Orientation to the New Book,
More Than a Book Walk
Rebecca Meixensperger
Reading Recovery Teacher Leader
Oswego School District #308

Goals for Today
• Review Clay’s theory
• Discuss key components of the book introduction:
  ▫ Gist of the story
  ▫ Locating unknown words
  ▫ Reviewing unknown structures
• View book introductions and analyze their effectiveness

How to play football
• http://www.youtube.com/watch?v=13pZz4Com
4s
• Did this video help you understand football? Why?
• What would have been more effective?

Creating a Supportive Learning Environment
“The single most important factor contributing to young children’s success or failure in learning how to read and write is the teacher and the opportunities he provides for children to negotiate meaning through conversation (Wells, 1986).”
Lyons (2003, p. 163)

Creating a Supportive Learning Environment
• Make the child familiar with:
  ▫ The story
  ▫ The plot
  ▫ The phrases of language that he might never have heard
  ▫ Unusual names and new words
  ▫ Old words used in an unusual way
  ▫ “Take the ‘bugs’ out of the text”
  ▫ “The first reading of the new book is not a test; it needs to be a successful reading.”
Clay (2005, p. 91)

Story Orientation
• Make the child familiar with:
  ▫ The story
  ▫ The plot
  ▫ The phrases of language that he might never have heard
  ▫ Unusual names and new words
  ▫ Old words used in an unusual way
  ▫ “Take the ‘bugs’ out of the text”
  ▫ “The first reading of the new book is not a test; it needs to be a successful reading.”
Clay (2005, p. 91)
Options for Book introduction

- Draw child’s attention to an important idea
- Discuss the pictures to give a sense of the complete plot
- Give child opportunities to hear and use new words and structures
- Anticipate/prepare child for something that is a new object or activity
- Read a page that could be challenging
- EARLY procedure – pronounce 1 or 2 words that occur and ask what letter would you expect to see at the beginning
- Build up anticipation about what might happen at the end without revealing it

Clay (2005, p. 91)

Why is the new book at the end?

- “Introduce something novel to his ‘primed’ processing system.”
- “In the last ten minutes of the lesson when the teacher introduces that new book, most of the neural networks the child will need to use when problem-solving text will have already been alerted, activated by preceding tasks.”
- “The teacher will have thought out where she needs to take this particular child at this particular moment of his reading progress.”

Clay (2005, p. 89)

Video

- Teacher in training – early in training
- T-Chart:
  - Good teaching decisions / What would you do differently

The Rent Collector - Camron Wright

- Stung Meanchey – dump in Cambodia where people live
- Sang Ly – main character
- Sopeap Sin – the rent collector who becomes Sang Ly’s teacher
- Book Introductions according to Sang Ly:
  - “Since I am new to learning and still trying to grasp the depth of the stories we read, on occasion Sopeap will explain what is going to happen beforehand, so that when I come to relevant passages, my brain will click and whir, my eyes will light up, and I will make her feel as though she is doing an adequate job (Wright, 2012).”

Challenges for Students

- “The child must sort out what to attend to on the page of print and in what order to use which pieces of information (awareness and attention).”
- “He has to call up things he already knows from different parts of his brain to meet up with the new information in print in the text he is looking at (the integration of different kinds of information).”

Clay (2005) p. 88

Purpose for the Book Introduction

- Serves as the child’s feed-forward system:
  - Bruner’s theory of serial order
  - Anticipation or prediction
- “Child must have an understanding of the main idea of the story in order to connect with the author’s message and gain meaning.”
- “When children make emotional connections to the story they are...more likely to comprehend, make inferences, and remember what they read.”

Lyons (2003, p. 168)
Teacher and Child

- **Lev Vygotsky**
- Teacher and child share the introduction:
  - Discuss plot, vocabulary, rehearse language structures
  - Child must learn to use the teacher's introduction to orient himself
  - An interaction tells the teacher more about what the child is bringing to the story

Clay (2005a, p. 51)

Video 1

- How did the teacher help the child understand the meaning of the story?
- Did the child connect with the author's message?
- Did the teacher and the child interact?
- How did the child inform the teacher's understanding about how to help this child?

Teacher's job

- Choose text carefully
  - “(Book) Must be carefully selected to challenge the child’s processing system but not to ‘upset’ it (p. 89)”
  - Help child recognize what he already knows
  - Introduce new features of printed English
  - Teacher actively supports tentative efforts

Clay (2005) p. 88

Overanalyzing

- Sopeap Sin – Getting to the heart of the meaning
  - “I had colleagues who would dissect and quantify the stories, as though the paragraphs were laboratory frogs. They would split the sentences apart, dig through their insides, write up theories about the why and how and when – but in the end, when the letters all settled, their answers often pointed to something deeper…”

Meaning

- “Using the metaphor of a streamlined train, meaning is the engine and pulls forward all the cars of the train. Meaning generates the purpose and the movement forward. Meaning also leads and motivates monitoring and problem solving. Meaning affects every aspect of reading, including identification of letters and words on the page.” (Jones, JRR, Spring 2013)
Video of Book Introduction

• What pieces of a book introduction were included?
• How much support was given?
• What language was demonstrated?
• What new vocabulary was exposed?
• Should anything else have been introduced?
• Should anything have been eliminated?

Clay (1991) Becoming Literate

• "I am encouraging teachers to understand that learning in one language area enriches the potential for learning in other areas. Therefore, if we plan instruction that links oral language and literacy learning (writing and reading) from the start – so that writing and reading and oral language processing move forward together, linked and patterned, from the start – that instruction will be more powerful."

Clay (2004), Journal Of RR, pg. 9

• Teachers should not avoid authors whose texts are hard to read. Rather, they should find ways to work with new, unexpected, and unusual structures. Teachers should read aloud to students the language that is new to them. Get the new phrase or sentence
  ▫ To the ear (listening)
  ▫ To the mouth (saying)
  ▫ To the eye (reading)
  ▫ To the written product (creating text)

Language Structure

Sentence Structures:

• Simple Sentence
  ▫ Level 1 – Can include an article (a, the), a noun, verb, and object or complement
    – I like dogs.
  ▫ Level 2 – Expanded Statements using prepositions
    – I like to play with my dog.

• Teaching:
  ▫ Ask Where, when and who to expand child’s sentences to include prepositional phrases

Language Structure

• Compound Sentence
  ▫ Level 3 – Two phrases or clauses linked by conjunction (and, because, so, if, while, but, however...)
    – My dog ate all his food, but he was still hungry.
  ▫ Teaching:
    ▫ After a child has given you a simple sentence add a conjunction to get him/her to continue.

Language Structure

• Complex Sentence:
  ▫ Level 4 – Two phrases or clauses linked by a relative pronoun (who, that, what, which)
    ▫ The dog found that ball outside in the yard.
  ▫ Level 5 – Two phrases or clauses linked by an adverb (when, where, how, however, whenever, wherever)
    ▫ The dog knew how to play that game.
  ▫ Teaching:
    ▫ After a child has given you a story say... “So let me make sure I am understanding you correctly...” combining two thoughts in a complex format followed with “Let’s write that!”

Adapted from: Adria Klein, Todd Hartmann, Lance Gentile
Sentence Transformations

- Negatives – I don’t like cats.
- Questions – Do you like cats?
- Commands – Buy a dog.
- Exclamations – Yea! Dogs!

Teaching: Ask a student who has composed a story:
- “What would we say if that didn’t happen?”
- “What would we say if we wanted to ask that as a question?”
- “How would we say that if we wanted to tell someone to do that?”
- “What would we say if we were excited about…"

Add dialogue by saying “Who said that?” and “How did he say it?” (i.e. whisper, shout, hushed)

Change the sentence written into a new form either in the cut-up or underneath the original sentence in the journal.

Adapted from: Adria Klein, Todd Hartmann, Lance Gentile

What do children have to understand to be successful with this book?

Common Core: Thinking Within texts (Fountas and Pinnell)

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
<th>1st Grade</th>
<th>3rd Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ask and answer questions about key details in text.</td>
<td>Ask and answer questions about key details in text.</td>
<td>Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</td>
</tr>
<tr>
<td>2. Retell stories, including key details, and demonstrate understanding of their central message or lesson.</td>
<td>Recount stories including false, familiar, and myth from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</td>
<td>Determine the theme of a story, drama, or poem from details in the text including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</td>
</tr>
<tr>
<td>3. Describe the characters, settings, and major events in a story, using key details.</td>
<td>Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</td>
<td>Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</td>
</tr>
</tbody>
</table>

Common Core: Thinking About texts (Fountas and Pinnell)

<table>
<thead>
<tr>
<th>Craft and structure: 3rd Grade</th>
<th>5th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.</td>
<td>Determine the meaning of words and phrases as they are used in a text, including the retrieval of a word’s meaning from context.</td>
</tr>
<tr>
<td>2. Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types (genre).</td>
<td>Explain how a series of chapters, scenes or stanzas fit together to provide the overall structure of a particular story, drama or poem.</td>
</tr>
<tr>
<td>3. Identify who is telling the story at various points in a text.</td>
<td>Describe how a narrator’s or speaker’s point of view influences how events are described.</td>
</tr>
</tbody>
</table>

Common Core: Thinking Beyond Texts (Fountas and Pinnell)

<table>
<thead>
<tr>
<th>Integration of Knowledge and Ideas: 3rd Grade</th>
<th>5th Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Use illustrations and details in a story to describe its characters, setting, or events.</td>
<td>Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</td>
</tr>
<tr>
<td>2. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., books in a series).</td>
<td>Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation, of fiction, folktales, myth, poem).</td>
</tr>
</tbody>
</table>

Comprehension

- With-in the text – student’s understanding of the story while reading
  - Solving words
  - Monitoring and correcting
  - Searching for and using information
  - Summarizing
  - Fluency
- Beyond the text – Reading between the lines
  - Predicting
  - Making connections (self, text, world)
  - Synthesizing
  - Inferencing
- About the text – understanding text construction
  - Analyzing
  - Critiquing

When Reading Struggle – Powell, Fountas
Literacy Processing

• “When we study how children work on texts as they read and write irrespective of how teachers are teaching...” (Clay, 2001, p. 42)
• “What I end up with is not a theory of instruction, but a theory of the construction of an inner control of literacy acts. The focus is on changes that can be observed in day-to-day reading and writing on some standard tasks, rather than on responses to experiments, or changes in test scores.” (Clay, 2001, p. 46)

Literature - By Sopeap Sin

• “Literature is a cake with many toys baked inside – and even if you find them all, if you don’t enjoy the path that leads you to them, it will be a hollow accomplishment.”

Resources

• Common Core State Standards