sounds. They were strange, wet whistles, like songs sung in a cave.
- 14 "Dawn songs," explained Nanna. "Birds sing them only at dawn."
- 15 I listened a while longer. But then I had to ask. "Where are you going so early?"

- 16 "To see the jewel bird," she said, and pushed aside a branch. It snapped back, splattering water on my shirt. When I looked up again, she was gone.
- 17 Dad had told me Nanna made up the jewel bird. But what if he was wrong?
- 18 I ran to catch her, but she was fast. Branches and leaves slapped my arms and legs. My shoes grew soggy with dew.
- 19 Finally, in the field, I reached her and walked in silence by her side.
- 20 Pink light was making a bubble on the edge of the hill. It spread out, slowly, like jam. Bumblebees clinging to flower petals were still cold and asleep and unaware.
- 21 "Look. Fairies' washing!" whispered Nanna.
- 22 Fairies? Maybe Dad was right about Nanna's imagination. But then I saw what Nanna meant: glistening, like strings of pearls. Like lace, the fairies' washing hung from fences, flowers, grass. It was exactly what a fairy would wear.
- 23 "Every morning the fairies hang their washing out to dry. But soon after sunup, it's gone." Nanna smiled and said it just like truth. But I knew I'd have to see that for myself.
- 24 Nanna marched off, as if she had a goal. It was the big rock by the lake. To my surprise, she climbed it, then stood atop, like a queen.
- 25 She was looking at something. But what? I couldn't tell.
- 26 Finally I saw pale gray forms: great blue herons. There were more than I had ever seen.
- 27 "Soon they'll spread out, around the countryside," said Nanna.
- 28 A few took off, with slow, wide wingbeats. More followed, and circled the lake. They dropped their shadows near our feet, then disappeared beyond the trees.
- 29 "The jewel birds?" I asked. Nanna didn't answer. Her eyes were closed. Her wrinkles stood out. The sun made her face glow a strange kind of gold.
- 30 "What are you doing, Nanna?"
- 31 "I'm being thankful," she replied. Then she scrambled down the rock and smiled. Thankful seemed a good way to be. We walked farther, near some trees.

- 32 "Nanna . . ."
- 33 "Shh!" She made the silence sign.
- 34 She mouthed the words: "the jewel bird." We crept toward a small tree. She pointed something out.
- 35 It didn't look like a jewel to me. It was only a tiny bird. Nanna pulled aside a branch. The sun shone on the bird. It was greenish, and still. And dead.
- 36 Or so I thought. I soon saw I was wrong. The bird flapped its wings and rose into the air.
- 37 As it turned toward the sun, its throat flashed ruby red.
- 38 It was a jewel bird! Now I could see. My breath caught inside my chest. The bird flew past me, so close its wings made a breeze in my hair.
- 39 "A ruby-throated hummingbird," Nanna said. Now I knew why Nanna got up so early: for this . . . and more. She showed me other morning sights—meadowlarks singing, their golden feathers puffed.
- 40 A family of turkeys fed by the woods—I sneezed and they ran.
- 41 A mother deer and her fawn drank from a stream. We held our breath and stood still and watched.
- 42 But then the sun rose higher, baking hot. As we started to leave the field, I turned for a last look at the fairies' washing. But it had all disappeared.
- 43 I ran and searched. It was nowhere to be found.
- 44 Spiderwebs hung where the washing had been.
- 45 We were sitting in the kitchen, drinking hot chocolate, by the time my folks, their eyes half-closed, walked in. Nanna and I exchanged a secret smile. We had already seen the world.

April Pulley Sayre, "Fairies' Washing," Copyright © 2003 by April Pulley Sayre. Printed with permission from the author.



**44** Why is "jewel bird" an appropriate name for the sleeping bird Nanna and the narrator find?

- F** It is graceful as it rises into the air.
- G** The sun can bring it back to life.
- H** It has a spot of vibrant red on its throat.
- J** The golden feathers on its chest puff up.

---

**45** How does the author reveal Nanna's reason for getting up early in the mornings?

- A** By providing Nanna's response about seeing the jewel bird awaken
- B** By explaining that Nanna does not need as much sleep as other people
- C** By comparing the way the narrator and Nanna walk through the woods one morning
- D** By describing the experiences the narrator has as she follows Nanna one morning

46 Read this sentence from paragraph 38.

*My breath caught inside my chest.*

The author includes this sentence most likely to show —

- F the narrator's excitement over seeing the hummingbird
- G how strenuous the journey to see the hummingbird has been for the narrator
- H how quickly the narrator feels a connection to the hummingbird
- J the narrator's surprise that the hummingbird is alive

---

47 What lesson does the narrator learn while spending time with her grandmother?

- A Mysteries in nature usually have complex explanations.
- B Spending time outdoors helps a person maintain good health.
- C People who wake up early have more time to participate in daily activities.
- D Ordinary events can be explained in imaginative ways.

48 The author's use of similes in paragraph 22 creates a feeling of —

- F courage
  - G amazement
  - H expectation
  - J pride
- 

49 The figurative language in paragraph 20 helps the reader imagine the —

- A smell of a field of wildflowers
  - B first signs that winter is approaching
  - C sweet taste of fresh honey in spring
  - D sun beginning to rise on the horizon
- 

50 The author includes the question in paragraph 17 most likely to —

- F suggest a change in the narrator's beliefs
- G show the narrator's desire to be adventurous
- H reveal the narrator's lack of knowledge
- J indicate the narrator's feelings toward her father

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS  
ON THE ANSWER DOCUMENT.



Item Number	Reporting Category	Readiness or Supporting	Content Student Expectation	Correct Answer
1	3	Supporting	7.11 Fig. 19(D)	B
2	3	Supporting	7.11(B)	H
3	3	Supporting	7.11 Fig. 19(D)	B
4	1	Readiness	7.2(E)	H
5	3	Supporting	7.9 Fig. 19(D)	D
6	3	Supporting	7.11 Fig. 19(D)	H
7	3	Supporting	7.12(B)	D
8	2	Readiness	7.8(A)	F
9	2	Readiness	7.6 Fig. 19(D)	C
10	2	Readiness	7.6 Fig. 19(E)	F
11	2	Readiness	7.6 Fig. 19(D)	C
12	2	Readiness	7.6 Fig. 19(D)	J
13	2	Readiness	7.6(B)	C
14	1	Readiness	7.2(A)	G
15	2	Readiness	7.6(B)	A
16	2	Readiness	7.6(B)	G
17	2	Readiness	7.8(A)	A
18	3	Readiness	7.9 Fig. 19(D)	F
19	3	Readiness	7.10 Fig. 19(D)	D
20	3	Readiness	7.9 Fig. 19(D)	H
21	3	Readiness	7.10(A)	A
22	1	Readiness	7.2(E)	G
23	3	Readiness	7.10(D)	D
24	3	Readiness	7.10 Fig. 19(D)	H
25	3	Supporting	7.13(C)	B
26	3	Supporting	7.10(B)	F
27	1	Readiness	7.19(F)	C
28	1	Readiness	7.19(F)	J
29	1	Readiness	7.19(F)	B
30	1	Readiness	7.19(F)	F
31	1	Readiness	7.19(F)	A
32	2	Supporting	7.4 Fig. 19(D)	G
33	2	Supporting	7.4(A)	C
34	2	Readiness	7.8(A)	G
35	2	Readiness	7.8(A)	B
36	2	Supporting	7.4 Fig. 19(D)	F
37	1	Readiness	7.2(B)	C
38	3	Readiness	7.9 Fig. 19(D)	J
39	3	Readiness	7.10(A)	A
40	3	Readiness	7.10(A)	G
41	3	Readiness	7.10 Fig. 19(E)	C
42	1	Readiness	7.2(A)	J
43	3	Supporting	7.13 Fig. 19(D)	B
44	2	Supporting	7.7 Fig. 19(D)	H
45	2	Supporting	7.7 Fig. 19(D)	D
46	2	Readiness	7.8(A)	F
47	2	Supporting	7.3 Fig. 19(D)	D
48	2	Readiness	7.8(A)	G
49	2	Readiness	7.8(A)	D
50	2	Supporting	7.7 Fig. 19(D)	F



## Classroom Reading Instruction That Supports Struggling Readers: Key Components for Effective Teaching

by *Carolyn A. Denton*, Children's Learning Institute, University of Texas Health Science Center Houston

The National Research Council (NRC), a group of experts convened to examine reading research and address the serious national problem of reading failure, concluded in their landmark report *Preventing Reading Difficulties in Young Children* (Snow, Burns, & Griffin, 1998) that most reading problems can be prevented by providing effective instruction and intervention in preschool and in the primary grades. The NRC noted that for students to learn to read well they must a) understand how sounds are represented by print and be able to apply this understanding to read and spell words, b) practice reading enough to become fluent readers, c) learn new vocabulary words, and d) learn to self-monitor when reading to make sure what they read makes sense and to correct their own errors. The NRC also found that it was important that teachers provide explicit instruction in phonemic awareness and phonics integrated with many opportunities to read and write meaningful, connected text. (They purposefully used the word *integrated* rather than *balanced*. It isn't enough simply to add on components of a fragmented curriculum to balance one with another.) Finally, they noted that effective reading teachers adapt their instruction, making changes designed to meet the needs of different students. In summary, the evidence to date shows that there are five overriding research-supported characteristics of effective instruction for students with reading difficulties. This article's focus is on identifying and then exploring in more detail each of these components of powerful instruction:

1. Teach essential skills and strategies.
  - ◇ *Effective reading teachers teach skills, strategies, and concepts.*
2. Provide differentiated instruction based on assessment results and adapt instruction to meet students' needs.
  - ◇ *Effective teachers recognize that one size doesn't fit all and are ready to adapt instruction—both content and methods.*
3. Provide explicit and systematic instruction with lots of practice—with and without teacher support and feedback, including cumulative practice over

time.

◇ *Students should not have to infer what they are supposed to learn.*

4. Provide opportunities to apply skills and strategies in reading and writing meaningful text with teacher support.

◇ *Students need to be taught what to do when they get to a "hard word."*

5. Don't just "cover" critical content; be sure students learn it—monitor student progress regularly and reteach as necessary.

◇ *Effective teachers adjust their teaching accordingly to try to accelerate student progress.*

## Teach the Essentials

Shortly after the NRC issued its report on the serious national problem of widespread reading difficulties (Snow et al., 1998), the National Reading Panel (NRP; 2000) conducted a comprehensive analysis of existing reading research that met high standards for quality. The NRP, similarly to the NRC, concluded that reading instruction should address the domains of phonemic awareness, phonics, fluency, vocabulary, and comprehension. Effective classroom reading instruction includes teaching phonemic awareness (in kindergarten and 1st grade, and for older students who need it) and phonics or word study explicitly and directly with opportunities to apply skills in reading and writing connected text (e.g., Ehri, 2003; Rayner, Foorman, Perfetti, Pesetsky, & Seidenberg, 2001; Snow et al., 1998), with integrated instruction in fluency, vocabulary, and comprehension (e.g., Chard, Vaughn, & Tyler, 2002; Gersten, Fuchs, Williams, & Baker, 2001; Jitendra, Edwards, Sacks, & Jacobson, 2004).

Effective reading teachers teach skills, strategies, and concepts. *Skills* are things students learn to do. In reading, students must learn skills such as associating letters with their sounds (such as saying the sound of the letter *b* and blending these sounds to form words [as in sounding out words]). *Strategies* are routines or plans of action that can be used to accomplish a goal or work through difficulty. Students can be taught strategies to use when they come to a word they don't know, strategies for spelling unknown words, strategies to help them write summaries of paragraphs, and other kinds of strategies. A word-reading strategy is described below. Finally, students must learn *concepts*, or ideas. They need background knowledge related to reading and to the topics they are reading about.

## Differentiating Instruction: Once Size Doesn't Fit All

Meeting the needs of diverse readers is no small task. In a typical 3rd grade classroom, there may be virtual nonreaders, typically developing readers, and students who read at 5th or 6th grade levels or even higher. Many classrooms in which all instruction is delivered in English include students who are learning to read and speak in English at the same time. A

single classroom may include children who speak several different languages at home. Teachers address these various needs by providing *differentiated instruction*, using the results of diagnostic assessments to help them identify students' strengths and needs, forming small groups of students with similar needs, and then planning instruction to target those needs. Typically, this means that teachers implement reading instruction in small groups as well as in whole class formats.

Although a quality reading curriculum will provide the foundation for effective instruction, teachers will need to adapt their instruction for students who struggle (and for high-achieving students as well). Quality classroom reading instruction can be adapted for students who find it difficult to learn to read by a) teaching the specific skills and strategies that students need to learn, based on assessment data (sometimes called *O*); b) making instruction more explicit and systematic; c) increasing opportunities for practice; d) providing appropriate text at students' instructional reading levels (not too easy but not too hard); and e) monitoring students' mastery of key skills and strategies and reteaching when necessary.

## Making Instruction More Explicit

Students with learning difficulties benefit from explicit instruction in decoding skills and strategies, fluency (modeling fluent reading, directly teaching how to interpret punctuation marks when reading orally, etc.), vocabulary word meanings and word-learning strategies, and comprehension strategies. When a teacher provides explicit instruction she or he clearly models or demonstrates skills and strategies and provides clear descriptions of new concepts (providing both clear examples and nonexamples). Students don't have to infer what they are supposed to learn. For example, a teacher who is explicitly teaching 1st grade students to sound out words demonstrates this process step by step, then provides opportunities for students to practice the skill with the teacher's feedback and support. If the student is not successful, the teacher models again. The teacher may have the students sound out a few words along with him or her. Eventually, the students apply the skill independently to sound out simple words. Students who are easily confused are more likely to be successful when teachers demonstrate and clearly explain what they need to learn. On the other hand, if confusions are not addressed and foundational skills are not mastered, it is likely that students will become more and more confused, resulting in serious reading problems.

## Providing Systematic Instruction

Systematic instruction is carefully sequenced, so that easier skills are taught before more difficult skills. Letter–sound correspondences and phonics skills (i.e., sounding out words, applying the "silent e rule") are taught in a predetermined order according to a clear scope and sequence so that there are no gaps in students' learning. The pace of introduction of new

material is reasonable to allow struggling learners to master key skills, and much of each lesson consists of practice of previously introduced skills, strategies, and concepts and the integration of these with the newly taught material. Students' learning is monitored, so that teachers can reteach key skills when needed.

## Increasing Opportunities for Practice

Published reading programs rarely include enough practice activities for at-risk readers to master skills and strategies. Students with learning difficulties typically need extended guided, independent, and cumulative practice. During guided practice, students practice with teacher feedback. Students need both positive and corrective feedback. Specific positive feedback calls attention to behaviors and processes the student is implementing well. Students also need to know when they have made mistakes. If clear corrective feedback is not provided, students are likely to continue to make the same errors, in effect "practicing their mistakes" (Denton & Hocker, 2006, p. 17) and forming bad habits that are difficult to break. Students also need independent practice, during which they implement skills and strategies without teacher support (but with close teacher monitoring, and with reteaching when necessary). Finally, students at risk for reading difficulties need large amounts of cumulative practice over time to learn to apply skills and strategies automatically when they read, just as skilled readers do. Cumulative practice means practicing newly learned items mixed in with items learned earlier, so that skills are not taught and "dropped." Students with reading problems often need a lot of review.

One effective way to provide extra practice opportunities in the reading classroom is the implementation of peer tutoring routines in which students are paired and taught how to work together to practice skills they have been taught (e.g., Fuchs & Fuchs, 2005; McMaster, Fuchs, & Fuchs, 2006; Saenz, Fuchs, & Fuchs, 2005). There is also preliminary evidence indicating that practice in phonics and word identification may be more effective for 1st grade at-risk readers if it includes hands-on manipulation of items such as magnetic letters or word cards (Pullen, Lane, Lloyd, Nowak, & Ryals, 2005).

## Applying Skills and Strategies in Meaningful Text

Clearly, it isn't enough for students to learn to read or spell lists of words. The real purpose of reading is to get meaning from text, and the purpose of writing is to convey meaning with text. It is very important that students have the opportunity to apply word identification and spelling skills as they read and write connected text. This process must be supported by teachers who model for students how to apply what they have learned and give students feedback about their reading and writing. For example, students must be taught what to do when they get to a hard word. The most common characteristic of poor readers of all ages is the tendency to guess words



that are difficult, sometimes using just a few letters. Often, students make random guesses that don't make sense—then simply continue reading, apparently unaware of this fact. This quote from a middle school student, taken from a moving article about students in middle school with severe reading problems, describes the situation well:

Sometimes when students in my class read, they might know how to say simple words okay, but they will skip over the big words. They look around to see if anyone is even listening to them. But they don't fix them; they just keep going. They stumble over words, trying to sound them out. Sometimes they don't even know they made a mistake, and when they finally figure out the words, they don't have a clue what it all means. They just keep going. (McCray, Vaughn, & Neal, 2001, p. 22)

As this student observed, it is nearly impossible for students to understand what they are reading—to get meaning from text—when they can't read the words on the page accurately and fluently. Students need explicit instruction, modeling, and practice in vocabulary and reading comprehension, but many students with reading problems continue to need instruction in phonics and word study even when they are in the upper elementary and secondary grades (Fletcher, 2007).

A critical part of effective reading instruction is explicitly teaching students how to use efficient word reading strategies. Simply put, students need to be taught what to do when they get to a hard word. In one research-validated early reading intervention program, young students are taught to use a three-part strategy when they try to read difficult words: "Look for parts you know, sound it out, and check it" (Denton & Hocker, 2006, p. 144). These steps are described in more detail below.

1. **Look for parts of the word you know.** In the earliest stages of learning to read, students may find a letter or a letter combination (e.g., *th*, *ing*) that they know. Later, they may recognize common word endings (e.g., *-ot* in *pot*, *rot*, *cot*). Still later, they may identify roots or base words, such as the root *spect* (which means "to see") in the words *inspect* and *spectacles*, or common prefixes and suffixes like *pre-* or *-ly*.
2. **Sound it out.** Students should be taught from the earliest lessons to use a sounding-out strategy to read unfamiliar words. They should learn how to blend sounds and larger word parts together to read words and how to apply this strategy when reading real text. Some teachers teach students in kindergarten or 1st grade to identify unknown words by looking at pictures on the page or at one or two letters in a word. These students are being taught to use a guessing strategy, the strategy of choice of struggling readers, as described so well by the middle school student above. If a word is too difficult for a student to sound out, the teacher can model the process of looking for known letters or word parts and sounding out the word, and then simply tell the student the word. Some reading programs include controlled text, sometimes called "decodable text," that contains only words

students can read using words and letter sounds they have been previously taught in the program. This kind of text can provide a temporary support for students in the early stages of reading development.

3. **Check it.** After students sound out the unfamiliar word, the last step of the three-part word reading strategy is to teach students to put the newly solved word back into the sentence and to check it to be sure it makes sense. Thus, the meaning of the word in context is not ignored; it is used as the checking mechanism. Studies of skilled young readers show that this is the main way they use context—not for guessing what words are, but for checking to be sure that their reading is making sense so they can make corrections when it doesn't make sense.

## Monitoring Student Progress

In schools with effective classroom reading instruction, students receive regular brief reading assessments so that their reading growth can be monitored. These assessments typically include having students read text for 1–2 minutes and calculating how many words they read correctly during that time (see Fuchs, Fuchs, Hosp, & Jenkins, 2001; Hasbrouck & Tindal, 2006). These results can be graphed, so that teachers, parents, and students can readily see progress over time. Classroom reading teachers can adjust their teaching accordingly to try to accelerate student progress. For some students, quality classroom reading instruction is not enough. When progress-monitoring assessments indicate that students are not making enough progress with quality classroom reading instruction alone, schools can provide extra small-group reading intervention to ensure that all children learn to read in the early grades (see Denton & Mathes, 2003; Fletcher, Denton, Fuchs, & Vaughn, 2005; Vaughn, Wanzek, Woodruff, & Linan-Thompson, 2007).

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# COGNITIVE READING STRATEGIES

STRATEGY	WHAT STRATEGIC READERS ARE THINKING	SENTENCE STARTERS FOR RESPONSE
<p><b>MAKING CONNECTIONS</b></p> <p>TEXT TO TEXT</p> <p>TEXT TO SELF</p> <p>TEXT TO WORLD</p> <p>Strategic readers connect what they know with what they are reading.</p>	<ul style="list-style-type: none"> <li>▪ Does this remind me of something?</li> <li>▪ Has something like this ever happened to me?</li> <li>▪ Do I know someone like this character? Am I like this character?</li> <li>▪ Have I ever felt this way?</li> <li>▪ What do I already know that will help me understand this text?</li> <li>▪ Does this information confirm or conflict with other things I've read?</li> <li>▪ What do I know about the author or genre (i.e. poetry, short story, drama, essay, etc.) that influenced my reading?</li> <li>▪ Did the text make me think of real events in the news or in history books?</li> </ul>	<ul style="list-style-type: none"> <li>▪ This reminds me of . . .</li> <li>▪ I connected to this when . . .</li> <li>▪ _____ made me remember a time when . . .</li> <li>▪ This relates to my life because . . .</li> <li>▪ _____ makes me think about . . .</li> <li>▪ This illustration makes me think about . . .</li> <li>▪ This makes me think about . . .</li> <li>▪ This part makes me remember . . .</li> <li>▪ I really had a strong connection to this part because . . .</li> <li>▪ This is like . . .</li> <li>▪ This is familiar to me because . . .</li> <li>▪ This is similar to . . .</li> </ul>
<p><b>MAKING PREDICTIONS</b></p> <p>Strategic readers think about what's going to happen and make predictions based on what they know and what they have read.</p>	<ul style="list-style-type: none"> <li>▪ What text and/or picture clues can help me here?</li> <li>▪ What background knowledge do I have that will help me with this text?</li> <li>▪ What will I learn?</li> <li>▪ Were my predictions correct?</li> <li>▪ How did making the prediction help me with this reading?</li> <li>▪ What will happen next?</li> </ul>	<ul style="list-style-type: none"> <li>▪ I think this will be about _____ because . . .</li> <li>▪ I think _____ is going to happen next.</li> <li>▪ I predict that . . .</li> <li>▪ _____ make me think that _____ will happen.</li> <li>▪ I thought _____ was going to happen, but _____ happened instead.</li> <li>▪ I'm guessing this will be about ____.</li> <li>▪ Since _____ happened, I think ____ will happen.</li> <li>▪ My predictions were right/wrong because . . .</li> </ul>
<p><b>ASKING QUESTIONS</b></p> <p>THIN &amp; THICK</p> <p>Strategic readers ask themselves questions before, during, and after reading to better understand the author and the meaning of the text.</p>	<ul style="list-style-type: none"> <li>▪ What is the author saying?</li> <li>▪ What am I wondering?</li> <li>▪ What questions do I have?</li> <li>▪ What would I like to ask the author?</li> <li>▪ What questions might a teacher ask?</li> <li>▪ Why is this happening?</li> <li>▪ Why did this character ____?</li> <li>▪ Is this important?</li> <li>▪ How does this information connect with what I have already read?</li> <li>▪ How could this be explained to someone else?</li> </ul>	<ul style="list-style-type: none"> <li>▪ I wonder . . .</li> <li>▪ I would like to ask the author . . .</li> <li>▪ Who?</li> <li>▪ What?</li> <li>▪ When?</li> <li>▪ Where?</li> <li>▪ Why?</li> <li>▪ How?</li> <li>▪ This makes me wonder about . . .</li> </ul>
<p><b>VISUALIZING</b></p> <p>Strategic readers picture what is happening as they read.</p>	<ul style="list-style-type: none"> <li>▪ What pictures or scenes came into my mind?</li> <li>▪ What do I hear, taste, smell or feel?</li> <li>▪ What do the characters, setting, and events of the story look like in my mind?</li> <li>▪ Can I picture this new information?</li> </ul>	<ul style="list-style-type: none"> <li>▪ I could really picture . . .</li> <li>▪ The description of _____ helped me visualize . . .</li> <li>▪ I created a mental image of . . .</li> <li>▪ In my mind I could really see . . .</li> <li>▪ When it said _____, I could imagine . . .</li> <li>▪ If this were a movie . . .</li> </ul>

STRATEGY	WHAT STRATEGIC READERS ARE THINKING	SENTENCE STARTERS FOR RESPONSE
<p><b>MONITORING AND CLARIFYING</b></p> <p>Strategic readers stop to think about their reading and know what to do when they don't understand.</p>	<ul style="list-style-type: none"> <li>▪ Is the text making sense?</li> <li>▪ Wait, what's going on here?</li> <li>▪ What have I learned?</li> <li>▪ Should I slow down? Speed up?</li> <li>▪ Do I need to reread?</li> <li>▪ How do I say this word?</li> <li>▪ What does this word mean?</li> <li>▪ What text clues help me fill in missing information?</li> <li>▪ I know I'm on track because ____.</li> <li>▪ To understand better, I need to know more about ____.</li> </ul>	<ul style="list-style-type: none"> <li>▪ I had to slow down when . . .</li> <li>▪ I wonder what ____ means.</li> <li>▪ I need to know more about . . .</li> <li>▪ This last part is about . . .</li> <li>▪ I was confused by . . .</li> <li>▪ I still don't understand . . .</li> <li>▪ I had difficulty with . . .</li> <li>▪ I ____ (name strategy) to help me understand this part.</li> <li>▪ I can't really understand . . .</li> <li>▪ I wonder what the author means by . . .</li> <li>▪ I got lost here because . . .</li> <li>▪ I need to reread the part where . . .</li> </ul>
<p><b>SUMMARIZING AND SYNTHESIZING</b></p> <p>Strategic readers identify the most important ideas and restate them in their own words.</p>	<ul style="list-style-type: none"> <li>▪ How is the text organized?</li> <li>▪ What is the main idea here?</li> <li>▪ What essential information do I need to know about the characters, plot, and setting in order to understand the story?</li> <li>▪ How does the text's organization help me?</li> <li>▪ What are the key words?</li> <li>▪ Are the ideas supported with convincing evidence?</li> </ul>	<ul style="list-style-type: none"> <li>▪ The text is mainly about ____.</li> <li>▪ The author's most important ideas were ____.</li> <li>▪ The details I need to include are . . .</li> <li>▪ Some important concepts are . . .</li> <li>▪ The most important evidence was . . .</li> <li>▪ The basic gist . . .</li> <li>▪ The key information is . . .</li> <li>▪ In a nutshell this says that . . .</li> </ul>
<p><b>DETERMINING WHAT'S IMPORTANT</b></p> <p>Strategic readers think about the text's big idea or message and why it's important.</p>	<ul style="list-style-type: none"> <li>▪ What is the message or big idea of this text?</li> <li>▪ What in the text makes me think about the big idea?</li> <li>▪ How did my thinking about the meaning of the text change as I read?</li> <li>▪ How can I relate the big idea to events or experiences in my own life?</li> </ul>	<ul style="list-style-type: none"> <li>▪ At first I thought ____, but then I thought ____.</li> <li>▪ My latest thought about this is ____.</li> <li>▪ I'm getting a different picture here because ____.</li> <li>▪ What this means to me is . . .</li> <li>▪ So, the big idea is . . .</li> <li>▪ A conclusion I'm drawing is . . .</li> <li>▪ This is relevant to my life because . . .</li> </ul>
<p><b>ANALYZING AUTHOR'S CRAFT</b></p> <p>Strategic readers notice the way the author uses language to get his or her ideas across.</p>	<ul style="list-style-type: none"> <li>▪ What words, phrases, or figurative language is the author using to help me create mental images?</li> <li>▪ What was effective about the author's style of writing?</li> <li>▪ What stands out about the author's use of details?</li> <li>▪ How does the author's style relate to the message he or she is trying to convey?</li> <li>▪ What did the author of the text do that I'd like to try in my own writing?</li> </ul>	<ul style="list-style-type: none"> <li>▪ A golden line for me is . . .</li> <li>▪ I like how the author uses ____ to show ____.</li> <li>▪ This word/phrase stands out for me because . . .</li> <li>▪ I like how the author uses ____ to show . . .</li> <li>▪ The simile / metaphor / image that caught my attention was . . .</li> <li>▪ My favorite quote was . . .</li> <li>▪ I like how the author described ____ to show . . .</li> </ul>

# Reading Between the Lines

(a game  
of  
inference)

[www.HaveFunTeaching.com](http://www.HaveFunTeaching.com)

Graphics © Scrappin Doodles

**Today is  
my  
birthday!**

**excited**

**I have to  
give a speech  
in front of a  
lot of  
people.**

**nervous**

**I was up late  
last night  
doing  
homework.**

**tired**



**I'm not a  
morning  
person.**

**grumpy**

**I don't really  
feel like  
doing  
anything  
today**

**lazy**

**I can't  
remember  
where I  
parked my car.**

**Confused**



**He won't  
stop tapping  
his pencil on  
the desk.**

**annoyed**

**I can't believe  
he would do  
such a thing!**

**Shocked**

**She is having  
surgery  
today. I  
hope she's  
okay.**

**worried**

**Name:** \_\_\_\_\_



**Draw a face that matches each emotion.**

**excited**

**nervous**

**tired**

**grumpy**

**lazy**

**confused**

**annoyed**

**shocked**

**worried**

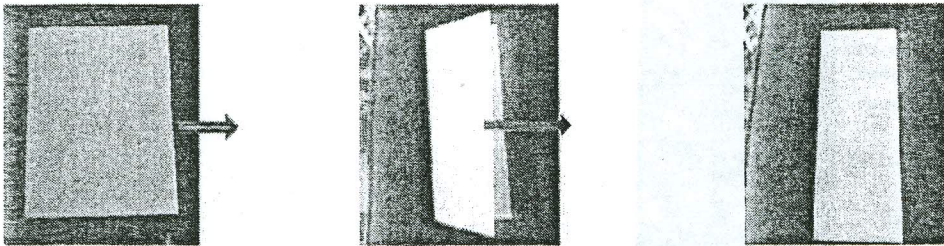
## Inferencing: Teaching Kids How to Think That Way

**Introduction:** When they are done with this process, they will have a good foundation to start practicing the kind of thinking that is needed when inferring.

**Materials:**

- colored paper
- 10 types of inferences notes page

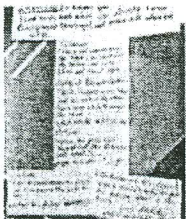
1. Fold paper in half, long ways (hotdog fold).



2. Cutting along the side that is not folded, cut a rectangle about 2" x 7" out of the paper.



3. When you open it, it will be in the shape of an "I" (for inference).



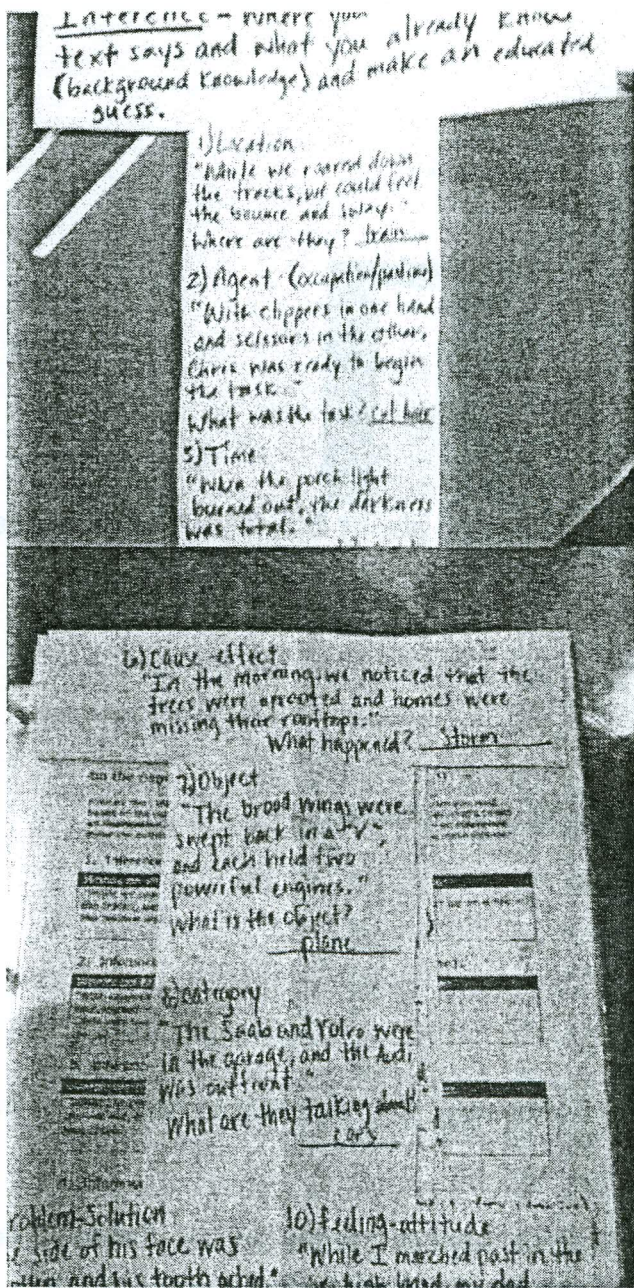
4. At the top of the "I", write inference and the definition. I have always used the definition below.

Inference – When a reader takes what the text says and what he/she already knows (background knowledge) and makes a logical supposition (educated statement).

I also use the word infer and inferring, when talking to my students about making inferences because we never know how the word will be used in a question on state-mandated tests.



5. To show students what it is like to make inferences, use the 10 types of inferences and examples found at the website below to use as notes on the "I". I do this whole process with them on the document camera so they can see, but I have also used a promethean board to do it.



Front of "I"

Back of "I"

Note: I do not expect my students to memorize the 10 types of inferences. I just want them to realize that there are several ways to make inferences in their reading. Students must practice thinking like this while they read so that it becomes habit.

## TEN MAJOR TYPES OF INFERENCE

### 1. LOCATION

Example: "While we roared down the tracks, we could feel the bounce and sway."  
Where are they? \_\_\_\_\_

### 2. AGENT (Occupation or Pastime)

Example: "With clippers in one hand and scissors in the other, Chris was ready to begin the task."

What task was Chris ready to begin? \_\_\_\_\_

### 3. TIME

Example: "When the porch light burned out, the darkness was total."

What time was it? \_\_\_\_\_

### 4. ACTION

Example: "Carol dribbled down the court and then passed the ball to Ann."

What are Carol and Ann doing? \_\_\_\_\_

### 5. INSTRUMENT (Tool or Device)

Example: "With a steady hand, she put the buzzing device on the tooth."

What is she using? \_\_\_\_\_

What job do you think she has? \_\_\_\_\_

### 6. CAUSE-EFFECT

Example: "In the morning, we noticed that the trees were uprooted and homes were missing their rooftops."

What happened? \_\_\_\_\_

### 7. OBJECT

Example: "The broad wings were swept back in a "v", and each held two powerful engines."

What is the object being described? \_\_\_\_\_

### 8. CATEGORY

Example: "The Saab and Volvo were in the garage, and the Audi was out front."

What are the Saab, Volvo, and Audi? \_\_\_\_\_

### 9. PROBLEM-SOLUTION

Example: "The side of his face was swollen, and his tooth ached."

What happened? \_\_\_\_\_

### 10. FEELING-ATTITUDE

Example: "While I marched past in the junior high band, my dad cheered and his eyes filled with tears."

How did the junior high student's dad feel? \_\_\_\_\_

Name: \_\_\_\_\_

## Inferences Worksheet 1

**Directions:** Read each passage and then respond to the questions. Each question will ask you to make a logical inference based on textual details. Explain your answer by referencing the text.

Every day after work Paul took his muddy boots off on the steps of the front porch. Alice would have a fit if the boots made it so far as the welcome mat. He then took off his dusty overalls and threw them into a plastic garbage bag; Alice left a new garbage bag tied to the porch railing for him every morning. On his way in the house, he dropped the garbage bag off at the washing machine and went straight up the stairs to the shower as he was instructed. He would eat dinner with her after he was “presentable,” as Alice had often said.

1. What type of job does Paul work? \_\_\_\_\_

How do you know this?

2. Describe Alice: \_\_\_\_\_

What in the text supports your description?

3. What relationship do Paul and Alice have? \_\_\_\_\_

Why do you feel this way?

*Crack!* Thunder struck and rain poured. Max stared blankly out the window, trying to contain his emotions that raged like the weather. He was beginning to lose it. Dropping the kite from his hand, Max broke out into full sob. His mother comforted him, “There, there, Max. We’ll just find something else to do.” She began to unpack the picnic basket that was on the counter and offered him a sandwich. Max snapped, “I don’t wanna sand-mich!” A flash from the sky lit up the living room. *Boom!* Mom sighed.

4. Why is Max upset? \_\_\_\_\_

How do you know this?

5. What was Mom planning on doing today? \_\_\_\_\_

What in the text supports your description?

“Tommy!” Mom called out as she walked in the front door. “Tommy,” she continued shouting, “I sure could use some help with these groceries. There was still no reply. Mom walked into the kitchen to put the grocery bags down on the counter when she noticed shattered glass from the picture window all over the living room floor and a baseball not far from there. “I’m going to kill you, Tommy!” Mom yelled to herself as she realized that Tommy’s shoes were gone.

6. What happened to the window? \_\_\_\_\_

How do you know this?

7. Why did Tommy leave? \_\_\_\_\_

What in the text supports your description?

Today was a special day in Ms. Smith’s class. Some of the children were walking around the room, some of them were standing in small groups, and some of them were at their desks, putting finishing touches on cardboard mailboxes. After coloring a cool flame on the side of his racecar mailbox, Johnny hopped out of his chair, strutted over to Veronica’s desk, and dropped a small white envelope into her princess castle mailbox. Veronica blushed and played with her hair. While this was happening, Bartleby was frantically trying to put a small white envelope into everyone’s mailbox. After giving one to Ms. Smith, Bartleby pulled out a medium-sized red envelope from his pocket. He blushed and tried to put it in Veronica’s mailbox, but it wouldn’t quite fit. Bartleby struggled with it for a few seconds and then ran off with the envelope. Veronica rolled her eyes and popped her gum.

8. Why is today a special day? \_\_\_\_\_

What in the text supports your idea?

9. Which boy does Veronica like? \_\_\_\_\_

What in the text supports your idea?

10. Why did Bartleby run? \_\_\_\_\_

What in the text supports your idea?

## Level 6: Creating

### Key Words:

build	hypothesize
change	imagine
choose	improve
combine	invent
compile	make
compose	make up
construct	modify
create	originate
design	organize
develop	plan
do	produce
formulate	role play
	tell

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# Bloom's Taxonomy Flip Chart for Critical Thinking

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Dear Student:

You are holding a very useful tool that will help you better understand everything you read and learn! You can use the various questions in this flip chart when reading any material (textbooks, novels, picture books, etc.). Have fun learning and thinking critically with this flip book

Introduction



# Level 1: Remembering

## Key words:

choose omit memorize list  
 describe omit name locate  
 define recognize state match  
 identify recognize label

## Questions:

- ★ What changes would you make to solve...?
- ★ How would you improve...?
- ★ What would happen if...?
- ★ Can you elaborate on the reason...?
- ★ Can you propose an alternative...?
- ★ Can you invent...?
- ★ How would you adapt... to create a different...?
- ★ How would you change (modify) the plot (plan)...
- ★ What could be done to minimize or maximize...?
- ★ What way would you design...?
- ★ What would be combined to improve (change)...
- ★ Suppose you could... what would you do...?
- ★ How would you test...?
- ★ Can you formulate a theory for...?
- ★ Can you predict the outcome if...?
- ★ How would you estimate the results for...?
- ★ What facts can you compile...?
- ★ Can you construct a model that would change...?
- ★ Can you think of an original way for the...?

# Creating

# Evaluating

- ★ Do you agree with the actions...? with the outcome...?
- ★ What is your opinion...?
- ★ Would you prove...? disprove...?
- ★ Would it be better if...?
- ★ Why did (the character) choose...?
- ★ What would you recommend...?
- ★ How would you rate that...?
- ★ How would you evaluate...?
- ★ How would you determine...?
- ★ What choice would you have made...?
- ★ What would you select...?
- ★ How would you prioritize...?
- ★ How would you justify...?
- ★ Why was is better (worse) that...?
- ★ How would you prioritize the facts...?
- ★ How would you compare the ideas...?
- ★ What judgment would you make about...?
- ★ What data was used to make the conclusion...?

## Level 5: Evaluating

### Key Words:

appraise	interpret	compare
judge	explain	rate
criticize	support	rule on
defend	criteria	select
compare	dispute	recommend
award	evaluate	agree
choose	judge	value
conclude	justify	estimate
criticize	prove	appraise
decide	disprove	prioritize
defend	assess	deduct
determine	influence	

### Questions:

- \* When did...?
- \* Who were the main...?
- \* What is...?
- \* How is...?
- \* Where is..?
- \* When did \_\_\_\_ happen?
- \* How did \_\_\_\_ happen?
- \* Why did...?
- \* Can you recall...?
- \* Can you list the three...?
- \* Who was...?

Remembering

## Level 4: Analyzing

### Key Words:

analyze	simplify
classify	survey
categorize	test for
compare	distinguish
contrast	take part in
discover	infer
dissect	differentiate
divide	distinguish
examine	subdivide
inspect	survey

### Questions:

- \* How would you classify this type of...?
- \* How would you compare...? Contrast...?
- \* Will you state or interpret in your own words...?
- \* How would you rephrase the meaning...?
- \* What facts or ideas show...?
- \* What is the main idea of...?
- \* Which statements support...?
- \* Can you explain what is happening...?
- \* What is meant by...?
- \* What can you say about...?
- \* Which is the best answer...?
- \* How would you summarize...?

Understanding

# Applying

- ★ How would you...?
- ★ What examples can you find to...?
- ★ How would you solve — using what you've learned...?
- ★ How would you organize — to show...?
- ★ How would you show your understanding of...?
- ★ What approach would you use to...?
- ★ How would you apply what you learned to develop...?
- ★ What other way would you plan to...?
- ★ What elements would you choose to change...?
- ★ What facts would you select to show...?
- ★ What questions would you ask in an interview with...?

## Questions:

- |           |          |           |            |
|-----------|----------|-----------|------------|
| develop   | prepare  | apply     | paint      |
| interview | produce  | choose    | organize   |
| plan      | select   | dramatize | judge      |
| elect     | show     | explain   | generalize |
| solve     | sketch   | show      | sketch     |
| utilize   | apply    | build     | apply      |
| model     | identify | choose    | build      |
| identify  | solve    | construct | choose     |
| use       |          |           | construct  |

## Key words:

Level 3: Applying

# Analyzing

- ★ What are the parts or features of...?
- ★ How is — related to...?
- ★ What do you think...?
- ★ What is the theme...?
- ★ What motive is there...?
- ★ Can you list the parts...?
- ★ What inference can you make...?
- ★ What conclusions can you draw...?
- ★ How would you classify...?
- ★ How would you categorize...?
- ★ Can you identify the different parts...?
- ★ What evidence can you find...?
- ★ What is the relationship between...?
- ★ Can you make a distinction between...?
- ★ What is the function of...?
- ★ What ideas justify...?

## Questions:

- |             |            |             |
|-------------|------------|-------------|
| illustrate  | paraphrase | classify    |
| indicate    | represent  | defend      |
| interrelate | restate    | demonstrate |
| interpret   | rewrite    | distinguish |
| match       | show       | explain     |
| translate   | summarize  | extend      |

## Key words:

Level 2: Understanding

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Bloom's Taxonomy Question Frame

Reading Assignment: \_\_\_\_\_

Use your Critical Thinking Flip Chart to write one question and answer for each of the levels of Bloom's Taxonomy. These questions will be based on the reading assignment indicated above.

### Level 1 - Remembering:

Q: \_\_\_\_\_  
\_\_\_\_\_  
A: \_\_\_\_\_  
\_\_\_\_\_

### Level 2 - Understanding:

Q: \_\_\_\_\_  
\_\_\_\_\_  
A: \_\_\_\_\_  
\_\_\_\_\_

### Level 3 - Applying:

Q: \_\_\_\_\_  
\_\_\_\_\_  
A: \_\_\_\_\_  
\_\_\_\_\_

### Level 4 - Analyzing:

Q: \_\_\_\_\_  
\_\_\_\_\_  
A: \_\_\_\_\_  
\_\_\_\_\_

### Level 5 - Evaluating:

Q: \_\_\_\_\_  
\_\_\_\_\_  
A: \_\_\_\_\_  
\_\_\_\_\_

### Level 6 - Creating:

Q: \_\_\_\_\_  
\_\_\_\_\_  
A: \_\_\_\_\_  
\_\_\_\_\_