

Alas para Leer **Teacher's Manual**

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TABLE OF CONTENTS

	PAGE
Introduction	1
Building the Foundation of <i>Alas para Leer: El aprendizaje cooperativo</i>	2
<i>Comprensión Auditiva</i>	10
<i>Leer Juntos: Vocabulario y Desarrollo del Cuento</i>	18
Cycle of Instruction	18
<i>La Búsqueda de Tesoros: Guía para Desarrollo de Vocabulario y Comprensión</i>	22
Day One Instructional Process	23
Day Two Instructional Process	31
Day Three Instructional Process	36
Day Four Instructional Process	39
Day Five Instructional Process	43
<i>Club de Libros / Additional Skills Instruction</i>	48
<i>Calificación del Equipo y Premiación</i>	50
Using the Schedule as a Framework	56
<i>Hacer Conexiones</i>	67
<i>Alas para Leer Appendices</i>	71

INTRODUCTION

Alas para Leer is the upper-elementary bilingual reading program used in *Éxito para Todos* and *Raíces y Alas*, school-wide reform programs designed to ensure the academic success of all students. *Alas para Leer* is designed to build on the solid base of decoding and comprehension skills established in the first grade *Lee Conmigo* program. *Alas para Leer* typically starts at the beginning of second grade, but children may start earlier or later than this depending on their progress in *Lee Conmigo*.

Alas para Leer is the bilingual adaptation of Reading Wings, which is based on an earlier program called Cooperative Integrated Reading and Composition, CIRC (the bilingual version of which is called *Lecto-Escritura Cooperativa e Integrada*, or *LECI*). CIRC was developed in the early 1980's and extensively evaluated on measures of reading and writing. This research documented consistent positive effects on student achievement. Later, CIRC was revised and became *Beyond the Basics*, which was adapted for bilingual use as *Más Allá de lo Básico*. This is the upper-elementary reading approach in Reading Wings and *Alas para Leer*, which has been rigorously evaluated in many studies and found to substantially enhance student achievement. *Alas para Leer*, which is the subject of this manual, is the most recent revision of *LECI* and *Más Allá de lo Básico*. In the bilingual program, the full Roots and Wings, or, *Raíces y Alas*, design focuses on the reading curriculum for kindergarten, beginning readers (*Lee Conmigo*) and readers from a second grade level on (*Alas para Leer*).

Alas para Leer is a product of more than 25 years of research and development on Cooperative Learning (*Aprendizaje Cooperativo*) at the Johns Hopkins University Center for Social Organization of Schools. Research has shown that using *Aprendizaje Cooperativo* in the classroom has positive effects on academic achievement, interethnic relationships, developing language proficiency, acceptance of mainstreamed academically-handicapped students, self-esteem, liking of self and others, and attitudes toward school and teachers. In *Aprendizaje Cooperativo*, students work together to learn; work is not completed until **all** team members have learned the material being studied. This positive interdependence is an essential feature of *Aprendizaje Cooperativo*.

Studies have identified three key components which make *Aprendizaje Cooperativo* strategies effective: group goals/team recognition, individual accountability, and equal opportunities for success. In *Alas para Leer*, teams may earn certificates or other team rewards if they achieve at or above a designated standard. All teams can succeed because they are working to reach a designated standard rather than competing against one another. The team's success depends on the individual learning of all team members; students must make sure that everyone on the team has learned, since each team member must demonstrate his or her knowledge on a test taken individually. Students have an equal opportunity for success in *Alas para Leer* because they contribute points to their teams by doing their best at their individual performance levels. *Alas para Leer* is designed to teach reading using principles derived from these strategies of *Aprendizaje Cooperativo*.

BUILDING the FOUNDATION of *ALAS PARA LEER*

EL APRENDIZAJE COOPERATIVO

How can teachers motivate all students to learn and to help each other learn? How can they structure classroom activities so that students will discuss, debate, and wrestle with ideas, concepts, and skills until they thoroughly understand them? How can they harness the enormous social energy students of all ages bring to class and direct it toward productive learning abilities? How can they organize classrooms so that students care about each other, take responsibility for each other, and learn to appreciate each other regardless of ethnicity, language background, performance level, or disability?

The answer is **Cooperative Learning**, or its bilingual counterpart, *Aprendizaje Cooperativo*. *Aprendizaje Cooperativo* refers to a set of instructional methods in which students work in small, mixed-ability learning teams. The students in each team are responsible not only for learning the material themselves, but also for helping their teammates learn. In addition to the benefits of *Aprendizaje Cooperativo* demonstrated by research, there are many additional benefits of working in teams:

- ❖ When students are working toward a common goal, academic work becomes valued by peers.
- ❖ Students are motivated to help one another learn.
- ❖ Students take responsibility for their own learning.
- ❖ Students are able to translate the teacher's language into "kid talk" for one another.
- ❖ Students learn to see situations from another's viewpoint, justify viewpoints, and analyze ideas.
- ❖ Students have fun learning.
- ❖ When students have to organize their thoughts to explain ideas to teammates, they must engage in cognitive elaboration, or an extension of their thinking, which enhances their own understanding, even when they are learning in a second language.

One of the teacher's first responsibilities in *Alas para Leer* is to assign learning teams. Teams are always selected by the teacher and should consist of four or five students who are heterogeneous in their ability levels, gender, language level, and ethnicity. Team members stay together for an extended period of time, usually about four to eight weeks, so that the team becomes important to the students.

In *Alas para Leer*, students work primarily with one partner within their team on reading activities, so the first step in team formation is to assign each student a partner. Consider personalities when forming the partnerships; try to match children who will be able to work well together and avoid combinations of students who may not work effectively. If there is an uneven number of students in the teaching group, form a partnership of three students. Students assigned to a three-person partnership should

not have behavior or attention problems. Once students have been assigned their partners, create learning teams by assigning two partnerships to each team. Partnerships can change each week; however, teams stay together for four to eight weeks.

A child's fluency level is often a consideration in forming partnerships. For instance, a very fluent reader can be paired with a moderately fluent reader; a reader of average fluency can be paired with a slow or choppy reader.

Check to make sure that teams are as heterogeneous as possible. Each team should have a mix of abilities, ethnic backgrounds, language levels, and gender, reflecting the diversity of that particular class. Students remain with the same teams for about eight weeks, so they have sufficient time to learn to work together and to understand the positive impact of teamwork on their success in reading class.

Each time you assign teams, choose a brief teambuilding activity so that students can form a bond and begin to relate to each other as *Compañeros de Equipo*. Have the students choose a team name and draw a logo to represent the team. Be sure that team names are of a positive nature and are the result of consensus; all the students on the team should agree with the team's choice. For example, you might have students do a teambuilding activity such as making a poster which demonstrates all the things the members of the team can discover that they have in common. The students could then create a team name based on something they share. A team who discovers that they all like to draw might call themselves, "*Los Admirables Autores Artísticos*." They could draw a logo with a palette or paintbrush to represent their team. An alternative to team posters may be to give each team a *Hoja de Calificación del Equipo* and have students design the team name and logo directly on the score sheet. In addition to a team name and logo, other enjoyable activities might include creating a team slogan, a team cheer, and/or a team handshake. Posting photographs of each team on a bulletin board is one example of a technique for fostering positive team identities. (Appendix 2 contains additional suggestions for teambuilding activities.)

Explain that team members' scores on reading assessments, homework, and a daily teamwork (team behavior) score are recorded on a team score sheet and contribute to a team score. Teams that have at least 90 points at the end of a week will receive a *SUPER EQUIPO* certificate, teams scoring 80–89 points will receive a *GRAN EQUIPO* certificate, and teams scoring 70–79 points will earn a *BUEN EQUIPO* certificate. Show students the award certificates as you describe the criteria. Have students fill in their team name and the names of team members on their team score sheets. (See Appendix 3 for sample certificates.)

About every four to eight weeks, students should be assigned new teams. In this way, students have a chance to know and to work with many other children in the classroom. Follow a schedule of team reassignment that works well for you and meshes with your school's regrouping timetable. Before the students move to new teams, you may want to conduct a closure activity, such as *Hasta Luego, nos vemos pronto*. This will help to acknowledge that the group has been important to the students and they have tried hard to work well together. Many simple activities are appropriate for this. For example, you might give each student index cards and have them fill out one card for each of their teammates. On the card, students write one thing that the teammate has done to help them or one thing they especially like about the teammate. Each student

thus receives several cards, one from each member of the previous team, with positive statements about his or her participation in that team. Another idea for team farewells is making a team souvenir, such as a badge or bookmark showing the team name and logo, for team members to take with them.

During the teacher-directed instructional activities, *Aprendizaje Cooperativo* structures should be used to maximize student engagement. Structures such as *Piensen-Únanse-Compartan* and *Números Iguales Piensan Juntos* should be taught, modeled, and reinforced through practice over time and throughout the cycle of instruction.

It is essential that appropriate teamwork behaviors be stressed. The *Normas del Aprendizaje Cooperativo* listed below provide a good base for building positive and productive team interactions. To further help students work effectively with each other, teach and model **repeatedly** the specific behaviors that are needed. Demonstrate how to help when a partner is stuck during partner reading, guiding students to use all of their word recognition strategies. Model rich, challenging discussion of questions for the *Búsquedas de Tesoros*. Demonstrate how partners should help and correct their teammates during partner practice, and take an active role in emphasizing the importance and excitement of teamwork. You can enhance cooperation among team members by reminding students of sports teams with which they are familiar and noting the cooperative nature of the interaction. School sports teams and Olympic teams make good examples.

NORMAS DEL APRENDIZAJE COOPERATIVO

- *Escuchar con atención*
- *Ayudarse y animarse unos a otros*
- *Hacer que todos participen*
- *Explicar ideas; decir por qué*
- *Completar tareas*

SUMMARY — APRENDIZAJE COOPERATIVO

- ❖ Students work with teacher-assigned partners as members of teacher-assigned teams.
- ❖ Teams consist of two partnerships and should be as heterogeneous as possible in terms of ability levels, gender, and ethnicity.
- ❖ Teams stay together for four to eight weeks; partnerships within the team can change every week.
- ❖ Include brief team-building activities such as team names, logos, cheers, and handshakes, as well as a closure activity, before changing teams.
- ❖ Teach, model and reinforce the use of *Piensen-Únanse-Compartan* and Numbered Heads Together as *Aprendizaje Cooperativo* strategies to actively engage students in discussion.
- ❖ Teach and reinforce the *Normas del Aprendizaje Cooperativo*.
- ❖ Model effective teamwork strategies repeatedly, as needed.

THE DEVELOPMENT OF *ALAS PARA LEER*

The development of Reading Wings, and its bilingual counterpart, *Alas para Leer*, proceeded from an analysis of research on effective reading, writing, and language arts instruction. Research found that:

- ❖ Reading, writing, and language arts are interrelated skills and should be taught and practiced as such.
- ❖ Having immediate access to good literature guides children toward becoming lifelong readers.
- ❖ The emphasis of directed reading activities should be on the explicit teaching of decoding and comprehension strategies, rather than on simply “getting through” stories.
- ❖ Metacognitive strategies for comprehension, retention, and thinking skills should be modeled and practiced.
- ❖ Follow-up practice activities should be well-integrated with directed reading group activities and meaningfully connected to the stories students are reading.
- ❖ Students should work together on reading activities; this maximizes the time they spend actively involved in reading, which leads to a better understanding of the printed page.
- ❖ Student motivation increases when there is an opportunity to share ideas.
- ❖ Assessment of student progress on specific reading, writing, and language arts skills should be frequent and specific.

In line with these research findings, the *Alas para Leer* process was designed to:

-  teach strategies for reading;
-  extend reading comprehension skills;
-  enhance written expression;
-  promote oral language proficiency;
-  develop fluency;
-  develop listening comprehension skills;
-  encourage *Aprendizaje Cooperativo*; and
-  foster the love of reading.

Reading is the process of constructing meaning from written texts. It is a complex skill requiring the coordination of a number of interrelated sources of information. Reading can be said to take place only when the parts are put together in a smooth, integrated performance.

Becoming a Nation of Readers

Alas para Leer is typically taught in a 90-minute reading period. In *Alas para Leer/Leer Conmigo*, students are regrouped for reading across grade lines; for example, a class reading at an early third grade level might have second, third, and fourth graders in it. Because of regrouping, teachers in *Alas para Leer* classes are responsible for just one reading group, and need not establish multiple reading level groups in their classes.

Students in *Alas para Leer* are organized in four- to five-member teams. Team members are responsible for making sure that they and their teammates have learned whatever strategies the teacher has presented. Teammates work together in a variety of ways, ranging from partner reading, to group study, to serving as a peer response group for meaningful sentences and *Aventuras con la Escritura*. Teams earn scores based on the performance of their members, and may earn certificates or other recognition if their scores meet or exceed a pre-set criterion.

Alas para Leer uses basals, novels, anthologies, or other books. *Alas para Leer* provides materials tied to these books as well as specific lessons in listening and reading comprehension.

There are three key components in *Alas para Leer*:

- ❖ *Comprensión Auditiva*
- ❖ *Leer Juntos*
 - Story-related activities
 - Direct instruction in *Comprensión de la Lectura*
 - Corrección en Dos Minutos*
- ❖ *Club de Libros/Additional Skills Instruction*

Every day, the first 20-minute segment for a lesson of *Alas para Leer* is *Comprensión Auditiva*, an interactive period during which the teacher illustrates the elements of story structure by sharing high-quality children's literature with students. Direct instruction on characters, setting, identifying story problems, and other elements of literature is followed by a time to interactively read a story aloud. At more advanced reading levels, the teacher explores the author's craft with students as well, examining the creation of mood, the use of figurative language, and so on. As students hear stories read with expression and then discuss the structure of the stories they hear, they learn strategies to enhance their comprehension as they read on their own. In addition, the teacher reads expository text related to stories previously read to show how information can be explored and understood. Activities for *Comprensión Auditiva* pique students' curiosities and expand their sense of the possibilities of books.

Activities for *Leer Juntos*, which take about 55 minutes of the daily reading period, are designed to make the most effective use of the novels, basals, or anthologies selected for actual reading instruction. Following a teacher-directed story introduction and vocabulary presentation, students read with their partners, discuss the story, write responses to the story, and review and re-read for fluency. Direct instruction in skills for *Comprensión de la Lectura*, followed by a sequence of Team Mastery exercises, focuses on mastery of critical reading comprehension concepts and skills. A complete curriculum consisting of teacher-directed lessons, student exercises, answer keys, and tests has been developed for this component of the program. A form called *Hoja de Control de Actividades* is provided to help students manage their time and tasks on the weekly team, partner and individual activities of *Leer Juntos*. Students earn team points for the successful completion of these activities, and teams are recognized for their achievement at the end of each story cycle.

Leer Juntos is ended each day with *Corrección en Dos Minutos*. During this time, the class spends two minutes editing a sentence or short paragraph the teacher has selected, that focuses on a grammar/mechanics objective in their writing.

Two or three days a week, the last fifteen minutes of each reading period is set aside for *Club de Libros*, which includes *Lectura en Silencio Prolongada* and a variety of activities designed to reinforce students' independent reading. Students are expected to read at home each night, and *Club de Libros* gives them the opportunity to share with their classmates the books and stories they have enjoyed. Activities for *Club de Libros* allow students to experience literature in a positive and personal way, and help foster a life-long relationship with and love for reading. On the remaining days, this time may be used for any necessary additional skills instruction.

Alas para Leer follows a cycle of instruction which involves direct instruction, team practice, independent practice, peer pre-assessment, assessment, and team recognition based on the learning of all team members.

The procedures and processes for implementing each of the components of *Alas para Leer* are explained in more detail in the following sections. Teachers working with students acquiring English as a second language will find adaptations in the English as a Second Language (ESL) training for Reading Wings.

SUMMARY—THE PROGRAM, *ALAS PARA LEER*

- ❖ *Alas para Leer* is the reading component of *Más Allá de lo Básico* for levels above primer.
- ❖ *Alas para Leer* applies the essential principles of *Aprendizje* *Inicial* to the latest research on reading.
- ❖ *Alas para Leer* includes the essential principles of *Aprendizje Inicia*:
 - Group Goals/Team Recognition
 - Individual Accountability
 - Equal Opportunities for Success
- ❖ *Alas para Leer* has three key components:
 - *Comprensión Auditiva* — 20 minutes each day
 - *Leer Juntos* — 55 minutes each day
 - Story-Related Activities
 - Direct Instruction in *Comprensión de la Lectura*
 - Corrección en Dos Minutos*
 - *Club de Libros/Additional Skills Instruction*—15 minutes

COMPRESIÓN AUDITIVA

The reading class spends the first twenty minutes of the ninety-minute reading block on a *Comprensión Auditiva* lesson. During this component, teachers model strategic reading behaviors and engage students in an interactive discussion to enhance their comprehension. Students are seated close to the teacher to facilitate this interaction. As you model strategies such as reading with expression and using "*Pensar en Voz Alta*" or questioning techniques to elaborate the understanding of text, a meaningful shared experience with literature takes place. *Comprensión Auditiva* is an enjoyable time for all as you and your students explore exciting children's literature together.

GETTING STARTED

The process for *Comprensión Auditiva* begins with specific lessons and lesson objectives which are designed to teach students the basic components of narrative structures as well as the basic organization of expository text. The first unit helps students learn to identify and describe the characters in a story. The strategy of imagining a *Película Mental* is introduced to help students use visualization techniques to enhance their comprehension. Subsequent units focus on the significance of story settings and introduce students to various kinds of story problems and solutions. The sequence of events in a narrative and discussion and recognition of author's craft are also included. There are additional lessons dealing with expository text, such as biographies and factual articles, emphasizing recognition of main ideas and supporting details.

Each unit begins with a sample lesson plan designed to introduce the key concept. The lesson plan is followed by a list of appropriate books from which you can choose to read to the class. Try to make as many connections as you can. Ask: "*¿En qué se relacionan las lecciones de Comprensión Auditiva con el cuento que acabo de leer y /o con la lección de Comprensión de la Lectura, o con otras áreas de contenido literario?*" The interactive lesson provides a focus for the class discussion. Other library books of your choice may also be used to reinforce each concept. A set of activities that elaborate and extend the lessons is included for each unit. Thus, you might use a particular unit more than once so that the key concept can be reinforced as needed. Introductory lessons and planning forms for *Comprensión Auditiva* are included in this manual.

TECHNIQUES TO INCREASE COMPREHENSION

Through these lessons, students become familiar with building story maps and using other graphic organizers. Story mapping is one valuable comprehension strategy that provides a way to organize the elements of a narrative in order to understand how they work together. Building an idea web is one way to organize the main ideas and supporting details in expository text. Students' comprehension of text will be strengthened as they learn to reconstruct the selection using the information from the graphic organizer. As students understand and use graphic organizers effectively, they can use this technique to help guide discussions about the elements of various genres. Oral reading of stories to the class and discussion of *Películas Mentales* and graphic organizers will firmly and meaningfully establish story structure and informational concepts in students' minds.

The purpose of the lessons for *Comprensión Auditiva* goes far beyond familiarization with terms such as *Personaje* or *Escenario*. They are intended to help students develop an intuitive grasp of the meaningful connections among story elements and information, and then to use this knowledge to enhance comprehension as they read. The lessons also give students an opportunity to appreciate different authors, literary styles and genres, cultural diversity, and to develop an increased awareness of independent reading possibilities.

Reading aloud the stories in the *Comprensión Auditiva* lessons gives you opportunities to demonstrate and elaborate many of the important subtle techniques which enhance comprehension of written text. For example, reading with dramatic voice inflection and expression shows students that meaning can be added to the written word through the creation of emotions and mental images. Such dramatization of literature provides a model for students so they can add meaning and emotion as they read to themselves.

After students have mastered the basic concepts of developing a *Película Mental* and a clear understanding of story elements, challenge your students, particularly those in grades 4, 5, and 6, to understand more about the author's craft. Discussion of elements of the author's craft also enriches students' appreciation of literature. Techniques such as foreshadowing, flashback, irony, and figurative language should be illustrated for your students, so they can begin to understand how an author's use of such strategies contributes to the quality of literature. The "Glossary of Literary Terms and Devices" in the Appendix identifies a variety of techniques used by authors to create mood and meaning. You may choose to focus your *Comprensión Auditiva* lessons on these techniques once students have mastered the basic concepts. These strategies are especially appropriate for challenging upper grade students.

Model! Model! Model!

As you read aloud to students, remember that you are modeling questions or techniques for "*Pensar en Voz Alta*" that students can use while reading independently. Many teachers use post-it notes to plan their questioning strategies. The kinds of questions students should learn to ask themselves need to be explicitly demonstrated. A vivid *Película Mental*, created by commenting to oneself or by asking questions about the story, is a valuable tool for constructing meaning and extending comprehension. As the story you are reading aloud develops, you might wonder out loud why a particular character did something, how a specific detail is related to other events in the story, and so on. Thus, students are taught to visualize the characters, setting, and main events in the story. Encourage students to make real pictures in their minds and to fill in details that go beyond the information the author provides. In this way, students learn the active process involved in constructing meaning from text when they listen to or read stories. As they become familiar with these techniques, elicit comments and questions from students during your reading of the selections. As each student will have a different *Película Mental*, you may also want to spend time sharing and discussing the unique aspects of each one. More explicit information on guiding students to create a *Película Mental* and other effective strategies are included in the lesson guide.

The twelve units for *Comprensión Auditiva* are included in the Appendix. Enjoy yourself as you explore exciting children's literature with your students!

ANTES, DURANTE, Y DESPUÉS DE LA LECTURA: ESTRATEGIAS DE AUTO-COMPROBACIÓN

The overall goal of *Alas para Leer* is to develop skilled independent readers. During *Comprensión Auditiva*, model these strategies using the method of *Pensar en Voz Alta*. Modeling each day increases the probability that your students will be able to use these strategies independently or with appropriate feedback. The word strategies and comprehension enhancement techniques that expert readers use must be explicitly taught, and frequent opportunities for practice should be provided during every component of the reading program. Label these self-monitoring strategies for your students as you model them and reinforce students' use of them as often as possible. Below is one format for identifying and organizing essential self-monitoring reading strategies. You may use other formats or different language, but look for opportunities to teach, demonstrate, label, and reinforce these important techniques.

ESTRATEGIAS DE AUTOCOMPROBACIÓN DE LECTURA

ANTES DE LEER

- ❖ Me pregunto:
 - ❖ "¿Cuál es el propósito de mi lectura?"
 - ❖ "¿Qué es lo que ya sé?"
 - ❖ "¿Qué pienso que pasará? ¿POR QUÉ?"

AL LEER

- ❖ Formo una "Película Mental" de lo que estoy leyendo.
- ❖ Me pregunto, "¿Tiene sentido lo que estoy leyendo?"
- ❖ Vuelvo a leer para asegurarme de que entiendo.
- ❖ Sé lo que debo hacer cuando no conozco una palabra:
 - ❖ Pronuncio la palabra por sonidos.
 - ❖ Busco partes de la palabra que me parezcan conocidas.
 - ❖ Leo el resto de la oración para entender el sentido.
 - ❖ Pregunto a mi compañero.
 - ❖ Busco la palabra en un glosario o en un diccionario.

DESPUÉS DE LEER

- ❖ Hago un resumen en mis propias palabras.
- ❖ Me pregunto:
 - ❖ "¿Qué aprendí?"
 - ❖ "¿Para qué me sirve lo que aprendí?"
 - ❖ "¿Qué fue lo que más me gustó? ¿POR QUÉ?"

Remember, students cannot use "fix-it" strategies unless they realize they are making mistakes.

SUMMARY—*COMPRENSIÓN AUDITIVA*

❖ *COMPRENSIÓN AUDITIVA* INCLUDES:

- Direct instruction in the elements of story structure and an introduction to the organization of expository text using a sequence of lessons and appropriate children's literature.
- Development of effective visualization skills by practicing the use of a *Película Mental*.
- Modeling the use of expressive reading, self-questioning during reading, and other appropriate reading behaviors and strategies to enhance the construction of meaning.
- Use of graphic organizers, such as story maps and idea webs to enhance text comprehension.
- Understanding author's craft, such as foreshadowing, flashback, figurative language, and genres of literature.
- Repeated opportunities for students to hear different genres and discuss elements characteristic to each, so that these concepts become an intuitive part of listening and reading comprehension. This knowledge will carry over to students' independent reading choices.

❖ IN THE CYCLE OF INSTRUCTION FOR *COMPRENSIÓN AUDITIVA*, THE TEACHER:

- Presents the objective;
- Relates the objective to previous learning;
- Reads a story out loud with rich expression and models self-questioning to:
 - ❖ Demonstrate how meaning is created by the use of expressive reading and strategic reading techniques;
 - ❖ Introduce and illustrate varied ideas related to genre, content, structure, and author's craft;
 - ❖ Facilitate information processing by assisting students in making connections among story elements, genres, content, structure, and author's craft;
 - ❖ Empower students to transfer knowledge from *Comprensión Auditiva* to story/novel-related activities, to lessons for *Comprensión de la Lectura*, to content-area instruction, to activities for *Club de Libros*, and to other self-selected reading activities;
- Discusses the selection;
- Connects to other literature/content areas;
- Extends/Enriches.

❖ *COMPRENSIÓN AUDITIVA* LASTS FOR TWENTY MINUTES FROM START TO FINISH.

SAMPLE LESSON PLAN FOR *COMPRESIÓN AUDITIVA*

LESSON PLAN—*FICCIÓN O NO FICCIÓN: TÚ DECIDES*

OBJECTIVE

Students will determine whether a book is fiction or non-fiction by using the following factors: physical appearance of the book, text organization patterns, and their prior knowledge about the author and/or subject of the book.

MATERIALS

- An assortment of fiction and non-fiction books
- Enlarged copy of blank graphic organizer, *Ficción o No Ficción: Tú decides*
- Copy of graphic organizer, *Ficción o No Ficción: Tú decides* — Information for Teachers
- Word Cards: *ficción, no ficción*

FOCUS

- Give each partnership a book. **Say:** *“Le he dado a cada pareja un libro. Quiero que cada uno de ustedes observe el libro con su compañero, y que juntos decidan cuál creen que haya sido la intención del autor al escribir ese libro. ¿Creen que haya sido principalmente para informar o para entretener? Cuando hayan decidido, cierren el libro y comenten las características de éste que los llevaron a esa conclusión.”*
 - Put these directions on the overhead or chalkboard:
 - *Hojea el libro y decide cuál crees que haya sido la intención del autor al escribir este libro. ¿Es un libro para informar o para entretener?*
 - *¿Qué característica del libro te llevó a esa conclusión?*
- Have both partnerships on each team discuss their responses to the two questions.

GUIDED DISCUSSION

- **Say:** *“Ahora vamos a escuchar los comentarios de los equipos. Por lo menos una persona de cada equipo nos dirá qué fue lo que conversaron en su equipo. Yo voy a registrar en esta gráfica lo que ustedes digan.”*
- Have team members count off—1, 2, 3, 4, (5 becomes a 3). Call on students using Team Name, Team Member Number (i.e., *Lectores Locomotores, #2*)
- Speakers will tell their decision and explain. You will record information on the graphic organizer as students speak.
- **Say:** *“Hay muchas formas en las que ustedes pueden haber decidido si la intención del autor fue informar, o fue entretener. Cualquiera que haya sido la forma en que tomaron su decisión, puede clasificarse bajo uno o más de los siguientes métodos:
Observar el libro y pensar en lo que ven en él y en cómo está organizado.
Observar y analizar la organización del texto.
Pensar en lo que ya saben acerca del tema y/o del autor.”*

- Compare two books, one fiction and one non-fiction, according to our criteria.
For example,
El Señor Conejo y el Hermoso Regalo by Charlotte Zolotow
El Regalo de Fernando by Douglas Keister

Say: *“Pero antes de pasar al Club de Libros, prestemos atención a nuestro libro de esta semana para Leer Juntos, que se llama El Señor Conejo y el Hermoso Regalo por Charlotte Zolotow. Ahora díganme, en base a lo que aprendimos hoy en la lección de Comprensión Auditiva, ¿cuál es su predicción? ¿Creen que este libro sea de ficción o de no ficción? Prepárense para explicar al grupo qué características del libro les llevaron a hacer esa predicción.*

- **Show word cards:** *ficción* and *no ficción*
 - **Ask:** *“¿Cuál de estas palabras describe los cuentos escritos con la intención de entretener?”*
 - **Ask:** *“¿Cuál de estas palabras describe los libros escritos con la intención de informar?”*

CLOSURE

- **Uncover** *Ficción* and *No Ficción* on the graphic organizer and review the characteristics of each.
- **Say:** *“Para llegar a ser lectores globales, debemos leer y comentar libros tanto de ficción como de no ficción. Mañana nos enfocaremos en la lectura de los libros de no ficción que ustedes me ayudarán a elegir hoy en nuestro Club de Libros.”*

TRANSITION TO LEER JUNTOS

FICCIÓN o NO FICCIÓN: TÚ DECIDES

FACTORES a CONSIDERAR	FICCIÓN	NO FICCIÓN
Apariencia y organización del libro		
Organización del texto		
Conocimiento sobre el autor o el tema		

FICCIÓN o NO FICCIÓN: TÚ DECIDES

Información para el Maestro

FACTORES a CONSIDERAR	FICCIÓN	NO FICCIÓN
Apariencia y organización del libro	<p>El título a menudo da pistas.</p> <p>Las ilustraciones están hechas al estilo del autor y representan uno o varios elementos del cuento, especialmente a los personajes y el escenario.</p> <p>Aparecen diálogos en las páginas del libro.</p> <p>Generalmente no incluye índice, de incluirlo, los encabezados de cada capítulo describen o resumen la trama.</p>	<p>El título es generalmente de naturaleza más seria.</p> <p>Las ilustraciones son diagramas, mapas, gráficas o, en algunos casos, fotografías con subtítulos.</p> <p>Se observan pocos diálogos o, en ocasiones, no se incluyen diálogos.</p> <p>Generalmente incluye un índice y, en muchos casos, un glosario.</p> <p>El vocabulario especial, relativo al tema, puede estar impreso en tipo diferente.</p> <p>Puede incluir un resumen u organizador de información en cada capítulo.</p>
Organización del texto	<p>Estilo de narrativa. Los elementos incluyen personajes, escenario, trama, tema y modalidad. Se utilizan instrumentos literarios.</p>	<p>El estilo puede ser narrativo, pero generalmente va acompañado de múltiples explicaciones y descripciones reales.</p> <p>Otros estilos de organización del texto incluyen causa y efecto, comparación y contraste, idea principal y detalles, secuencia, problema y solución, y definiciones.</p>
Conocimiento sobre el autor o el tema	<p>En ambos casos, el lector puede servirse de su conocimiento sobre el tema y el autor para determinar si el libro es ficción o realidad.</p>	<p>En ambos casos, el lector puede servirse de su conocimiento sobre el tema y el autor para determinar si el libro es ficción o realidad.</p>

LEER JUNTOS:

VOCABULARIO Y DESARROLLO DEL CUENTO

Following the lesson for *Comprensión Auditiva*, approximately 55 minutes of the reading class period is devoted to the segment *Leer Juntos*. This component follows a cycle of instruction which involves direct instruction, team practice, independent practice, peer pre-assessment, assessment, and team recognition based on the learning of all team members. Students work first in the teaching group and then with their partners on a structured sequence of reading activities during a five-day cycle. The first part of the cycle for *Leer Juntos* involve students in reading and discussing a narrative or expository text. On each of the first three days, you meet with the teaching group to work with the new vocabulary and to discuss elements of the story. After the teacher-directed lessons, students work with their partners on follow-up activities, using an Assignment Record Form to guide them through the sequence of *Lectura en Silencio*, *Lectura con Compañeros*, questions for the *Búsquedas de Tesoros*, and practice for *Oraciones Significativas*. Then, partners pretest each other to make sure that they are ready to do their best on the Words Out Loud Test, Story Test, and Meaningful Sentences Assessment later in the week. The cycle ends with direct instruction and practice in *Comprensión de la Lectura (CL)* and *Aventuras con la Escritura*, a story-related writing activity which students share with their classmates. Each of the activities of *Leer Juntos* will be explained in step-by-step detail.

CYCLE OF INSTRUCTION

TEACHER PRESENTATION

Each day begins with a teacher-directed lesson. During these daily lessons, you activate background knowledge, set a purpose for reading, introduce/review vocabulary, model appropriate strategies, and lead a discussion of the story after students have completed each section.

Presentation methods for each segment of the lesson are structured. For example, the vocabulary presentation procedure requires a demonstration of understanding of word meaning, a review of methods of word attack, and rapid repetitive oral reading of vocabulary to achieve fluency. The meaning of the vocabulary is used along with the title of the story to help set the context for the story. Prior to reading, you and your students discuss predictions of what the story might be about, always reviewing evidence for any prediction. After reading the story, the discussion emphasizes identifying the problem, predicting how the problem might be solved, and describing how characters changed as a result of their experiences.

It's important to MODEL each aspect of what you are asking students to do.

- ❖ MODEL both silent reading and partner reading.
- ❖ MODEL comprehension monitoring and word strategies.
- ❖ MODEL paraphrasing and summarization.
- ❖ MODEL strategies for the discussion of questions in the *Búsqueda de Tesoros*.
- ❖ MODEL strategies for writing responses to the *Búsqueda de Tesoros*.
- ❖ MODEL making predictions.
- ❖ MODEL finding evidence and support for predictions.
- ❖ MODEL verbalizing meaningful sentences during *Práctica de Oraciones Significativas*.
- ❖ MODEL the process for writing meaningful sentences.
- ❖ MODEL the process for revising meaningful sentences for the *Examen de Palabras Significativas*.
- ❖ MODEL discussion during *Contar el Cuento*.
- ❖ MODEL discussing, planning, drafting, and revising the writing activity.
- ❖ MODEL presentation, skills, and strategies for a variety of activities for *Club de Libros*.

PARTNER/TEAM PRACTICE

After the teacher presentation, students begin the process of constructing meaning from the text using the *Búsqueda de Tesoros* as a guide. The *Búsqueda de Tesoros* is a series of cognitively engaging activities that frame students' reading, thinking, discussing, and writing related to the text. Some activities are done with partners and some are done independently.

The sequence of activities includes:

- ❖ ***Lectura en silencio:*** Students read the story silently to themselves.
- ❖ ***Lectura con Compañeros:*** Partners read the story orally to one another, alternating pages or paragraphs.
- ❖ ***Búsqueda de Tesoros:*** Cognitively engaging follow-up activities that replace traditional workbooks. Partners discuss story questions and predictions, then write their answers individually.
- ❖ ***Oraciones Significativas:*** Students discuss the meanings of the starred vocabulary words in the context of the story and write meaningful sentences for them.
- ❖ ***Práctica de Palabras en Voz Alta:*** Students practice reading the words from the list, *Dominio de Palabras*, striving for automaticity.
- ❖ ***Contar el Cuento:*** Students summarize main events of the story orally with their partners.
- ❖ ***Aventuras con la Escritura:*** Students write an extended, open-ended personal response to the story.

- ❖ *Comprensión de la Lectura:* Two days each week, students receive direct instruction, and complete follow-up practice in specific reading comprehension skills such as identifying main ideas, drawing conclusions, and making inferences.
- ❖ *Preevaluación en Parejas:* Students determine when their partners are ready for the teacher to assess their mastery of the vocabulary, story content, and reading comprehension skills.

ASSESSMENT

Each week students individually complete a comprehension test on the story (*Examen del Cuento*), write meaningful sentences, and read the words from the list, *Dominio de Palabras*, aloud to you. Students are not permitted to help one another on these assessments. The assessment scores are major components of weekly team scores.

TEAM RECOGNITION

Teams are recognized as *BUENOS EQUIPOS*, *GRANDES EQUIPOS*, and *SUPER EQUIPOS* at the end of each story cycle. All teams meeting predetermined criteria achieve awards. There is no shortage of *SUPER EQUIPO* awards. All teams can be *SUPER EQUIPOS* if they achieve an average of 90 or more team points. Team recognition should be meaningful to students and easy for the teacher to manage.

ROLE OF TEACHER

Monitoring teams during team practice is crucial to successful *Aprendizaje Cooperativo*. Look for frequent opportunities to:

- ❖ give immediate feedback and reinforcement for learning;
- ❖ reteach, clarify, or challenge students to higher levels of understanding;
- ❖ encourage oral elaboration and explanation;
- ❖ model appropriate partnering/teaming behaviors;
- ❖ assess student reading fluency and comprehension by observing individual students;
- ❖ record observations on the Assessment Summary Form using the indicators as a guide;
- ❖ offer encouragement and praise;
- ❖ encourage teams to solve their own problems; and
- ❖ catch kids being good.

SUMMARY – CYCLE OF INSTRUCTION

TEACHER PRESENTATION



- Guided Practice

- Teacher Modeling



PARTNER / TEAM PRACTICE

- Partner Practice



- Independent Practice
- Peer Pre-assessment

ASSESSMENT

TEAM RECOGNITION

LA BÚSQUEDA DE TESOROS: GUÍA PARA DESARROLLO DE VOCABULARIO Y COMPRENSIÓN

Búsqueda de Tesoros is the tool that organizes the vocabulary development, reading process comprehension, development process, and writing activities for basals, novels and anthologies. On days one, two and three, reading begins with a teacher-directed lesson in the teaching group, during which the teacher introduces the new story, presents and reinforces story vocabulary, guides students to make predictions, models, and leads discussions of the story elements. After the teaching group, students work with partners on a structured sequence of cognitively engaging activities, called *Búsquedas de Tesoros*. The *Búsquedas de Tesoros* for narrative stories are designed to follow story structure and enable students to learn how to identify the elements of a narrative. Each *Búsqueda de Tesoros* focuses on characters, setting, problem, attempted solutions, and outcome, where these are appropriate to the story. The *Búsquedas de Tesoros* for expository texts focus on identifying the main ideas of the text, understanding critical details, and applying the information to broaden thinking about the topic and make connections with other information.

Students read each story silently, then with a partner as they take turns reading aloud to one another. After teacher modeling, students discuss and write the answers to comprehension questions about the story. They also use the writing process to develop their understanding of targeted vocabulary by using these words in meaningful sentences. After reading the story and discussing the story elements, students summarize the main ideas of the story to their partners in an activity called *Contar el Cuento*. In order to be ready for assessments related to story comprehension, word meaning, and vocabulary fluency, students practice with their partners on a series of peer pre-assessments. The story cycle concludes with a story-related writing activity called *Aventuras con la Escritura*, which is shared with partners and the class.

A sample of a *Búsqueda de Tesoros* for "Jumanji" is located in the Appendix.

HOJA DE CONTROL DE ACTIVIDADES

For each story, students are given an *Hoja de Control de Actividades* to help them keep track of the daily sequence of activities. The form lists the assignments that students need to complete when they are not in the teacher-directed reading group. The *Hoja de Control de Actividades* lets students know what is expected of them and enables them to move from one completed assignment to the next without having to check with the teacher. In addition to helping students learn to manage their time, the *Hoja de Control de Actividades* teaches them to be responsible for their own learning. Partners are accountable to each other for completing their work. Students initial their own forms when they have completed an activity and then ask their partners to initial their form. Demonstrate how to use the form and set an expectation that students take the responsibility for using it seriously. They should always check that their partners have completed each activity to the best of their ability before they initial the form.

VOCABULARY AND STORY DEVELOPMENT

The *Alas para Leer* cycle for each new story begins with an introduction that links the story with students' background knowledge in order to provide a purpose for reading. The vocabulary needed for reading and understanding the story is also presented.

DAY ONE INSTRUCTIONAL PROCESS: TEACHER-DIRECTED LESSON

STORY MOTIVATION

To create initial interest and to focus students on the story they are about to read, begin with a brief motivating activity. This introductory activity should be focused on and create excitement about and interest in reading the story. Introduce the title of the story and discuss with students their predictions of what the story could be about. Ask for evidence/support for each prediction. Background knowledge or previous experiences will affect students' responses, giving you an indication of their readiness for the story. Make sure this initial introduction is brief, focused, and fast-paced.

INTRODUCE VOCABULARY

The purpose of vocabulary instruction on the first day is to give students the information they need to maximize comprehension of the story. Fluency in reading the words on the list, *Dominio de Palabras*, will come with subsequent practice. Vocabulary instruction follows the sequence described below.

Teacher Pronunciation. Always begin by pronouncing the new words for the students. The words from the list, *Dominio de Palabras*, should be posted on a chart so that students can focus on the words; you can revisit this chart as time allows. Point to each word as you pronounce it clearly.

Choral Responses. Point to each word as you pronounce it, then have students repeat the word after you, in unison. Be sure to cue their responses. Monitor the choral responses carefully to be sure that all students are pronouncing the words correctly. Be sure to maintain a quick pace, keeping all students actively involved.

Word Meaning. Following the introduction and practice for the pronunciation and decoding of the list, *Dominio de Palabras*, word meanings are taught for the starred words. Post definitions and meaningful sentences for the starred words on a chart. Also be prepared to briefly explain any other words that may not be well-known to students or that are used in the story in an unusual way. First, give students a brief explanation of the meaning of the starred word. Be sure the definition is related to the way the word is used in the story, and is written in student language, not copied from the dictionary. You can say, "*Por ejemplo: si el tema de un cuento es la música, la definición de la palabra 'nota' sería la de 'un sonido musical.' Si, en cambio, el cuento trata de un personaje que envía una nota por correo, la definición apropiada de la palabra 'nota' sería la de 'un mensaje escrito.'*" After you explain the definition of the word, share a meaningful sentence, *Oración Significativa*, that demonstrates alignment with the definition.

Oraciones Significativas tell the reader something and show that the writer knows the meaning of the word.

Word meaning introduction usually involves five starred words; you may also include brief information and a sentence for any additional words on the vocabulary list about which students may need to know more. Do not ask students to guess at definitions, as this wastes time and often causes students' attention to wander. You may select ONE of the starred words for students to practice figuring out the meaning of the word by using context clues. Be sure to choose a word for which there is adequate contextual information, and guide students in the process of defining a word in context. When you have completed the introduction of definitions and meaningful sentences, ask students if there are any additional words on the list, *Dominio de Palabras*, about which they need more information.

Vocabulary introduction procedures may differ slightly, depending on the reading level of the students. In addition to the activities explained above, you might need to include instruction in basic word strategies techniques for some of the words for students at lower reading levels. These specific word strategies should be taught where applicable and used to introduce the new vocabulary words, as appropriate. (Appendix 3 contains detailed information on effective word strategies and how to use them appropriately in the introduction of story vocabulary.)

It is important to maintain a quick pace for vocabulary presentation. Keep students actively involved through whole group response. Mastery of the vocabulary is not an expectation on the first day. Time is allotted on subsequent days for review of vocabulary, word attack strategies, and fluency practice.

STORY INTRODUCTION/PREDICTION

BEFORE READING STRATEGIES

- ¿Cuál es el propósito de mi lectura?
- ¿Qué es lo que ya sé?
- ¿Cuál es mi predicción? ¿Por qué?

An effective way to prepare students to read the story is to have them make **predictions**. Predicting is a critical reading comprehension strategy. It requires that students integrate new knowledge with what they already know in order to make inferences. Sharing ideas about what might happen in the story also motivates students and makes them want to read the story.

Preview the story in advance to determine how much information students need in order to make reasonable predictions. Most of the time, simply looking at the vocabulary words you have just introduced and thinking about the title of the story gives students ideas about the story. Encourage students to network vocabulary words to create sentences that will lead to ingenious predictions. The students may also need to look at one or more of the pictures accompanying the story; you or they may need to read the first paragraph or page to get enough information to make predictions. Be sure to keep the discussion focused, and always ask students to support their predictions with reasons or evidence. **Any prediction a student wants to make about the story should be accepted. There is no such thing as a wrong prediction if it can**

be supported. It is very important that all predictions are supported with evidence, either from what students may know from the story introduction or from their own background knowledge. Predictions can be modified once new information is gathered. Be sure to model the process of prediction. This will help students in understanding that there is a framework for making predictions, depending on the situation. Inherent in that framework is the expectation that students will be able to use the following indicators to develop and support their predictions:

- Gather or recall data or facts.
- Examine and organize the data.
- Identify what is important.
- Seek relationships among the data.
(cause-effect, sequencing, compare/contrast)
- Make a statement about the unknown or future (prediction).
- Use the data to support prediction.

Take advantage of opportunities to use prediction techniques during activities for *Comprensión Auditiva* and connect these skills to the process students should use in making predictions about stories during *Leer Juntos*.

Students also need to understand why they are discussing the story and making predictions prior to reading it. Their comprehension of and ability to explain this procedural knowledge helps them learn strategies for connecting story ideas with prior knowledge and understand the development of these ideas in the story. You can explain this to students by using reasons like the following to set the purpose for reading:

- ❖ *Es importante hablar acerca del cuento antes de leerlo porque esto nos prepara para lo que vamos a leer y nos familiariza con las ideas del cuento.*
- ❖ *Cuando hablamos de lo que significan las palabras y de cómo éstas nos ayudan a imaginar de lo que trata el cuento, entendemos mejor el significado de las palabras.*
- ❖ *Al hacer predicciones acerca del cuento, lo relacionamos con lo que ya conocemos y eso nos ayuda a comprenderlo mejor y a disfrutarlo más.*

LECTURA EN VOZ ALTA

Before students begin to read the story independently, you may want to introduce it with the activity, *Lectura en Voz Alta*. Reading the first few sentences or paragraphs to students will help focus their attention and interest on the story they are about to read. An additional helpful strategy for students who may have difficulty focusing their attention is to use *Su Turno en Armonía*. In this technique, you read a sentence or two, then cue the group to pick up where you left off and read the next few sentences aloud together. This also reinforces students' tracking skills.

Finally, before concluding the reading group on Day One, you may want to have students quickly repeat the vocabulary list once more to increase their fluency with the new words.

PRÁCTICA EN EQUIPOS

LECTURA EN SILENCIO

After you have introduced the vocabulary and guided students through predictions about the story in the teaching group, students read the first half of the story silently, then orally with their partners. Stories are usually divided into two (or sometimes three) sections. In each story, directions about where to stop reading for Section I are found in the *Búsqueda de Tesoros*. Be sure to identify the stopping place for students before they leave the teaching group. The goal of *Lectura en Silencio* is that students concentrate on comprehending the story. It is important to remind students to use self-monitoring strategies while reading. These include making *Películas Mentales*, self-questioning, re-reading, paraphrasing, summarizing, and word strategies. Knowledge of the main ideas in the story will help students read with more expression when they read orally. It will also help them to complete the questions on one *Búsqueda de Tesoros*. Students should sit with their partners, in partner position, and silently read Section I.

ESTRATEGIAS A PRACTICAR DURANTE LA LECTURA

- ❖ *Creo Películas Mentales de lo que leo.*
- ❖ *Me pregunto, "¿Tiene sentido lo que leí?"*
- ❖ *Vuelvo a leer para asegurarme de que entendí.*
- ❖ *Sé lo que debo hacer cuando no conozco una palabra:*
 - ❖ *Pronunciarla por sonidos.*
 - ❖ *Buscar partes de la palabra que reconozca.*
 - ❖ *Seguir leyendo para encontrar el sentido.*
 - ❖ *Preguntarle a mi compañero.*
 - ❖ *Usar un glosario o un diccionario.*

√ *Me aseguro de entender lo que estoy leyendo.*

Unless they have been taught to use these word attack strategies, students might skip over unfamiliar words in a story, which hinders their comprehension. Helping one another in this way increases understanding of the story. When both partners have finished silently reading Section I, they initial each other's *Hoja de Control de Actividades*, and then do the *Lectura con Compañeros* for Section I.

LECTURA CON COMPAÑEROS

When students have completed their *Lectura en Silencio* for Section I, they read that section of the story out loud with their partners. Oral reading serves several important purposes. For the early reader, it provides an opportunity for repeated reading with a real audience present. Simple repetition is a powerful tool for gaining fluency, automaticity, and confidence in reading. Text read out loud is closer to spoken language, which is already familiar to the early reader. Both comprehension and word recognition increase as the written text begins to flow like the language it represents. Errors are caught more readily because it is not only the eye that is checking the text, but the ear as well. If something sounds wrong when it is read out loud, both the reader

and the listener are more likely to notice and to recognize the need to read for clarification. As students struggle less with decoding each word, they develop an increased awareness of the connection between words and sentences. Expression in reading, which again brings the text closer to spoken language, can be attended to and improved. Beginning readers who can read text with fluency and expression know they are good readers, even if it has taken them many repetitions to get there.

For the early reader, two readings of text may not suffice. It may be helpful to ask students to select a favorite page or passage to practice a few more times with their partners, or to read to someone at home, so that they can become truly fluent with a segment of the story. Opportunities for "showing off" their fluency can be provided in class, in a one-to-one situation with you during partner work time, or with parents, older students, or other volunteers who might be available.

For the middle-level reader, the rereading provided during *Lectura con Compañeros* is an excellent opportunity to consolidate word recognition and comprehension. As students help one another read with expression and clarity during *Lectura con Compañeros*, the text comes alive. Students with mild tracking difficulties continue to benefit from the feedback their ears and their partners provide them during oral reading.

For the more advanced reader, oral reading becomes an opportunity to share understanding. Fluent readers with rapid comprehension benefit from reading most of their texts silently, especially when they move into longer novels. However, the expressive oral reading with their partners of favorite passages or sections which illustrate an important aspect of the story again provides an opportunity for students to focus on meaning. When reading longer stories or novels, you will have the students read the entire section silently, then adjust the time they spend doing *Lectura con Compañeros* since they do not have to read the entire selection out loud.

During *Lectura con Compañeros*, a student reads one paragraph of the story while the partner listens and assists, if needed. (At the earlier levels, students may alternate pages when there is a limited amount of text per page.) Partners help each other with both word pronunciation and word meaning, when necessary. The roles are then reversed for the next paragraph, and so on. It is helpful to remind students of this goal frequently, especially as they are learning the process. For example, you might say to students, "*Es importante que pidan ayuda a su compañero cuando no estén seguros del significado de alguna palabra del cuento. Esto les ayuda a entender mejor lo que sucede en el cuento.*" Students continue, completing oral reading of the first section of the story by alternating paragraphs/pages and helping each other as needed.

During *Lectura con Compañeros*, expect students to apply self-monitoring strategies to check comprehension. Students should sit in the partner reading position, facing in opposite directions, while they read aloud. Encourage students to use a voice level that is just loud enough to be heard by the partner. Modeling and practicing good partner reading techniques with students ensures an appropriate and acceptable noise level in the classroom during this activity. Students should be encouraged to read with expression, to conduct frequent comprehension checks, and to provide assistance and support as needed.

To model the process of *Lectura con Compañeros*, select a student to demonstrate with you how to read with expression, alternate paragraphs, conduct comprehension checks, support each other, and maintain an acceptable noise level. Research indicates that the most effective way to help a partner during oral reading is simply to tell the partner the word, as this preserves the flow of reading and comprehension. During your demonstration, be sure that you and your partner make some errors so that you can show the students how to help in a positive way. Also, you may need to explain to students how to identify the beginning of each new paragraph.

While students are reading with partners, circulate around the room and listen to them read. This is a good opportunity to monitor students' fluency and record observations on the *Assessment Summary Form*. It is also important to reinforce and reward students with verbal praise and teamwork points as they demonstrate good partnering skills, such as appropriate listening and helping behaviors.

BÚSQUEDA DE TESOROS—SECTION I

After completing *Lectura con Compañeros*, teachers model discussion strategies related to at least one question on the *Búsqueda de Tesoros*, and students discuss the remaining questions for Section I of the *Búsqueda de Tesoros* with their partners. Afterwards, students should continue to sit in partner pairs during this time. The Section I questions are related to the part of the story that introduces the characters and sets up the problem to be solved. Discussing these questions with their partners gives students the chance to process the information they have read and to make sure they have understood the principal elements of the story. Students increase their comprehension of the story as they organize their own thoughts to share with their partners and hear the additional ideas their partners offer. The final question on Section I of each *Búsqueda de Tesoros* asks students to make a prediction about how the problem in the story will be solved or what might happen in the rest of the story. To make well-founded predictions, students must comprehend what they have read so far and relate it to what they already know. Partners discuss their predictions with each other, but they do not have to agree. Students should always justify their predictions by giving information from the story or from their own prior knowledge to support their ideas. **It is more important that the reasons for making a particular prediction are supported than that the prediction matches the story outcome.**

Make sure that students go back to the story to look for information as they discuss the questions on the *Búsqueda de Tesoros* so that their answers will be as thorough as possible. Students should discuss the answers to the *Búsqueda de Tesoros* "sin lápices en mano." **NO** writing takes place during partner discussion. "Sin lápices en mano" is important because students should focus on talking about their ideas with their partners and finding information in the story to support their conclusions. If students are allowed to write information or answers during the partner discussion time, they may simply tell each other answers and lose the rich experiences that result from sharing and discussing their ideas about the story. Emphasize that the purpose of the questions on the *Búsqueda de Tesoros* is to help students understand clearly and completely what happened in the story. **Remember, the power of the *Búsqueda de Tesoros* is in the discussion.**

When students have finished discussing the questions in Section I of the *Búsqueda de Tesoros* with their partners, the teacher models a response to at least one *Búsqueda de Tesoros* question. Students then individually write their answers to the assigned questions. The number of questions answered in written form varies according to grade and past performance. Writing answers enables students to synthesize and integrate what they have read both silently and orally with what they have discussed with their partners. As soon as their skill level permits, students should also be required to write their predictions and explain their reasons for these ideas.

Responses to questions on the *Búsqueda de Tesoros* are not graded, but your expectations for their written completion should be clearly stated. Keep in mind that the purpose of writing responses to the questions on the *Búsqueda de Tesoros* is that students demonstrate and reinforce their individual comprehension of the story. Some students may be ready to do this with complete sentences; others may not. Questions on the *Búsqueda de Tesoros* may be answered using one or two words, short phrases, complete sentences, or some combination, depending on the skill level of your students. Also, remember that the *Búsqueda de Tesoros* is not intended to be used as a lesson in language mechanics, spelling, or punctuation. The main focus should be to reinforce story comprehension skills. Provide clear guidelines about your expectations and remember to model writing appropriate responses to the questions on the *Búsqueda de Tesoros*.

TEAM PRACTICE SUMMARY—DAY ONE

As students complete each of the activities—*Lectura en Silencio*, *Lectura con Compañeros*, and Section I of the *Búsqueda de Tesoros*—partners should be sure to initial each other's *Assignment Record Forms*. Students who complete assigned activities before the end of the class should have a self-selected book to read.

SUMMARY

LECCIÓN GUIADA POR EL MAESTRO

- ❖ Provide motivation for reading the new story and preview the title using a brief, focused discussion.
- ❖ Introduce the list, *Dominio de Palabras*, posted on a chart, with teacher pronunciation and choral response. Reinforce additional decoding strategies where appropriate.
- ❖ Give definitions in kid language and meaningful sentences for the starred words. These should be posted on a chart. Provide brief definitions for any additional words which may be necessary.
- ❖ Introduce the story by using the title and vocabulary to elicit student predictions which are reinforced with evidence.
- ❖ Model discussion strategies related to at least one question on the *Búsqueda de Tesoros*.
- ❖ Model a written response to at least one question on the *Búsqueda de Tesoros*.
- ❖ Include *Leer en Voz Alta* and/or *Su Turno en Armonía* for students who need additional introduction, or reinforcement of attention or tracking skills.

PRÁCTICA EN EQUIPO

- ❖ Students read Section I of the story silently.
- ❖ Students read Section I of the story with partners.
- ❖ Students discuss the questions for the first half of the story with their partners, "*sin lápiz en mano*," then spend about ten minutes writing their individual answers as directed by the teacher.

As we continue to develop vocabulary fluency and comprehension, we scaffold their experience.

DAY TWO INSTRUCTIONAL PROCESS:

TEACHER-DIRECTED LESSON

REVIEW VOCABULARY

Begin the teacher-directed lesson on the second day of the cycle for *Alas para Leer* by reviewing the story vocabulary. Start with a choral response of the vocabulary, progressing to the rapid review exercise as soon as students are ready to read the words without your modeling. Go through the list of words rapidly, one or more times, depending on the students' needs. Have the whole group read the words aloud as you point to them. Listen and watch carefully to be sure that students are responding correctly, and go over any words which cause problems. If you are working with your students on decoding strategies, review these briefly as well, as you deem appropriate.

After practicing pronunciation of the vocabulary words, focus on word meanings. Review the definitions of the starred words, especially those which have appeared in the first half of the selection. Point out the way the starred words in Section I were used in the story. Seeing the words in context will reinforce students' comprehension of the story and their knowledge of word meanings. Next, choose one starred word and elicit words or phrases related to how the word was used in this section. Record students' responses on a graphic organizer to provide scaffolding for their first oral meaningful sentences for this selection. To keep everyone actively involved in the lesson, ask *all* students in the group to think of a sentence for the word before you call on anyone. Allow students several seconds to think, then give them a chance to share their sentences with their partners. Then ask two or three students to share their sentences with the group. You may wish to use volunteers at first, but quickly establish the expectation that you might ask anyone for a sentence, so everyone should be prepared. **Praise students for their oral meaningful sentences.**

DISCUSS STORY

After the vocabulary review, discuss the first part of the story with students. Use the *Búsquedas de Tesoros* questions as a guide, but it is **very important** that you avoid using this time merely as a checking session. In order to extend the students' comprehension of the story, use prompts from the pages entitled, The Power of the *Búsqueda de Tesoros* is in the Discussion and Additional Strategies to Extend Student Thinking. Questions on the *Búsqueda de Tesoros* are written at the students' comprehension level so that they can answer the questions by discussing them with their partners and looking for information in the story. If students have been taught to do a good job in their partner discussions, it should not be necessary to spend time checking their answers. Time in the teaching group should be spent guiding students beyond the questions on the *Búsqueda de Tesoros* to a deeper discussion of the principal story elements. For example, a question such as "*¿Desde el punto de vista de qué personaje se relata este cuento?*" could simply be answered by identifying a character in the story. Instead, ask, "*¿En qué sentido cambia el cuento si se relata desde el punto de vista de otro personaje?*" Such a question should be used as an opportunity to discuss the importance of identifying the point of view in a story and ways an author can use different points of view to affect how the reader interprets what is happening in the story.

It is helpful to use a graphic organizer with students as the discussion progresses, visually reinforcing the skills they are learning during *Comprensión Auditiva*. Draw a visual organizer on a chart or on the board to make sure students have understood the story elements so far and to enhance their ability to use text to increase their comprehension. Take the opportunity to challenge students to think about the subtle connections in the story, to understand the causes of events, and the importance of relevant details. The story discussion is a rich opportunity to engage students in critical comprehension and to model thinking skills.

After discussing the important story elements for Section I, focus on students' predictions. Encourage a number of students to share their ideas and the reasons for them. Other students in the group may volunteer information to support a student's prediction. The only evaluation of a student's prediction should be in terms of how well it is supported with information from the story and/or background knowledge. When a student does not offer adequate justification for a prediction, explain and **model** the process of using information from the story and relevant previous knowledge to support a prediction. Help students evaluate their predictions in order to extend, amplify, or change their earlier predictions based on their new knowledge of the story.

PRÁCTICA EN EQUIPOS

After the teacher-directed vocabulary review and discussion of the first half of the story, students work with their partners to complete the activities for the second part. As on Day One, they read silently, then out loud with their partners. When partners have finished reading silently and orally, they discuss ("*sin lápices*") and then write their responses to the questions on the *Búsqueda de Tesoros*. The procedures for these Day Two activities are the same as those used on Day One.

PRÁCTICA DE ORACIONES SIGNIFICATIVAS

After completing the questions for Section II of the *Búsqueda de Tesoros*, students begin to work with the new vocabulary for the story by writing meaningful sentences for the starred words from the list, *Dominio de Palabras*. Through this practice, starred words are integrated into students' reading, writing, and speaking vocabularies. It is intended that when students move on to the next new story, the starred words will be part of their everyday vocabularies, both speaking and writing. Post the starred words from the past two to three stories on a *Pared de Palabras*, and invite students to use them in their oral and written work.

To begin practice with *Oraciones Significativas*, partners first discuss the meanings of the starred words within the context of the story. Then they talk about words or phrases related to the starred words. This can then be visually represented on a graphic organizer. Younger students and those at an early reading level, will use the definitions that you provided during vocabulary presentation or meanings that they have learned in the story.

Next, partners should discuss their ideas for *Oraciones Significativas*. They can further extend their discussion of the starred word through frameworks provided by various

graphic organizers. Next, partners should use their completed graphic organizer to guide them in drafting their written meaningful sentences. When appropriate, students should individually write their meaningful sentences. Learning to use new vocabulary words in a meaningful way is an important activity. Sentences written during the process of *Oraciones Significativas* should be original and meaningful. *Oraciones Significativas* tell the reader something about the meaning of the starred words. They show that the writer understands the meaning of the word. Frequent and consistent modeling of *Oraciones Significativas* for students is essential so that expectations for their sentences are clearly understood.

For example, if students who are not familiar with this activity are asked for a sentence using the word "pulpo," an answer might be "Vi un pulpo." This sentence is not meaningful, as it gives the reader no information about the meaning of the word "pulpo." Teach students the following strategy to check *Oraciones Significativas*: **Sustituye la palabra con asterisco que aparece en la oración. Si puedes utilizar (razonablemente) otras palabras en su lugar y la oración aún tiene sentido, esa no es una oración significativa.**

In the sentence "Vi el _____," many different words could be substituted for "pulpo," so the sentence is not meaningful. One effective technique for teaching students how to approach writing sentences that are meaningful is to say "Díganme más." When you say, "Díganme más acerca de un pulpo," the students might give responses such as, "Los pulpos tienen ocho brazos resbalosos," or "Ellos sueltan un chorro de tinta," and/or "Viven en el océano." List the suggestions, then ask students to incorporate these ideas into a sentence about an octopus. A response might be, "El pulpo tiene ocho brazos resbalosos y vive en el océano." This is an acceptable sentence, as it demonstrates the use of the word in a meaningful way.

By adding the additional requirement of a vivid *Película Mental* to the idea of a meaningful sentence, students can learn to write *Oraciones Significativas*, which are excellent, not only clearly demonstrating the meaning of the starred word, but providing a good visual image or *Película Mental* for the reader. "El pulpo envolvió sus ocho brazos resbalosos alrededor del buzo a punto de ahogarse" is an example of an excellent meaningful sentence. As an additional effective checking strategy, model for students the box and underline process. Show students how to place a box around the starred word. Then, underline all the words/phrases that tell something about the starred word. For example:

El pulpo tiene ocho brazos resbalosos y vive en el océano.

Students at different reading levels need varying amounts of help in order to learn to complete this activity successfully. **Model** the process frequently to demonstrate how to construct meaningful sentences. Sharing excellent sentences, using the technique "Dime más," and continually building on students' improving sentences will pay off significantly over time. At first, you might want to work with the teaching group as a whole to plan some sentences. Next, partners might work together to compose sentences. Then, students can work with their partners while they write their own sentences, getting feedback as to whether the sentences are meaningful and excellent. Students will gradually become familiar with your expectations and will be able to create their own meaningful sentences, and then share their completed sentences with

their partners. Developing a rubric with your students lets them know publicly what the expectations are for “excellent” sentences.

Partners will work on their meaningful sentences throughout the cycle, giving and receiving feedback to develop polished sentences to submit as their *Evaluación de Oraciones Significativas*.

Continue to model and provide feedback throughout the school year. Students can write meaningful sentences on their own paper. Post examples of excellent meaningful sentences in your classroom so that your students can celebrate them.

PRÁCTICA DE PALABRAS EN VOZ ALTA

The final Team Practice activity on Day Two is *Práctica de Palabras en Voz Alta*. The purpose of the *Práctica de Palabras en Voz Alta* is to ensure that students can read the entire vocabulary list smoothly, easily, and with automaticity. After your teacher-directed vocabulary instruction on days one and two, partners help each other practice the words by reading and rereading the words on the list until they can be read fluently and correctly. Partners should assist one another with word attack strategies, as needed.

SUMMARY

LECCIÓN GUIADA POR EL MAESTRO

- ❖ Review decoding of the list, *Dominio de Palabras*, using choral response and rapid review.
- ❖ Review meanings of starred words. Examine words from Section I in the context of the story. Elicit meaningful sentences from students.
- ❖ Discuss the first half of the story, focusing on the important elements of the story. Use the questions on the *Búsqueda de Tesoros* as a guide, but challenge students to extend their thinking. Share students' predictions and supporting evidence.

PRÁCTICA EN EQUIPO

- ❖ Students complete *Lectura en Silencio*, Section II.
- ❖ Partners discuss the questions for Section II, *sin lápices*, then write individual answers as directed.
- ❖ Students begin *Práctica de Oraciones Significativas* by discussing the starred words with their partners, planning sentences through the use of graphic organizers, then writing meaningful sentences for one or more starred words.
- ❖ Students help partners read the list, *Dominio de Palabras*, fluently and with automaticity.

DAY THREE INSTRUCTIONAL PROCESS: TEACHER-DIRECTED LESSON

REPASO DEL VOCABULARIO

Begin the teacher-directed lesson on the third day of the *Alas para Leer* cycle with a quick review of the list, *Dominio de Palabras*. Reading the vocabulary words should be fairly automatic for students by now, so a rapid review activity is usually adequate. Point to the words in order first, then randomly, and maintain a quick, lively pace. To vary the activity and maintain a high level of student interest, you may choose students to take turns leading the rapid review. Next, review definitions of the starred words which appeared in Section II, and discuss how these words were used in the context of the story. Share and discuss meaningful sentences written by students on the previous day. Give positive feedback and model revision to encourage continual improvement. Modeling, discussion, and positive feedback are important to the process of improving students' meaningful sentences.

COMENTARIO DEL CUENTO

Discuss the story using the questions on the *Búsqueda de Tesoros* as a guide. Focus the discussion on the resolution of the story problem(s) and how the outcome compares with students' predictions. It is important that students compare their predictions with what actually happened in the story. This extends their comprehension and helps them relate the story to their own knowledge and experiences. A prediction represents the reader's interpretation of events in the story. If a prediction does not match the actual ending of the story, it does not mean that the author was right and the reader was wrong; it simply reflects differing interpretations of the meaning of events in the story. Finally, take time to discuss with students what they enjoyed most about the story and why.

AVENTURAS CON LA ESCRITURA

Assignments for *Aventuras con la Escritura* are provided in each *Búsqueda de Tesoros*. Writing prompts may be adapted to the interests of the individual class and to formats students will encounter on standardized tests. Topics might be related to ideas generated during story discussions, comparisons with previous stories, or other subjects that students are studying. These writing assignments are designed so students can connect their own experiences and ideas to the story. They provide an opportunity for meaningful writing as well as a chance to expand specific comprehension strategies and to practice creative comprehension extension skills. Writing about the story helps students understand the underlying main ideas and connect these ideas to their own feelings and experiences. Also, writing requires students to elaborate the story's ideas, increasing their comprehension of the story as well as their language expression skills.

Discuss the topic(s) with students, focusing on motivating students and stimulating their thinking about what they plan to write. A brainstorming activity or other prewriting exercise can be included as a part of this discussion. Teacher modeling will also ensure that students understand the assignment and have some ideas to help them get started.

Students plan their *Aventuras con la Escritura* with their partners using the ideas generated during the teacher-directed lesson. Students should proceed with this activity using the *Pasos de la Escritura* as a guide. First, students should talk with their partners about what they plan to write. This verbal elaboration is important, as it helps students to focus on their ideas and the sequence in which they plan to include them. A webbing activity or other planning form should be used to help students organize their thinking and guide their drafting.

PRÁCTICA EN EQUIPOS

PREEVALUACIÓN EN PAREJAS

The *Preevaluación en Parejas* provides a final check on students' mastery of the story elements prior to the tests. As a result of these pretests, students know exactly what they still need to learn in order to succeed. It is very important that students check each other thoroughly on the pretests. Make sure that students understand the connection between doing a careful job checking their partners and doing well on their final tests. Students take the tests after they have completed the peer pre-assessments. All the final assessments are taken individually, without any help from or discussion with peers. On Day Three, partners administer the *Preevaluación de Palabras en Voz Alta*. Students continue to get peer response and revise their meaningful sentence compositions.

Preevaluación de Palabras en Voz Alta. The purpose of this pretest is to assure that partners can read the word mastery list fluently to each other. Students take turns reading vocabulary words to their partners until they can read the list smoothly and easily. Stress the idea that helping one's partner to practice reading the list smoothly and accurately will help the team to be successful.

Intercambio de Oraciones Significativas. Partners check each other's meaningful sentences. Students should use the checking strategy of taking the vocabulary word out of the sentence to see if other words can be substituted. Partners work together, discussing each other's sentences and deciding what revision is needed to make them more meaningful. In addition to the strategy of trying to replace the starred word with another word, students can use the box and underline. To do this, students put a box around the starred word in a sentence and underline the parts of the sentence that illustrate the meaning. This technique is modeled with this meaningful sentence:

El pulpo echó un chorro de tinta negra mientras envolvía con sus ocho brazos resbalosos al buzo que luchaba por liberarse.

Using this technique, students can see that the meaning of the word is supported in the sentence.

SUMMARY

LECCIÓN GUIADA POR EL MAESTRO

- ❖ Engage students in a rapid review of the list, *Dominio de Palabras*.
- ❖ Review definitions of starred words in Section II and examine these words in context.
- ❖ Share, give positive feedback and discuss students' *Oraciones Significativas*.
- ❖ Discuss the story with students, focusing on the resolution of the story problem.
- ❖ Assign *Aventuras con la Escritura*. Discuss ideas for writing as well as expectations for completion.

PRÁCTICA EN EQUIPO

- ❖ Students talk with their partners and develop their plan for *Aventuras con la Escritura*.
- ❖ Partners administer *Preevaluación de Palabras en Voz Alta*.
- ❖ *Oraciones Significativas* are shared/checked/revised.

EVALUACIÓN

- ❖ Begin testing for *Palabras en Voz Alta*.

DAY FOUR INSTRUCTIONAL PROCESS: TEACHER-DIRECTED LESSON

COMPRENSIÓN DE LA LECTURA (CL)

There are five levels of materials for *Comprensión de la Lectura* in each grade level from two through six. Each *Comprensión de la Lectura* level consists of a set of teacher lesson plans, student practice pages, answer keys, tests, and test answers. A more complete description of the *Comprensión de la Lectura* process and sample *Comprensión de la Lectura* lessons may be found in Appendix 12. A lesson for *Comprensión de la Lectura* should be chosen based on the needs of the class. The instruction for *Comprensión de la Lectura* can also be targeted based on objectives from district and state standardized tests. A skill can be reinforced or extended through its connection to the story that the students are reading during *Leer Juntos*, as well as through *Comprensión Auditiva*.

For example, if the story that students are reading contains a lot of figurative language, you might choose a lesson for *Comprensión de la Lectura* that deals with figurative language. Or, if students have difficulty identifying the main idea of a paragraph during a story discussion, you might choose a lesson to reinforce that skill from *Comprensión de la Lectura*. Lessons for *Comprensión de la Lectura* do not have to be done in sequence; select lessons and plan the curriculum for *Comprensión de la Lectura* based on the needs of your students and connections to stories or novels they are reading. Also, lessons for *Comprensión de la Lectura* should be extended and supplemented with your own materials and activities. For example, if the class has worked on a lesson for *Comprensión de la Lectura* that deals with paraphrasing sentences, the lesson could be extended the following week by designing an activity in which students write their own paraphrases. The curriculum for *Comprensión de la Lectura* is not exclusive; you are encouraged to extend and enrich it by using additional material whenever appropriate. The important factor is using the process for *Comprensión de la Lectura*, an effective lesson format based on *Aprendizaje Cooperativo*, with whatever materials you use to teach reading comprehension skills.

Provide direct instruction on the skill selected for *Comprensión de la Lectura* during the reading group time on Day Four. The teacher's instructions for each unit provide a sample script that should be used as a guide to teach the lesson. It is provided to enable you to teach the lesson as effectively as possible. Included in the Teacher Instructions are one or two sample activities to be used for guided student practice. A student practice activity, called *Consenso del Equipo*, is provided with each lesson for *Comprensión de la Lectura*. After the direct instruction for the skill, if further practice is needed, discuss the first one or two items on the student practice sheet with the whole group. Follow a guided practice format in which you elicit answers from the students and discuss the reasons for each answer.

PRÁCTICA EN EQUIPO

COMPRENSIÓN DE LA LECTURA: CONSENSO DEL EQUIPO

After going through the first one to two items with the entire group, students work with their team members to answer the next two items on the study sheet. This part of the activity is called *Consenso del Equipo*. Teams should discuss each item, decide on the correct answer, and be sure that each person on the team agrees that the answer is correct. It is also important that everyone on the team can explain why the answer chosen is the correct one. During *Consenso del Equipo*, circulate around the classroom, listen to the team interaction, help students elaborate their explanations, and provide both praise and teamwork points for positive team behaviors and discussion. After the teams have read, discussed, answered, and explained the next two to four items, again facilitate a whole-group discussion. Focus on sharing the answers selected during *Consenso del Equipo*, ensuring that everyone in the group has reached the same conclusion, and elaborated the reasons for the correct answers.

PREEVALUACIÓN EN PAREJAS Y EVALUACIÓN INDIVIDUAL

Contar el Cuento: The pretest for the *Examen del Cuento* is the activity *Contar el Cuento*. Students summarize the basic story elements for their partner, using as a guide *Contar el Cuento*. Explain to students that summarizing recently read material in their own words is an effective way to help them understand and remember information. There are a variety of ways in which students can do the activity of *Contar el Cuento*. Options are in the Appendix.

Contar el Cuento consists of several questions about the story, followed by all the information that needs to be included to answer that question completely. One student acts as the pretester and asks the partner each question. As the partner answers, the pretester checks to be sure that all of the necessary information is included in the answer given. If the partner omits any essential information, then the pretester prompts the partner to recall that part of the answer. After completing the pretest questions, the partners switch roles and repeat the same sequence of questions and answers.

The process of *Contar el Cuento* should be modeled frequently until students have mastered it. To model this activity for the group, have a student act as your partner. First, have the student read the questions so you can answer. Omit information or make some errors so your partner can help you. Also, show students how to ask their partners for more information when an incomplete answer is given. After completing all the demonstration questions, switch roles with your partner. As with the other pretest activities, emphasize the importance of partners checking each other carefully so that they will do well on the final test.

Upon partners' completion of the activity of *Contar el Cuento*, they should be ready to take the *Examen del Cuento*. Since all students will not reach this point at the exact same time, it may be convenient for the tests to be available for them in a basket or folder. Students take the test individually, without help from partners.

AVENTURAS CON LA ESCRITURA: GIVING AND RECEIVING FEEDBACK

Students should continue working on *Aventuras con la Escritura*. On Day Four, students begin drafting and share their compositions with their partners. After reading the draft, the author asks for positive feedback, using questions such as: (1) “¿Qué te gustó acerca de mi composición?”, or (2) “¿Qué más te gustaría saber?” Encourage students to use the visualization strategy of the *Película Mental*, as they listen to the composition. Remind students to use the same prompting strategy, “Dime más. . .”, which they use when writing *Oraciones Significativas*. Students can use their partner’s suggestions to revise the composition before writing a final draft.

EXAMEN DEL CUENTO: GUÍA PARA CALIFICAR

The *Examen del Cuento* requires students to write answers to five (usually) comprehension questions about the story.

Students can receive up to 100 points for the correct responses to the questions on the *Examen del Cuento*. These questions assess a student’s comprehension of the main elements of the story. Score the test based on the content of a student’s answers (oral or written) to the questions rather than on spelling and punctuation.

A rubric for scoring answers to test questions is very helpful. This can be designed during component meetings so grading criteria is more consistent.

Basic criteria for the rubric should include:

- accuracy of answers (oral or written)
- complete sentences—or one word/partial sentence answers to knowledge level question
- use of supporting details/evidence

Now that you know the criteria for setting up a beginning rubric for scoring a student’s story test, what might a sample scoring guide look like?

Tests usually have five questions, making each answer worth 20 points.

Remember, the most effective rubrics are those that are designed publicly between you and your students.

Note: If you need to make modifications to meet the needs of some students, they, too, should be clear about the expectations for responses, oral and/or written.

Sample: Rubric for *Examen del Cuento*

5 points	Student attempts a written response.
10 points	Student responds in writing with an accurate (correct) short response.
15 points	Student responds in writing with an accurate response in a complete sentence.
20 points	Student responds in writing with an accurate response that is elaborated through the addition of supporting details.

SUMMARY

LECCIÓN GUIADA POR EL MAESTRO

- ❖ Direct instruction on a skill for *Comprensión de la Lectura*
- ❖ Guided practice on first one or two items

PRÁCTICA EN EQUIPO

- ❖ Activity for *Consenso del Equipo*
- ❖ Teacher-led discussion of *Consenso del Equipo*
- ❖ *Preevaluación de Parejas*
 - Pretest for *Contar el Cuento*
- ❖ *Aventuras con la Escritura*
 - Draft
 - Peer Response

EVALUACIÓN

- ❖ *Examen del Cuento*
- ❖ Continue testing for *Palabras en Voz Alta*

DAY FIVE INSTRUCTIONAL PROCESS:

TEACHER-DIRECTED LESSON

COMPRENSIÓN DE LA LECTURA (CL)

Begin with a brief review of the CL lesson for the total class. Re-teaching the skill lesson may be necessary for those students who need additional support.

TEAM PRACTICE

COMPRENSIÓN DE LA LECTURA

During the *Leer Juntos* period on Day Five, students complete their CL lesson. Begin with a brief review of the CL lesson to refocus students on the skill they are learning, and discuss the main ideas of the previous day's lesson. After this review, students work on the section of their student practice sheets, *Práctica en Equipos*. This involves students individually responding to the assigned items on the student practice sheet, then checking with a teammate. As students complete the exercise, they ask their partner to check their work by using the answer key provided in the back of the student book for *Comprensión de Lectura*. If all of the answers are correct, the student is finished with *Práctica en Equipos* and may go on to complete the section, *Reflexiona y Conecta*, and then to take the *Examen de Comprensión de Lectura*. (Not all CL lessons have a test.) In the section, *Reflexiona y Conecta*, students are asked to summarize what they have learned in the lesson and connect that knowledge with their own reading.

If a student misses one question on *Práctica en Equipos* (individual practice with partner feedback), he or she should ask the partner for help in understanding the question missed. If a student misses more than one question on the last set of study items, the partner is instructed to consult the teacher. Intervene to determine the problem and provide the necessary additional instruction or explanation before the student moves on to additional practice. After your help, the student should complete the last two to four items on the practice pages before going on to the summarization activity and test. (This could be an entry in a Learning Log.)

AVENTURAS CON LA ESCRITURA

Invite two or three students to share drafts of their *Aventuras con la Escritura*. Spend about ten minutes in sharing activities and involve listeners in providing a great deal of positive feedback. Model how to respond to a student writing by sharing what you enjoyed about the writing.

SCORING AVENTURAS CON LA ESCRITURA

Students can earn 70–100 points for the activity, *Aventuras con la Escritura*. Scoring for *Aventuras con la Escritura* should be based on students' use of the content and, to a minor degree, mechanics of *Pasos de la Escritura*, practiced during the Two-Minute Edit. Below, are sample scoring guides.

EJEMPLO DE GUÍAS PARA CALIFICAR

AVENTURAS CON LA ESCRITURA

ESCRITURA NARRATIVA

- _____ (15 pts.) Planifico mi composición.
- _____ (15 pts.) Escribo mi composición en borrador y la firmamos mi compañero y yo.
- _____ (15 pts.) Mi compañero y yo comentamos el borrador antes de hacer correcciones (mi compañero firma la Hoja de Control de Actividades).
- _____ (15 pts.) Hago correcciones al segundo borrador.
- _____ (15 pts.) Intercambio y/o celebro con mi compañero la Participación en la Escritura.
- _____ (25 pts.) Contenido.
 - _____ (5 pts.) Describo a los personajes con claridad.
 - _____ (5 pts.) Defino el escenario y lo describo con claridad.
 - _____ (5 pts.) Defino claramente el conflicto.
 - _____ (5 pts.) El orden de los acontecimientos sigue una secuencia lógica.
 - _____ (5 pts.) El final de mi cuento concuerda con el conflicto y los eventos.

ESCRITURA PERSUASIVA

- _____ (15 pts.) Planifico mi composición.
- _____ (15 pts.) Escribo mi composición en borrador y la firmamos mi compañero y yo.
- _____ (15 pts.) Mi compañero y yo comentamos el borrador antes de hacer correcciones (mi compañero firma la Hoja de Control de Actividades).
- _____ (15 pts.) Hago correcciones al segundo borrador.
- _____ (15 pts.) Intercambio y/o celebro con mi compañero la Participación en la Escritura.
- _____ (25 pts.) Contenido y Mecánica.
 - _____ (5 pts.) Expreso claramente mi posición, a favor o en contra del tema.
 - _____ (5 pts.) Incluyo por lo menos tres razones o detalles convincentes para apoyar mi posición.
 - _____ (5 pts.) Presento los puntos de controversia en un orden lógico (es decir, un orden que tenga sentido).
 - _____ (5 pts.) Revisión.
 - _____ Reviso la ortografía de mi composición.
 - _____ Cumplo con los objetivos de puntuación.
 - _____ Uso las letras mayúsculas correctamente.

ASSESSMENT FOR ORACIONES SIGNIFICATIVAS

Students write a polished meaningful sentence for each starred word assigned from the word mastery list. This is not a memory test. Students use the drafts, feedback, and review from days two through four to finalize their sentences.

(See sample rubric for *Oraciones Significativas*.)

EJEMPLO: GUÍA PARA CALIFICAR ORACIONES SIGNIFICATIVAS

70 puntos

- Escribí una oración completa.
- Utilicé la palabra con asterisco.
- Escribí correctamente la palabra con asterisco.
- Mi oración no crea una Película Mental.

80 puntos

- Escribí una oración completa.
- Utilicé un sinónimo de la palabra con asterisco.
- Incluí una situación.
- El lector de mi oración no puede crear una Película Mental.
- Escribí correctamente la palabra con asterisco.

90 puntos

- Escribí una oración completa.
- Utilicé un sinónimo que da una pista del significado de la palabra con asterisco.
- Incluí una situación.
- El lector de mi oración puede crear una vaga Película Mental.
- Escribí correctamente la palabra con asterisco.

100 puntos

- Escribí una oración completa.
- Utilicé un sinónimo que da una pista del significado de la palabra con asterisco.
- El lector de mi oración puede crear una interesante Película Mental.
- La puntuación, el uso de las mayúsculas y la ortografía de mi oración son correctos de acuerdo al nivel de mis conocimientos.

SCORING THE *EVALUACIÓN DE PALABRAS EN VOZ ALTA*

Students receive 100 points if all words are pronounced correctly on the first attempt and a maximum of 80 points if the assessment has to be given a second time. The clarifying statement is that mastery on the first attempt is 80–100 points. However, the goal is always to achieve 100 points on the initial attempt, promoting effective partnering to that end. Students would still only earn a maximum of 80 points on the second attempt. (This means that if they achieve a score of 90, they pass and receive 80 points. If they achieve a score of 78, they do not pass. If, after more study, a further attempt is appropriate, the scoring would be the same as for the second attempt.) If the student does not achieve at least 80 points on the second attempt, then the teacher needs to investigate the reasons for non-mastery. Perhaps the partner practice skills and expectations need to be clarified. Limited Spanish speakers and students with special learning needs would be given special consideration, as appropriate. The teacher may need to abbreviate the list for some students, or may modify the criteria for passing.

SUMMARY

LECCIÓN GUIADA POR EL MAESTRO

- ❖ Review, and if necessary, reteach the skill for *Comprensión de la Lectura*.

PRÁCTICA EN EQUIPO

- ❖ Students complete *Comprensión de la Lectura, Práctica en Equipo, Reflexiona y Conecta*, and if necessary, additional *Práctica con Compañeros*.
- ❖ Students revise and share *Aventuras con la Escritura*.
- ❖ Students engage in extension/enrichment activities.

EVALUACIONES

- ❖ *Examen de Comprensión de la Lectura*
- ❖ Assessment for *Oraciones Significativas*
- ❖ Testing for *Palabras en Voz Alta*, completed

CORRECCIÓN EN DOS MINUTOS

Each day at the end of the *Leer Juntos* portion of *Alas para Leer*, take two minutes to review a writing grammar/mechanics objective that you have found to be an issue in your students' writing on *Búsquedas de Tesoros* or *Aventuras con la Escritura*. The goals you address should change frequently, though you may wish to address a specific goal for an entire week.

The process for *Corrección en Dos Minutos* is as follows:

- Identify an editing problem or problems from students' work.
- Prepare a sentence that illustrates the issue or issues identified.
- Write the sentence on the board (or overhead) and indicate the number of errors that students should find.
- Have teams work together briefly to find and orally correct errors using *Consenso del Equipo*.
- Choose students randomly from one or two teams to present team findings.
- Give immediate corrective feedback.
- Expect to see the editing skills practiced in *Búsquedas de Tesoros* and *Aventuras con la Escritura*.
- Celebrate progress.

For example, you may wish to address the use of quotation marks. You have noted that a number of students have had difficulty using quotation marks in *Aventuras con la*

Escritura. Take a sample sentence from a student's story, modifying it enough that it cannot be recognized. Write the incorrect sentence on the board or on an overhead, noting the number of errors the sentence contains.

"Mamá, ven rápido, dijo Samuel mi gato acaba de tener seis gatitos con rayas doradas." (4 errors)

Have partners or teams discuss the sentence and offer suggestions as to what corrections are needed as they try to identify all four errors. Choose students randomly from one or two teams to share their team's suggestions. In the case above, students should notice that the sentences need to be separated, and that the quotation marks should surround only the spoken words.

"Mamá, ven rápido," dijo Samuel. "Mi gato acaba de tener seis gatitos con rayas doradas."

You may need to begin with simpler examples for several days prior to this exercise to provide a model. Celebrate as students gain skills in editing.

Be sure that you spend only two minutes on this task. The power of the task is in the brief, but frequent, repetition. Do not turn this into a thorough mechanics lesson; just use it as a quick, practical exercise directly related to your students' writing needs. Use other language arts time during the day to teach mini-lessons on specific skills.

CLUB DE LIBROS/ADDITIONAL SKILLS INSTRUCTION

CLUB DE LIBROS

Students are expected to read from an independent reading book, which they select with your assistance, at least 20 minutes each night at home. As with any self-selected book, you should guide the students to choose books at an appropriate level of difficulty, and try to expand the topics and types of books they read. Encourage students to further explore subjects or choose authors they have been exposed to during their read-aloud experiences for *Comprensión Auditiva*. Following the nightly reading time, students write a sentence or two about what they have read. For example, they may react to what they have read, summarize the passage, or tell something they especially liked. This activity, called *Leer y Responder*, is the only assigned homework for reading. Students take home a *Formato de Leer y Responder* each week to record their reading, write their responses, and verify their completion of the activity. (See sample of *Formatos de Leer y Responder* in the Appendix.) Parents/guardians/listeners are asked to verify that their child has read each evening, Monday through Thursday. It is recommended that you send home a letter to parents explaining the nightly reading requirement and the importance of their role.

Club de Libros provides students with time to celebrate and share their independent reading experiences. Students have opportunities to get feedback on their sharing, to motivate others to read, and to increase their enjoyment of reading. During this time, a variety of activities may be planned to allow students to report on and discuss books with one another. Book Responses can either be oral or written, formal or informal. Students should be sharing responses to self-selected literature every week in the form of book chats, journal responses/reactions, etc., with a partner or team. (Each team member would be required to participate in each book chat in some way. Teacher evaluation would be informal and would occur during the time that she or he was moving around the room during the team discussion or journal writing time.) Formal presentations for *Club de Libros*, oral or written, would be given by each student 2–3 times during the eight weeks. If both an informal and a formal response are given by the students on two different selections in the same week, then that student would earn bonus points as well.

Initially, you may want to model presentation skills and strategies for a variety of formal and informal activities for *Club de Libros*. (There is a list of suggestions for *Club de Libros* activities in the Appendix. Choose additional activities that will be meaningful and enjoyable for your students.)

LECTURA EN SILENCIO PROLONGADA (LSP)

At least one day each week, preferably Day Three, the 15 minutes for *Club de Libros* should be set aside for *Lectura en Silencio Prolongada*. Individual silent reading of trade books or novels is an important extension and reinforcement of the skills that students are learning in reading class. Give your students as many opportunities as possible to read silently. If the last 15 minutes of reading class are not being used for additional skills instruction, then more time for *Lectura en Silencio Prolongada* should be scheduled.

Whenever students have any “*tiempo de esperar*” (for example, if a partner takes longer to complete an assignment), they should be encouraged to pick up a book and read silently. You may wish to call the scheduled silent reading *ALAS (Ahora Lee a Solas)*, or some other label that will catch the students’ attention and spark their interest in silent reading.

ADDITIONAL SKILLS INSTRUCTION

If **necessary**, the last 15 minutes of reading time may be used for additional skills instruction on the two days that are not being used for *Club de Libros* and *Lectura en Silencio Prolongada*. There may be additional reading skills or required curriculum at some grade levels that are not addressed by the *Búsquedas de Tesoros* and/or materials for *Comprensión de Lectura*. Informal assessments of students can provide diagnostic information about particular skills which students in your teaching group have not mastered. Use this data to plan the additional objectives you need to teach your students. **Be sure**, however, that these skills cannot be incorporated into *Alas para Leer* components or another content area before using this time to teach skills. If necessary, then, this 15-minute block of time may be used one or two days each week for instruction in skills that are **not** taught through other components of the reading program and **cannot** be incorporated into any other content area.

SUMMARY—*CLUB DE LIBROS*/ADDITIONAL SKILLS INSTRUCTION

- ❖ Takes place during the last fifteen minutes of reading time each day.
- ❖ Various activities are practiced twice each week for *Club de Libros*—sharing, structured discussions, thematic activities.
- ❖ At least one day per week, preferably Day Three, is set aside for *Lectura en Silencio Prolongada*.
- ❖ Time on remaining two days may be used for teaching additional skills as necessary; otherwise, assign additional *Lectura en Silencio Prolongada* or *Club de Libros*.

CALIFICACIÓN DEL EQUIPO Y PREMIACIÓN

Team recognition is an important element of *Alas para Leer*, as in all strategies for *Aprendizaje Cooperativo*. Students earn points for each of the activities completed and for positive teamwork behaviors. The points are added together each week to form team scores, and teams which meet certain predetermined standards receive certificates and other small rewards. The team scores hold students accountable for their work, reinforce both academic performance and cooperative behaviors, and motivate students to do their best. Team points and rewards help to create and maintain a positive classroom environment conducive to learning. The team points are recorded each week on an *Hoja de Calificación del Equipo*. The score sheets should be posted or kept in a team folder so that students can keep track of their progress. A sample *Hoja de Calificación del Equipo* for duplication use is provided in the Appendix. The sample sheet on page 60 demonstrates the scoring system for *Alas para Leer*.

PUNTOS POR TRABAJO DE EQUIPO

Puntos por Trabajo de Equipo are points used to reinforce positive cooperative behaviors in the classroom. They are an essential part of *Alas para Leer*. Each team can receive up to 100 points per week, or 20 points a day, for successfully meeting behavior goals. The *Puntos por Trabajo de Equipo* are awarded for the degree to which you see all team members working on their assigned tasks, cooperating with and helping one another, and conforming to class rules. Desired cooperative learning behaviors should be identified and teams should receive *Puntos por Trabajo de Equipo* throughout the ninety-minute block for demonstrating those behaviors. ***Puntos por Trabajo de Equipo* are awarded to the entire team, not to individual members.**

The daily *Puntos por Trabajo de Equipo* can be recorded at the bottom of the *Hoja de Calificación del Equipo*. These daily scores are totaled and then recorded in the Teamwork Points column for each team member. Each team member receives the **same** weekly total. Be sure that students are aware of the classroom standards and are frequently praised for meeting these behavior objectives.

The following list, *Normas del Aprendizaje Cooperativo* (which may also be found in the Appendix and in the Teamwork and Classroom Management sections), may be used as a framework for awarding *Puntos por Trabajo de Equipo*.

NORMAS DEL APRENDIZAJE COOPERATIVO

- *Escuchar con atención*
- *Ayudarse y animarse unos a otros*
- *Hacer que todos participen*
- *Explicar ideas; decir por qué*
- *Completar tareas*

CALCULATING TEAM SCORES

At the end of the week, total the points each student has received, and divide by the number of activities. (Do **not** count *Leer y Responder* when you count up the number of activities to divide by. These are bonus points.) This gives each student an average score for the week. The team score is determined by adding up the individual averages and dividing by the number of team members.

PREMIACIÓN AL EQUIPO

Recognition is important reinforcement for teams. Celebrate and acknowledge each team's success. Recognition should be meaningful for the students and easy for the teacher. Certificates are awarded to each team member based on team averages.

TEAM RECOGNITION CRITERIA

<i>SUPER EQUIPO</i>	90–100 points
<i>GRAN EQUIPO</i>	80–89 points
<i>BUEN EQUIPO</i>	70–79 points

See page 53 for a sample of the *Hoja de Calificación del Equipo* that demonstrates the scoring system for *Alas para Leer*.

During the ceremony for *Premiación al Equipo*, teams can give their team cheers and handshakes, applaud each other, and so on. In addition to the certificates, provide some additional rewards for the *SUPER EQUIPOS*. These rewards should be simple, but meaningful and fun for your students. Just about anything children like or enjoy can be used—stickers, stars, small snacks, or classroom privileges such as lining up first. Extra time—at recess, on the computer, in the library, for silent reading or playing a game with a friend—is always an effective team reward. Be aware of ideas that may be found in your own classroom; for example, one teacher's students loved taking turns sitting at her desk (her chair had wheels!) and were always begging to work there. She

made one of her team rewards: "*trabajar en el escritorio de la maestra durante 15 minutos.*" Team rewards do not have to cost money or take a lot of your time; be creative, vary the rewards, and have a good time with them. These extra rewards make reading class fun and keep students motivated to do a good job working with their teammates. You may also wish to reward the whole class with a popcorn party, movie, extra free time, or some other special activity if all teams do well; for example, if all teams qualify as either *SUPER EQUIPOS* or *GRANDES EQUIPOS* in a particular week. Setting a class goal helps to create a positive and cooperative attitude among all of the students in your classroom.

NOTE: At the end of each story cycle, save the *Hojas de Calificación del Equipo*. They contain important assessment information that will be needed as a part of eight-week assessments. Also, use the weekly scores on the *Hojas de Calificación del Equipo* as a diagnostic tool to analyze how effectively partners/teams are working together to learn the information in the literary selection or skill lesson. Weekly scores may also help you to know when to adjust your direct instruction to make students' learning more meaningful.

SAMPLE TEAM SCORE SHEET

HOJA DE CALIFICACIÓN DEL EQUIPO

EQUIPO: Los Campeones TÍTULO DEL CUENTO: Jumanji SEMANA: Febrero 6-10

Miembros del Equipo:	Examen de Palabras Orales	Examen del Cuento	Examen de Oraciones Significativas	Examen de Comprensión de Lectura	Aventuras con la Escritura	Puntos por trabajo en equipo	Reporte del Libro 1	Reporte del Libro 2	*Forma de Leer y Responder	Total	Promedio
María	100	100	95	90	90	90	95			660	(660÷7) 94.3
Juan	100	90	90	85	95	90	100			650	(650÷7) 92.9
Rosa	100	80	85	90	90	90	95	(95+20) 115	20	765	(765÷8) 95.6
Ricardo	80	85	100	95	100	90	100		20	670	(670÷7) 95.7
TOTAL DEL EQUIPO										378.5	
PUNTOS POR COOPERACIÓN DEL EQUIPO										94.6	(378.5÷4)

No incluya la columna de leer y responder al determinar el número de columnas para calcular el promedio.

¡Super Equipo!

1er Día	2do Día	3er Día	4to Día	5to Día

SUMMARY — CALIFICACIÓN DEL EQUIPO Y PREMIACIÓN

- ❖ Weekly *Hojas de Calificación del Equipo* are posted on a bulletin board or kept in the team folder.
 - ❖ Students contribute points to their teams for each activity completed.
 - ◆ *Examen de Palabras en Voz Alta*—100 points
 - ◆ *Examen de Oraciones Significativas*—100 points
 - ◆ *Examen del Cuento*—100 points
 - ◆ (*Examen de Comprensión de la Lectura*—100 points)
 - ◆ *Aventuras con la Escritura*—100 points
 - ◆ (Book Response—100 points each; 20 **bonus** points for second response in a two or three-week period)
 - ◆ Teamwork/Team behaviors—100 points
 - ◆ *Formato de Leer y Responder*—20 **bonus** points
 - ❖ *Ceremonia de Reconocimiento al Equipo* is held at end of each cycle.
 - ◆ *SUPER EQUIPOS, GRANDES EQUIPOS, BUENOS EQUIPOS* are recognized.
 - ◆ *SUPER EQUIPOS* may receive additional small rewards.
- () Some scores may not be included every week.

GETTING STARTED

As you introduce the process for *Alas para Leer*, explicitly and carefully model each activity and then have students practice. Take as much time as necessary to introduce each activity, and make sure that students thoroughly understand the procedures. Allow adequate time to master each step at the beginning to ensure that the reading program will run smoothly. This will maximize effective use of instructional time in the classroom. The *Lista de Autoevaluación* of *Alas para Leer* will help you set personal goals for implementation of the key components as you begin to use the *Alas para Leer* program.

Because *Alas para Leer* is a structured, comprehensive program with several different components, it is important to plan carefully for initial implementation. If your implementation of the program is gradual and organized, you and your students will be more successful in the long run. On the other hand, keep in mind that all of the components of the program are designed to work together. Here are a few helpful suggestions for getting started:

- ◆ **PLAN FIRST.** Make an implementation schedule for yourself. Think about issues of classroom arrangement, such as arranging the furniture for teamwork, location of whole-group activities, organization of materials, and so on.

- ◆ **Assign partners and teams.** Plan a teambuilding activity to introduce students to the process of working together. Have students create team names and

logos. Each time students are assigned to new teams, begin with a teambuilding activity so that new teams start in a positive way. (See Appendix for some additional team building ideas.)

◆ **Implement *Leer Juntos*.** Use an easy story to teach students the story-related activities. Your objective should be learning the process for *Leer Juntos*, rather than comprehension of the story. Model and practice each activity. **It may take four or five weeks for the entire process to be in place.**

◆ **MODEL each new activity and provide many opportunities for practice.** Don't assume that your students understand, for example, how to discuss a question with their partners, how to identify the beginning of a new paragraph during *Lectura con Compañeros*, your expectations for writing answers to questions on the *Búsqueda de Tesoros*, and so on. Modeling and feedback will be an important and ongoing process to maximize the effectiveness of the program in your classroom.

◆ **Use *Puntos por Trabajo de Equipo* and *Premiación del Equipo* from the very first day.** Give your students frequent feedback—what is going well and what they need to work on to improve, including both academic performance and behavior. Also, allow teams to regularly self-assess and set goals for improving academic performance and behavior on a daily to weekly basis.

◆ **Use the *Lista de Autoevaluación*** to help you keep track of the components of the program with which you feel comfortable or need more assistance or clarification. Recheck yourself every four to eight weeks to make sure that you are implementing the program correctly.

◆ **Ask questions!** It's important to ask for help when you need it—from a fellow teacher of *Alas para Leer*, your on-site facilitator, or your training contact person. Often the smallest "glitches" can end up causing the biggest problems in the long run; ask for assistance as soon as you experience difficulty.

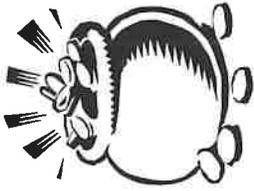
USING THE SCHEDULE AS A FRAMEWORK

The *Alas para Leer* schedule provides a framework into which are placed proven, effective strategies for teaching students to become independent, competent, strategic readers. Time factors related to the framework may be adjusted to provide for the incremental stages leading to total implementation. The processes embedded in the framework must remain faithful to the proven, research-based practices. Keep in mind that *Alas para Leer* is a **process** for teaching reading. To ensure that students develop the necessary management and task-oriented skills, time must be allocated for teaching, modeling, and guiding practice related to those skills. If there is not enough time on a particular day to complete the scheduled activities, students can simply pick up the following day where they left off. For example, if you spend an extra few minutes on day one modeling story discussion, you might have to adjust the time frames for the remaining activities. **The important thing is that students have positive learning experiences with the literature they are reading, and that they increase their vocabulary, comprehension, and writing skills over time.** Pacing should be based on the quality of the interaction students have with the stories they read, **NOT on the number of stories they may get through in a year.** From time to time, older groups of students reading lengthier texts or writing more extensively may take six days to complete the cycle of instruction. This is acceptable as long as you ensure that there is fidelity to the process.

The lists of activities included in Day One through Five in *Alas para Leer* show both teacher directed and student completed activities.

Key:

- * Teacher-Directed
- Student Activities



Day One

Listening Comprehension—20 minutes

Reading Together—55 minutes

- ☆ Story Motivation
- ☆ Vocabulary Introduction
 - Teacher Pronunciation
 - Choral Response
 - Word Meanings
 - Teacher Meaningful Sentences
- ☆ Story Introduction
 - Predictions with Evidence
- Partner/Team Practice (Students refer to Assignment Record Form)
 - Silent Reading - Section I
 - Partner Reading - Section I
- ☆ Model Treasure Hunt Discussion
 - Treasure Hunt - Section I
 - Partner Discussion
- ☆ Model Treasure Hunt Written Response Strategies
 - Written Response

☆ Two-Minute Edit

Book Club Activities,
Sustained Silent Reading, or
Additional Skills Instruction - 15 minutes



Day Two

Listening Comprehension - 20 minutes

Reading Together - 55 minutes

- ☆ Vocabulary Review
 - Choral Response
 - Rapid Review
 - Review Word Meanings & Context
 - Meaningful Sentences
- ☆ Story Discussion - Section I
 - Use Treasure Hunt as a Guide
 - Noteworthy Questions/Bloom's Taxonomy
 - Share Predictions with Evidence
- Partner/Team Practice (Students refer to Assignment Record Form)
 - Silent Reading - Section II
 - Partner Reading - Section II
- ☆ Model Discussion Strategies
 - Treasure Hunt - Section II
 - Partner Discussion
- ☆ Model Written Response Strategies
 - Written Response
 - Meaningful Sentences
 - Words Out Loud Practice

☆ Two-Minute Edit

Book Club Activities,
Sustained Silent Reading, or
Additional Skills Instruction - 15 minutes

Day Three

Listening Comprehension - 20 minutes

Reading Together - 55 minutes

- ☆ Vocabulary Review
 - Rapid Review
 - Review Word Meanings and Context
 - Share / Model Meaningful Sentences Revision
- ☆ Story Discussion - Section II
 - Use Treasure Hunt as a Guide
 - Noteworthy Questions/Bloom's Taxonomy
- ☆ Adventures in Writing
 - Explain / Motivate
- Partner/Team Practice (Students refer to Assignment Record Form)
 - Adventures in Writing
 - Partner Discussion
 - Plan
 - Words Out Loud Pretest
 - Meaningful Sentences
 - Partner Share / Check
 - Revise
 - Continue
 - Complete Story-Related Activities
- ☆ Words Out Loud Test
- ☆ Two-Minute Edit

Book Club Activities,
Sustained Silent Reading, or
Additional Skills Instruction - 15 minutes



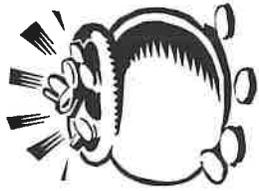
Day Four

Listening Comprehension - 20 minutes

Reading Together - 55 minutes

- ☆ Reading Comprehension Lesson
 - ☆ Direct Instruction
 - ☆ Guided Practice
 - Team Consensus
 - ☆ Class Discussion
 - ☆ Model Story Retell
 - Story Retell
 - Story Test
 - ☆ Adventures in Writing: Focus / Review
 - Adventures in Writing
 - Draft
 - Peer Review
 - ☆ Two-Minute Edit
- Book Club Activities,
Sustained Silent Reading, or
Additional Skills Instruction - 15 minutes

• (Students refer to Assignment Record Form)



Day Five

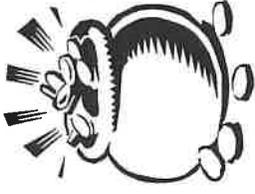
Listening Comprehension - 20 minutes

Reading Together - 55 minutes

- ☆ Review Reading Comprehension Lesson
- Reading Comprehension Lesson
Team Mastery
Time for Checkout (Partner Conference)
Additional Practice if Necessary
Reflect and Connect
- Reading Comprehension Test
- Meaningful Sentences Assessment
Polish Meaningful Sentences
- ☆ Adventures in Writing: Focus / Response
- Adventures in Writing
Revise
Share
- Extension / Enrichment Activities
- ☆ Two-Minute Edit

Book Club Activities,
Sustained Silent Reading, or
Additional Skills Instruction - 15 minutes

- (Students refer to Assignment Record Form)



Primer Día

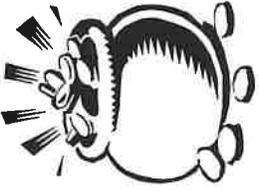
Comprensión Auditiva—20 minutos

Leer Juntos—55 minutos

- ☆ Motivación del Cuento
- ☆ Presentación de Palabras Retadoras
Pronunciación del Maestro
Respuesta Coral
Significado de Palabras
Oraciones Significativas
- ☆ Introducción al Cuento
- Predicciones con Evidencias
- Práctica con Compañeros/en Equipo
(Los alumnos se refieren a la Hoja de Control de Actividades)
- Lectura en Silencio—Sección I
- Lectura en Parejas—Sección I
- ☆ Modelar Discusión con Búsqueda de Tesoros
- Búsqueda de Tesoros—Sección I
 - Discusión en Parejas
- ☆ Modelar Estrategias de Respuesta Escrita en Búsqueda de Tesoros
 - Respuestas Escritas

☆ Correcciones en Dos Minutos

Club de Libros,
Mantener Lectura en Silencio, o
Instrucción de Destrezas Adicionales—15 minutos



Segundo Día

Comprensión Auditiva—20 minutos

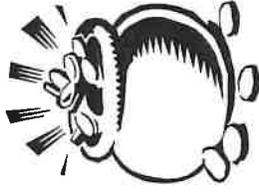
Leer Juntos—55 minutos

- ☆ Repaso de Palabras Retadoras
 - Respuesta Coral
 - Repaso Rápido
 - Repaso de Significado de las Palabras en Contexto
 - Oraciones Significativas
- ☆ Discutir el Cuento—Sección I
 - Usar la Búsqueda de Tesoros como Guía
 - Preguntas de la Taxonomía de Bloom
 - Compartir Predicciones con Evidencias
- Práctica con Compañeros en equipo
(Los alumnos se refieren a la Hoja de Control de Actividades)
 - Lectura en Silencio—Sección II
 - Lectura en Parejas—Sección II
- ☆ Modelar Estrategias de Discusión
 - Búsqueda de Tesoros—Sección II
- ☆ Modelar Estrategias a Respuestas Escritas
 - Discusión en Parejas
 - Respuestas Escritas Individualmente
 - Escritura de Oraciones Significativas
 - Práctica de Palabras Retadoras
- ☆ Correcciones en Dos Minutos

Club de Libros,

Mantener Lectura en Silencio, o

Instrucción de Destrezas Adicionales—15 minutos



Tercer Día

Comprensión Auditiva—20 minutos

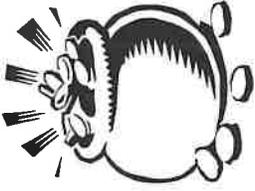
Leer Juntos—55 minutos

- ☆ Repaso de Palabras Retadoras
 - Repaso Rápido
 - Repaso de Significado de las Palabras en Contexto
 - Compartir / Modelar la Revisión de Oraciones Significativas
- ☆ Discutir el Cuento—Sección II
 - Usar la Búsqueda de Tesoros como Guía
 - Preguntas Significativas / Bloom
- ☆ Aventuras con la Escritura
 - Explicar / Motivar
- Práctica con Compañeros en equipo
(Los alumnos se refieren a la Hoja de Control de Actividades)
 - Aventuras con la Escritura
- Discusión de Compañeros
 - Planear
- Examen Previo de Palabras Orales
- Oraciones Significativas
 - Continuar
 - Compartir con Compañero / Corregir
 - Revisar
- Completar Actividades Relacionadas con el Cuento
- ☆ Examen de Palabras Orales
- ☆ Correcciones en Dos Minutos

Club de Libros,

Mantener Lectura en Silencio, o

Instrucción de Destrezas Adicionales—15 minutos



Cuarto Día

Comprensión Auditiva—20 minutos

Leer Juntos—55 minutos

- ☆ Lección de Comprensión de Lectura
 - ☆ Instrucción directa
 - ☆ Práctica Guiada
 - Consenso del Equipo
 - ☆ Discusión dirigida por el maestro

☆ Modelar la Narración del Cuento

- Contar el Cuento
- Examen del Cuento

☆ Aventuras con la Escritura: Enfocar/Reparar

- Aventuras con la Escritura
 - Borrador
 - Revisión entre compañeros

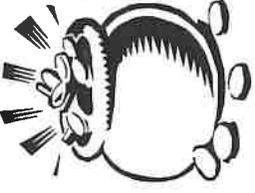
☆ Correcciones en Dos Minutos

Club de Libros,

Mantener Lectura en Silencio, o

Instrucción de Destrezas Adicionales—15 minutos

(Los alumnos se refieren a la Hoja de Control de Actividades)



Quinto Día

Comprensión Auditiva—20 minutos

Leer Juntos—55 minutos

- ☆ Repaso de la Lección de Comprensión de Lectura
- Lección de Comprensión de la Lectura Práctica
 - Tiempo para Revisar (Conferencia con Compañeros)
 - Práctica adicional si es necesario
 - Reflexionar y conectar
- Examen de Comprensión de la Lectura
- Evaluación de Oraciones Significativas
 - Refinar Oraciones Significativas

☆ Aventuras con la Escritura: Enfocar/Responder

- Aventuras con la Escritura
 - Revisar
 - Compartir
- Actividades de Extensión/Enriquecimiento

☆ Correcciones en Dos Minutos

Club de Libros,

Mantener Lectura en Silencio, o

Instrucción de Destrezas Adicionales—15 minutos

(Los alumnos se refieren a la Hoja de Control de Actividades)

ALAS PARA LEER—SELF-ASSESSMENT CHECKLIST

Many teachers are using *Alas para Leer* for the first time this year. Others are working with students who are new to the *Alas para Leer* process. The items on this checklist refer to the components critical to the implementation of the program. By using the codes listed below, you will be able to designate your own level of implementation. Conduct a self-assessment and share the results with your facilitator. Together, decide your next steps for professional growth in the program.

ALWAYS

SOMETIMES

NEVER

ELEMENTS OF COOPERATIVE LEARNING

TEAM FORMATION

- _____ Students are assigned to partnerships/triads within the reading group.
- _____ Students belong to heterogeneous learning teams.
- _____ Teambuilding activities have generated student-created team names, logos, posters, etc.
- _____ Team names are displayed on posters, folders, table tents, etc.
- _____ Teams/partners sit together during reading activities.
- _____ Partnerships and teams are reassigned about every six to eight weeks.

SCORING AND TEAM RECOGNITION

- _____ Team Score Sheets are used to record individual and team points.
- _____ Team Score Sheets are accessible to the students, either posted or in team folders.
- _____ Teacher models, teaches, and identifies positive team behaviors.
- _____ The Cooperative Learning Standards are posted and can be easily seen from anywhere in the room.
- _____ Positive teamwork behaviors, related to Cooperative Learning Standards, are reinforced by awarding teamwork points.
- _____ At the end of each week, team scores are averaged.
- _____ Teams are recognized as SUPER EQUIPO, GRAN EQUIPO, and BUEN EQUIPO based on predetermined criteria.
- _____ Certificates and other forms of recognition are awarded to teams each week.

PRINT ENVIRONMENT

- _____ The Days One to Five Activities are posted, visible to the students, and referred to during the daily lesson.
- _____ The Definition/Checking Strategy for Meaningful Sentences is posted, visible to students, and used as a reference as meaningful sentences are composed.
- _____ The Word Mastery List (including the title of the story) is posted on chart paper or place in pocket charts.
- _____ Definitions of starred words in “kid-friendly” language and teacher-composed models of meaningful sentences are posted in close proximity to the Word Mastery List to serve as models for the students.
- _____ Student-composed meaningful sentences are posted in classrooms, hallways, near the principal’s office, etc.
- _____ Word Walls have been established, comprised of the starred words from at least the last three basal stories, or a compilation of starred words from the current novel.
- _____ Charts are posted for student reference. These include: What to Do While Waiting; Word Attack Strategies; Before, During and After Reading; Strategies to Deal With Unknown Words; Steps in Writing; etc.
- _____ The room reflects evidence of students’ *Club de Libros* activities.

LISTENING COMPREHENSION (Days 1–5)

- _____ *Comprensión Auditiva* is conducted during the first 20 minutes of the 90-minute reading block.
- _____ Students are seated close to the teacher.
- _____ A teaching objective is identified for each *Comprensión Auditiva* lesson.
- _____ Instructional connections are made between *Comprensión Auditiva*, the story being read by the students, and the *Comprensión de la Lectura* objective.
- _____ Questions are prepared in advance and include different levels of questioning from Blooms' Taxonomy.
- _____ Reading strategies are modeled using Think-Alouds: Before, During, and After Reading Strategies; Monitoring for Meaning; Paraphrasing, Summarization; and Word Strategies.
- _____ Graphic organizers are used to examine the structure of the literary selection as appropriate.
- _____ Student interaction is maximized using Think-Pair-Share and Turn to Your Partner.
- _____ *Comprensión Auditiva* selections include a variety of genre that includes expository texts, narrative texts, chapter books, short stories, and poetry.

LEER JUNTOS

DAY ONE

TEACHING GROUP

STORY MOTIVATION AND TITLE PREVIEW

- _____ I begin with a motivating activity and lead a brief discussion to introduce the story using the title or a word in the title to focus students' attention. Included in this introduction is prediction, previewing (including the use of picture clues), and setting a purpose for reading the selection.

VOCABULARY

- _____ I model the pronunciation of the vocabulary words.
- _____ I introduce specific decoding skills when appropriate.
- _____ I use choral response to monitor students' pronunciation.
- _____ I present definitions (as used in the story) of starred words in kid language and teacher-created meaningful sentences.
- _____ I conduct Rapid Review of vocabulary at the end of direct instruction.
- _____ I complete vocabulary activities on Day One in about **10–15** minutes.

STORY INTRODUCTION

- _____ I elicit predictions from students using the title of the story and words from the Word Mastery List. (Pictures from the story and/or the first few paragraphs of the story may also be used, if appropriate.)
- _____ I ask students to support their predictions.

TEAM PRACTICE

- _____ Students read the first section of the story silently.
- _____ Partners read the first section of the story aloud, alternating paragraphs and assisting each other with words.
- _____ Partners who are listeners engage in Active Listening and tracking in order to provide immediate assistance.
- _____ Partners discuss the answers to the Treasure Hunt questions (pencils down), returning to the story to find additional information. Students understand that the text is an important resource for validating their discussion.
- _____ Partners discuss and support their predictions.
- _____ Students write answers to the Treasure Hunt questions, as directed.
- _____ Students individually write predictions with supporting evidence.
- _____ Students use the Assignment Record Form.
- _____ During partner/team practice, I listen, observe partnering behaviors, collect information to adjust instruction, and give feedback to move students toward next steps.

TEACHING GROUP

- _____ I conduct a Two-Minute Edit immediately following the *Leer Juntos* Activities.

DAY TWO

TEACHING GROUP

VOCABULARY

- _____ I review pronunciations of vocabulary words, using Choral Response and/or Rapid Review.
- _____ I conduct a review of the starred words within the context of the story.
- _____ I model strategies for writing meaningful sentences.
- _____ I ask students to think of and share meaningful sentences using the starred words. Student talk is maximized by using Think-Pair-Share or Turn to Your Partner.
- _____ I conduct Rapid Review of vocabulary at the end of direct instruction.

STORY DISCUSSION

- _____ I lead a discussion with the students on Section I of the story. Because they now have a basic understanding of the story, I go beyond the Treasure Hunt and integrate higher level questioning to enhance discussion.
- _____ I ask students to support their predictions.

TEAM PRACTICE

- _____ Students read the second section of the story silently.
- _____ Partners read the second section of the story aloud, alternating paragraphs (or pages), and assisting each other with words.
- _____ Partners engage in Active Listening and track in order to provide immediate assistance.
- _____ Partners discuss the answers to the Treasure Hunt questions (pencils down), returning to the story to find additional information, as necessary.
- _____ Students write answers to the Treasure Hunt questions, as directed.
- _____ Students begin to compose meaningful sentences.
- _____ Students practice Words Out Loud with a partner.
- _____ Students use the Assignment Record Form.
- _____ During partner/team practice, I listen, observe partnering behaviors, collect information to adjust instruction, and give feedback to move students toward next steps.

TEACHING GROUP

- _____ I conduct a Two-Minute Edit immediately following the *Leer Juntos* Activities.

DAY THREE

TEACHING GROUP

VOCABULARY

- _____ I conduct a Rapid Review of the Word Mastery List.
- _____ I review meanings of the starred words within the context of the story and invite students to share meaningful sentences.
- _____ I model the process of revising/improving meaningful sentences.
- _____ I conduct a Rapid Review of the vocabulary at the end of direct instruction.

STORY DISCUSSION

- _____ I lead a discussion with the students on Section II of the story. I go beyond the Treasure Hunt and integrate higher level questioning to enhance discussion.
- _____ I explain Adventures in Writing and reinforce the "Steps in Writing" process.

TEAM PRACTICE

- _____ Students complete Treasure Hunt (if needed).
- _____ Students conduct the Words Out Loud Pretest.
- _____ Students continue meaningful sentences.
- _____ Students check meaningful sentences with their partners. Partners give feedback on quality of meaningful sentences and revisions are made.
- _____ Students begin discussing and planning their Adventures in Writing following the “Steps in Writing” process.
- _____ Students use the Assignment Record Form.
- _____ I administer the Words Out Loud test individually.
- _____ During partner/team practice, I listen, observe partnering behaviors, collect information to adjust instruction, and give feedback to move students toward next steps.

TEACHING GROUP

- _____ I conduct a Two-Minute Edit immediately following the *Leer Juntos* Activities.

DAY FOUR

TEACHING GROUP

- _____ I provide direct instruction of a *Comprensión de la Lectura* skill.
- _____ I conduct guided practice.
- _____ I focus and review the planning of the student Adventures in Writing topics with students.

TEAM PRACTICE

- _____ Teams work cooperatively to reach consensus on the assigned student practice items.
- _____ I lead a discussion of Team Consensus items.
- _____ Partners complete the Story Retell activities.
- _____ Students complete the Story Test.
- _____ Students continue their Adventures in Writing compositions and receive feedback from their peers.
- _____ Students use the Assignment Record Form.
- _____ I continue to administer the Words Out Loud test individually, if necessary.
- _____ During partner/team practice, I listen, observe partnering behaviors, collect information to adjust instruction, and give feedback to move students toward next steps.

TEACHING GROUP

- _____ I conduct a Two-Minute Edit immediately following the *Leer Juntos* Activities.

DAY FIVE

TEACHING GROUP

- _____ I review the *Comprensión de la Lectura* Skill Lesson introduced on Day Four.
- _____ I encourage students to share their Adventures in Writing.

TEAM PRACTICE

- _____ Students complete Team Mastery.
- _____ Team members engage in Time for Checkout (Partner Conference).
- _____ If all are correct, students take the *Comprensión de la Lectura* Test.
- _____ If one item is missed, students get help from teammates/teacher. The student completes the Additional Team Mastery items before going on to test.
- _____ If more than one item is missed, students see the teacher for additional help before completing Additional Team Mastery items.
- _____ Students complete *Comprensión de la Lectura* Test.
- _____ Students complete the Meaningful Sentence Test.
- _____ Students revise and share their Adventures in Writing.
- _____ Remaining time on Day Five is used for Extension/Enrichment activities.
- _____ Students use the Assignment Record Form.
- _____ I continue to administer the Words Out Loud test individually.
- _____ During partner/team practice, I listen, observe partnering behaviors, collect information to adjust instruction, and give feedback to move students toward next steps.

TEACHING GROUP

_____ I conduct a Two-Minute Edit immediately following the *Leer Juntos* Activities.

BOOK CLUB/SUSTAINED SILENT READING/ADDITIONAL SKILLS

- _____ *Club de Libros*, Sustained Silent Reading, or Additional Skill Instruction takes place during the last 15 minutes of the ninety-minute reading block.
- _____ During Sustained Silent Reading, students are reading independently in literary selections of their choice.
- _____ I have modeled a variety of presentation options for *Club de Libros*.
- _____ Students share independent reading experiences during *Club de Libros*.

READ AND RESPOND

- _____ Students read for a minimum of 20 minutes each evening.
- _____ Students write a **brief** response to the selection read.
- _____ Points are awarded on the Team Score Sheet for returning Read and Respond forms.
- _____ Students regularly complete book reports or similar type activities.
- _____ A motivational system is in place to ensure the return of the Read and Respond forms.

3/1/00

Hacer Conexiones

For *Alas para Leer* to be most effective, it is essential that you find ways to make connections among the components of the program. Choose lessons and stories to share during *Comprensión Auditiva* that can be related to the basal story or novel that students are studying during *Leer Juntos*. Then, select a lesson for *Comprensión de Lectura* (CL) that reinforces the same concept. For example, if the basal story or novel the group is reading is especially appropriate for teaching about characterization, such as *Amelia Bedelia*, plan the lessons for *Comprensión Auditiva* and *Comprensión de Lectura* to illustrate the same concept. During *Comprensión Auditiva*, read the students a story which is a good example of characterization, like *Harry, el perro sucio*, and build a graphic organizer which demonstrates the traits of the main character. The concept can then be reinforced during the story discussions on Days Two and Three of *Leer Juntos*, using examples from the novel. A CL lesson on character traits provides an opportunity for students to practice applying their new understanding of characterization.

There are many other ways that these important connections can be made. Lessons might be connected by theme; for example, if students are reading a novel about Eskimos, the selection for *Comprensión Auditiva* could be a nonfiction article about Alaska and a CL lesson on main ideas could be used to enhance students' ability to comprehend expository text. Connections can be made through story elements—similar settings, for instance, or a certain type of character. Another type of connection can be made if you read a story for *Comprensión Auditiva* which is by the same author students are studying for *Leer Juntos*, and then use a CL lesson which illustrates elements of that author's style. The planning that you do to tie together the concepts and skills that your students are learning is critical in order to maximize their benefits from *Alas para Leer*. Other ideas for making connections may be found in lesson guides for *Búsquedas de Tesoros*, *Comprensión Auditiva*, *Comprensión de Lectura*; novel study guides; your basal teacher's manual; and so on.

Sample Lesson Plan: *HACER CONEXIONES*

Comprensión Auditiva

Leer Juntos

Comprensión de la Lectura

La relación entre causa y efecto

Práctica

Propósito

Los alumnos determinarán la relación entre causa y efecto en una oración.

Introducción del maestro

“Sabemos que cuando un suceso es la causa de otro suceso, tenemos una relación de causa y efecto.”

“Es importante poder determinar la relación entre causa y efecto porque entenderemos mejor el significado de lo que leemos si sabemos por qué ocurren las cosas de la manera que ocurren.”

“Los eventos en un cuento ocurren por alguna razón. Cuando estamos leyendo, a estas razones les llamamos **causas**. A los resultados de las causas les llamamos **efectos**.”

“Hoy vamos a practicar cómo determinar la relación entre causa y efecto para poder entender el significado de la lectura. Observemos algunos ejemplos.”

- ◆ *Es conveniente que recuerde a sus alumnos que las oraciones en las que encontramos una relación de causa y efecto normalmente contienen **palabras clave**. Quizás también quiera repasar brevemente cómo determinar si una relación de causa y efecto existe. Si es así, siga las indicaciones a continuación o repase CL 2A3 y 2A4. De lo contrario, prosiga con los **Ejemplos**.*
- ◆ *Repase la siguiente lista de palabras y frases clave en el pizarrón para que los alumnos las usen como referencia. Hay una versión ampliada al final de la **Guía del maestro** para ser fotocopiada.*

Palabras y frases clave de causa y efecto

para	desde que	para que
porque	causó	resultó de
causa	cuando	debido a
como resultado de		

“Las palabras clave nos ayudan, pero para estar seguros de que una oración contiene una relación de causa y efecto debemos hacernos *todas* las siguientes preguntas.”

- ◆ *Repase estas cuatro preguntas en el pizarrón con los alumnos. Hay una versión ampliada al final de la Guía del maestro para ser fotocopiada.*

Para encontrar la relación de causa y efecto, debemos preguntarnos:

1. *¿Hay palabras o frases clave en la oración?*
2. *¿Qué sucesos ocurrieron en la oración?*
3. *¿Algún suceso causó otro suceso? Ésta es la causa.*
4. *¿Qué ocurrió como resultado de la causa? Éste es el efecto.*

Ejemplos

- ◆ *Lea los siguientes párrafos en voz alta a sus alumnos mientras ellos los leen en silencio. Hay una versión ampliada al final de la Guía del maestro para ser fotocopiada. Enseñe a los alumnos a formularse una imagen mental, o película mental, de cada párrafo. Enséñeles a pensar en las causas y los efectos del párrafo. Luego anímelos a contestar la pregunta que aparece después del párrafo.*

Cuando los Santa Cruz fueron de vacaciones

Los Santa Cruz habían salido de vacaciones por todo el mes de julio. Todo en la casa estaba seco y polvoriento. El señor Santa Cruz había bajado el aire acondicionado para conservar energía porque nadie iba a estar ahí. Durante este tiempo, las plantas empezaron a marchitarse y a secarse porque nadie las había regado. Con el tiempo, todas las plantas se murieron y sus hojas color marrón se cayeron al piso.

- ◆ *Muestre la siguiente pregunta y sus respuestas a los alumnos. La respuesta correcta está en letra cursiva.*

¿Qué causó la muerte de las plantas?

- A. *Toda la casa estaba seca y polvoriento.*
- B. *Habían bajado el aire acondicionado para conservar energía.*

- C. *Nadie había estado en la casa para regar las plantas.*
- D. Los Santa Cruz salieron de vacaciones por un mes.

Animales de Australia

En Australia hay muchos tipos de animales extraños que no se encuentran en otros continentes. Hay canguros, koalas, ornitorrincos y muchos más. Hace millones de años, un puente de tierra unía el continente de Australia con el continente asiático. Este puente desapareció hace casi 50 millones de años. Debido a que los animales ya no podían moverse de un continente a otro tuvieron que desarrollarse independientemente. Es por esto que Australia tiene tantos animales que no se pueden encontrar en ningún otro lugar del mundo.

- ◆ *Muestre la siguiente pregunta y sus respuestas a los estudiantes. La respuesta correcta está en letra cursiva.*

¿Por qué se desarrollaron los animales de Australia independientemente?

- A. Los animales se desarrollaron independientemente porque vivían en una isla.
- B. *Los animales se desarrollaron independientemente después de que un puente de tierra desapareció.*
- C. Los animales se desarrollaron independientemente porque nadie los visitaba.
- D. Los animales se desarrollaron independientemente porque no les gustaban los demás animales.

Práctica

La *Práctica* consiste en 24 actividades parecidas a los *Ejemplos*.

Examen

El *Examen* consiste en 10 actividades parecidas a la *Práctica*.

Actividades de enriquecimiento

Usando una situación de su cuento favorito que exprese una relación de causa y efecto, pida a los alumnos que escriban un guión de teatro y que asignen entre ellos los papeles de los diferentes personajes. Haga que los alumnos ensayen su papel varias veces para que estén familiarizados con él y luego pídale que actúen su obra ante la clase demostrando la relación entre causa y efecto.

ALAS PARA LEER APPENDICES

TITLE	PAGE
Transitions from <i>Lee Conmigo</i> to <i>Alas para Leer</i>	73
Classroom Management.....	77
Looks Like/Sounds Like/Feels Like Chart.....	79
Zero Noise Level.....	81
Structures for <i>Aprendizaje Cooperativo</i>	82
Sample Teambuilding Activities.....	83
Team Score Sheets and Sample Team Certificates.....	85
Classroom Design.....	91
<i>Comprensión Auditiva</i> Materials.....	93
Sample Story Maps and Graphic Organizers.....	137
<i>Glosario de Terminos y recursos Literarios</i>	143
Sample <i>Búsqueda de Tesoros</i> (Teacher, Student, & Test Versions).....	151
Sample Meaningful Sentences.....	177
Sample Assignment Record Forms.....	178
Reading Strategies.....	181
<i>Antes, Durante y Después de la Lectura</i>	184
<i>Comprobar la Comprensión</i>	183
<i>Estrategias para el manejo de palabras desconocidas</i>	184
<i>Estrategias para extender el pensamiento del alumno</i>	185
Bloom's Taxonomy.....	186
Maintaining Momentum for Growth—Strategies Bank.....	189
Fact, Not Fiction: Using the Expository Text Strategies of <i>La Ardilla Estudiosa</i>	199
<i>Los Pasos de la Excritura</i>	204
Reading Comprehension Outcomes.....	205
The CL Process.....	206
<i>Comprensión de Lectura</i>	209
<i>Leer y Responder</i> /Sample Parent Letter.....	218
<i>Book Club</i> Forms and Activities.....	226
Eight Week Assessments.....	231
Glossary of <i>Alas para Leer</i> Terms.....	237

TRANSITIONS: FROM *LEE CONMIGO* TO *ALAS PARA LEER*

Usually, the move from *Lee Conmigo* to *Alas para Leer* will go smoothly. Students have practiced Partner Reading and discussion and are accustomed to writing some answers to questions on the *Búsqueda de Tesoros* as part of *Lee Conmigo*. There is a greater emphasis on the use of four-member teams and team points in *Alas para Leer*, but this simply adds fun and motivation for students.

One way to ease the transition is to continue reading the story or part of the story to your students, or to use the Guided Group Reading process from *Lee Conmigo*, as a part of your initial story introduction on Day One. At first you may want to continue to read the entire story out loud, by yourself or with your students, just as you did in *Lee Conmigo*, stopping frequently to ask questions and discuss predictions. Gradually shorten the period of oral reading until you are just using it to set the stage and hook students into the new story.

Occasionally, teachers and students have some initial difficulty with the increased amount of writing that is required in *Alas para Leer*. In order for the students to continue to feel successful, you should increase writing expectations gradually as you move into *Alas para Leer*. There are several ways to make this transition smooth. One way is to have students write answers to only one or two of the questions at first. The answers to the remaining questions should be fully discussed with their partners. You might also use one or more of the other questions as an opportunity for modeling the answer-writing process.

Another way to ease the transition is to begin with the expectation that students will write one- or two-word answers to the questions on the *Búsqueda de Tesoros* rather than longer phrases or complete sentences. As students become more skilled, require increasingly complete written answers. Again, modeling is important. Teach students to look for the beginning of an answer inside the question. For example, if the question is, "¿Por qué corrió Carlos de sus amigos?" the complete answer would include the phrase, "Carlos corrió de sus amigos porque. . ." Model responding to many different kinds of questions, but concentrate on one at a time until students gain mastery.

Another aspect of writing in *Alas para Leer* is the story-related writing, called *Aventuras con la Escritura*. Students have had experience with story-related writing activities in *CyReC* or *CyReC II* and as they responded to stories in *Lee Conmigo*, but in *Alas para Leer* they will write responses to stories regularly. Be sure to take the time to generate interest in the *Aventuras con la Escritura*. Model strategies for planning writing, making sure that students share their ideas with their partners to help them think about their writing before they begin. Provide time for sharing stories within teams after they are drafted. Set some guidelines for revision, focusing on improving the communication of ideas rather than on language mechanics. Keep in mind that *Aventuras con la Escritura* is a literature response

activity, not a writing/language arts lesson. Schedule regular opportunities for students to share their stories with the class in a celebration of ideas. Do not let *Aventuras con la Escritura* activities get pushed aside in order to move faster through the curriculum. It is important for students to enrich their thinking by making connections through personal responses to stories, as well as to have many regular opportunities to practice writing skills.

CLASSROOM MANAGEMENT

- *APRENDIZAJE COOPERATIVO*
- *SEÑAL DE CERO RUIDO*
- *ACTIVIDADES DE FORMACIÓN DE EQUIPOS*
- *HOJA DE CALIFICACIÓN DEL EQUIPO*

CLASSROOM MANAGEMENT

In classrooms where strategies for *Aprendizaje Cooperativo* are consistently and correctly used, students are motivated to learn and are actively engaged in learning activities. However, you may wish to take additional steps to ensure that students use class time effectively and direct their energies productively.

The most effective approach to classroom management for *Aprendizaje Cooperativo* is to create a team-based positive recognition system. This means giving your attention to the teams showing behaviors which you want to have repeated in the classroom and ignoring inappropriate behaviors. Teams will follow the lead of the team that receives your positive attention.

Research shows that if you pay attention to negative behaviors such as talking, being off-task, or getting out of one's seat, the frequency of these behaviors will increase. If students are reprimanded for being off-task, others may try out those same behaviors to receive similar attention. Thus, if you give any attention to a team which is too noisy or not on task, other teams will follow the lead of the team which has managed to win your attention. On the other hand, if you ignore teams exhibiting negative behavior and give special attention to teams that behave appropriately, other teams will begin to behave more positively. This kind of attention is especially effective if it is specific, public, and rewarded.

NORMAS DEL APRENDIZAJE COOPERATIVO

Make sure that your expectations for positive teamwork are clear to students. The *Normas del Aprendizaje Cooperativo* below identify five important behaviors that are necessary for teams to function effectively in *Alas para Leer*. These standards should be effectively taught, consistently modeled and practiced, and regularly rewarded.

NORMAS DEL APRENDIZAJE COOPERATIVO

- ◆ *Escuchar con atención*
- ◆ *Ayudarse y animarse unos a otros*
- ◆ *Hacer que todos participen*
- ◆ *Explicar ideas; decir por qué*
- ◆ *Completar tareas*



NORMAS DEL APRENDIZAJE COOPERATIVO

- **Saber escuchar a otros**
- **Ayudarse y animarse unos a otros**
- **Hacer que todos participen**
- **Explicar ideas; decir por qué**
- **Completar tareas**

LOOKS LIKE/SOUNDS LIKE/FEELS LIKE (SE PARECE A/SE OYE COMO/SE SIENTE COMO) CHARTS

Positive teamwork behaviors need to be explicitly taught and reinforced. Too often, teachers make the assumption that simply putting students into teams means that they will automatically know how to work together. It is important that you identify skills that your students need to work on, teach them, give students many opportunities to practice these skills, and reward them with teamwork points when they successfully demonstrate the skills.

One way to help students understand the skills that will make them good team members is to use a graphic organizer. The *SE PARECE A/SE OYE COMO/SE SIENTE COMO* chart is an easy and effective way to involve students in identifying the behaviors that are necessary for a particular social skill. At the top of the chart, write the skill, such as *cooperar, ayudar, alentar, escuchar activo, explicar, criticar una idea (no una persona)* and so on. Then, ask students to contribute ideas about what the skill might sound like. In other words, “*¿Qué puedo oír que indica que está ocurriendo al escuchar activo?*” Do the same thing with LOOKS LIKE and FEELS LIKE: “*¿Qué puedo ver que indica que está ocurriendo el escuchar activo?*” After brainstorming and listing the behaviors with students, post the chart so that students can refer to it, and award teamwork points to reinforce and reward students for practicing these behaviors.

A blank *SE PARECE A/SE OYE COMO/SE SIENTE COMO* chart is included here. Fill in the skill you want to discuss with your students at the top. This chart may be copied onto an overhead for use in your classroom, or enlarged on chart paper or the chalkboard.

DESTREZA: _____

SE PARECE A	SE OYE COMO	SE SIENTE COMO

ZERO NOISE LEVEL (SEÑAL DE CERO RUIDO)

Since students will often be engaged in working with their partners and teams, it is essential to have a way to get students' attention quickly and efficiently. Teach students that when you raise your hand high without talking, it means that they are to quickly complete their statement, stop talking, give their full, focused attention to you or whoever is giving the signal, and raise their hand to signal that they are ready to listen. Returning the signal is important because it represents a commitment on the part of the student; the student's raised hand is a signal back to you that he or she is quiet and ready to listen. It also helps to get the attention of any students in the classroom who may not have seen the original signal for attention. You should expect a 100% commitment from your students. Your raised hand is like a pebble dropped in a pond; quiet attention spreads quickly across the classroom like the ripples in the water. When students are first practicing the *Señal de Cero Ruido*, you may want to award teamwork points to teams which respond quickly. This reinforces your expectation that the *Señal de Cero Ruido* will result in students' immediate and focused attention.

Noise level is often a concern for teachers new to cooperative learning, but it should not become a significant problem in the classroom. A classroom using *Aprendizaje Cooperativo* often has a low hum of activity, but it should not sound like a sports event! Teach students to be quiet ("*que hablen en voz baja*") when they are working with partners or team members. Demonstrate that you do not have to speak very loudly to be heard by a partner sitting next to you. Make sure that students sit close together and read aloud into each other's ears during *Lectura con Compañeros*. Also make sure that you are using the space in your classroom as effectively as possible. Setting clear expectations, modeling and practicing these techniques with students as they are introduced to *Alas para Leer* will go a long way toward ensuring a reasonable noise level in your classroom.

STRUCTURES FOR APRENDIZAJE COOPERATIVO

PIENSEN-ÚNANSE-COMPARTAN

A simple but very useful informal cooperative learning method called *Piensen-Únanse-Compartan* was developed by Frank Lyman of the University of Maryland. When the teacher presents a lesson to the class, students sit in pairs within their teams. The teacher poses questions to the class. Students are instructed, "*Piensen en la respuesta, luego, únanse con sus compañeros para hacer un consenso de la respuesta y, al final, compartan su respuesta con el resto del aula.*"

NÚMEROS IGUALES PIENSAN JUNTOS

This is a simple, easy to use structure, developed by Spencer Kagan, which is effective for answering questions at all levels of difficulty.

(1) *Números para los Alumnos*

Each student on the team has a different number which can be chosen, secretly, by the students or assigned by the teacher. For teams of five, one number may be assigned to two students.

(2) *El Maestro Hace una Pregunta*

Questions are phrased so that students know that the answer must include an explanation. "*Es importante que cada miembro del equipo pueda explicar cómo pensó en la respuesta.*"

(3) *Piensen Juntos*

Team members discuss the question and make sure each one knows and can give the correct answer. Time limits may be given as appropriate to keep things moving quickly.

(4) *El Maestro Elige un Número*

The teacher calls a number at random and students with that number raise their hands to respond. If a complete answer is not given, another student with that number may be called on to add to the answer.

PREGUNTA A TRES COMPAÑEROS ANTES QUE A MÍ

One of the most important and effective rules in a cooperative learning classroom is *Pregunta a Tres Compañeros antes que a Mí*. Teach students to ask their partner and then their teammates a question, before asking you. This strategy helps students become more responsible for their own learning and behavior. It also gives you more time to teach, since the responsibility for answering questions is shared by everyone in the classroom. You may wish to make a sign or poster to remind students of the rule.

SAMPLE TEAMBUILDING ACTIVITIES

REMINDER: The goal of teambuilding activities is to establish team identity among members of a new team and to start on a positive note. Real team spirit and a sense that team members depend on one another will grow as team members work together on reading and writing activities and are recognized and rewarded as a team. Select a teambuilding activity that you think will be fun for your students.

- **MI NOMBRE**
Students interview each other, or take turns sharing information, about their names. Possible topics might include why they were given their names, any family history of their names, the names they'd choose if they could change their names, nicknames, and so on.
- **YO HE ESTADO ALLÍ**
Students share travel stories with teammates. They might take turns telling about a favorite real vacation or an imaginary/dream vacation.
- **CUANDO CREZCA**
Teammates discuss their career ambitions or life goals.
- **¡QUÉ PERSONAJE!**
Students share which character they'd choose to be from a story or novel they've read, and why. Other interview or sharing ideas might include students' dream cars, animals they'd choose to be, a favorite TV show or movie; and so on.
- **INICIALES DE CUALIDADES**
Students create a team chant using their initials. First, teammates work together to create new names by substituting adjectives which begin with the same letters as their first and last names. (*María Álvarez* might become *Maravillosa Amiga*.) Next, students chant their combinations—adjectives first, followed by the actual names (*Maravillosa Amiga María Álvarez*). Finally, rhythmic clapping or beats may be added to the chant.
- **TRES HECHOS**
Each student tells the team three facts—two things which are really true and one that's made up. Teammates try to come to consensus on which statement is not true.
- **SIMILAR/ÚNICO**
Students draw a large circle on a piece of paper. In turn, they suggest things that they all may have in common. As they discover commonalities, they record them inside the circle (examples: liking pizza, playing soccer, owning a dog). If, during the discussion, a student discovers something that is unique (only member of the team who plays the flute), she/he writes it in his or her corner of the diagram. The object is to see how many different things can be written inside the circle. In this way, the team creates a poster which celebrates all the things shared in common by the members. The team can then create a team name based on commonalities inside their circle.

- **¿FALSO O VERDADERO?**

Students take turns telling the team a believable lie or an unbelievable truth about themselves. Teammates must decide which it is.

- **COLAGE EN CONJUNTO**

Teams cover a shoe box or small empty cardboard box with paper and then decorate it with pictures and words cut from magazines. The resulting collage should reflect each team's unique identity in some way. Markers may be used to finish decorating the box and to record the team name on it.

- **LA CASA DE MIS SUEÑOS**

Supply each team with index cards, scissors, tape, paper clips, and markers. Students work together to create a team dream house, but must do so without talking for the first 10 minutes. The last 4 minutes, teams may talk as they finish building and decorating their "villa." Each team may then share its creation with the class.

- **ARTE COOPERATIVO**

Give each team a sheet of paper and four markers. The paper is passed around the team and each student may add one line or shape. No talking takes place while the picture is created by each student adding to the drawing as it is passed around and around the team.

- **CAMBIA UNA LETRA**

Give each team a three- or-four-letter word. Each team member in turn changes one letter to form a new word. Teams see how long they can keep going without repeating any words.

Example: VEZ, VOZ, VOY, HOY, DOY, SOY, SON . . .

- **LISTA ALFABÉTICA**

Students take turns adding to a list in which each item begins with the subsequent letter of the alphabet (*anillo, barco, casa, dos, . . .*). Possible topics might be foods, animals, or geographical locations. Or, each team might write a story in which each sentence begins with the next letter of the alphabet.

Many of these teambuilding suggestions were adapted from *Cooperative Learning* by Spencer Kagan, published by Resources for Teachers, Inc. 1-800-WEE-COOP.

TEAM SCORE SHEETS AND SAMPLE TEAM CERTIFICATES

(HOJAS DE CALIFICACIÓN DEL EQUIPO Y CERTIFICADOS AL EQUIPO)

You will need a Team Score Sheet for each team each week, and they should be posted on a bulletin board or placed in the team folder. Older students can be taught to be responsible for recording the points, which will increase their interest and investment in the importance of working together. At the end of each week, sharing the Team Score Sheets with the teams can be an effective way to talk about team work. Have teams self-assess by setting goals and discussing what went well and what they might do better next week. In this way, students can identify goals that will make their teams more successful and thus enhance their learning. Be sure to save the Team Score Sheets at the end of each story cycle, as the information will be needed for eight-week assessments. The data can also be analyzed to determine how well partners/teams worked together to learn the information as well as any adjustments in teaching that may need to take place.

A variety of certificates have been included. You or your students may wish to design your own as well. It is important to recognize teams at the end of each cycle because this is the feedback that tells the team that their support for each other has been successful. Team recognition should be easy for you and meaningful for the students.

Alas para Leer

En reconocimiento al esfuerzo del equipo

SUPER EQUIPO

Nombre del equipo _____

Miembro del equipo _____

Maestro(a) _____

Alas para Leer

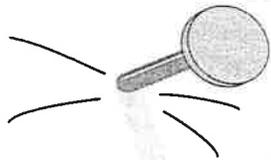
En reconocimiento al esfuerzo del equipo

SUPER EQUIPO

Nombre del equipo

Miembro del equipo

Maestro(a)



Gran Equipo

Nombre del equipo _____

En reconocimiento al esfuerzo del equipo

Miembro del equipo _____

Maestro(a) _____

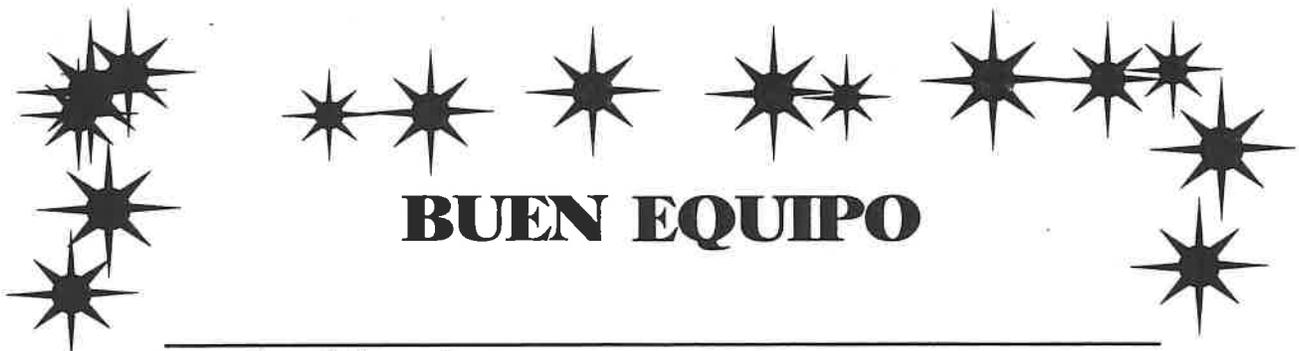
GRAN EQUIPO

NOMBRE DEL EQUIPO _____

En reconocimiento al esfuerzo del equipo

MIEMBRO DEL EQUIPO _____

MAESTRO(A) _____



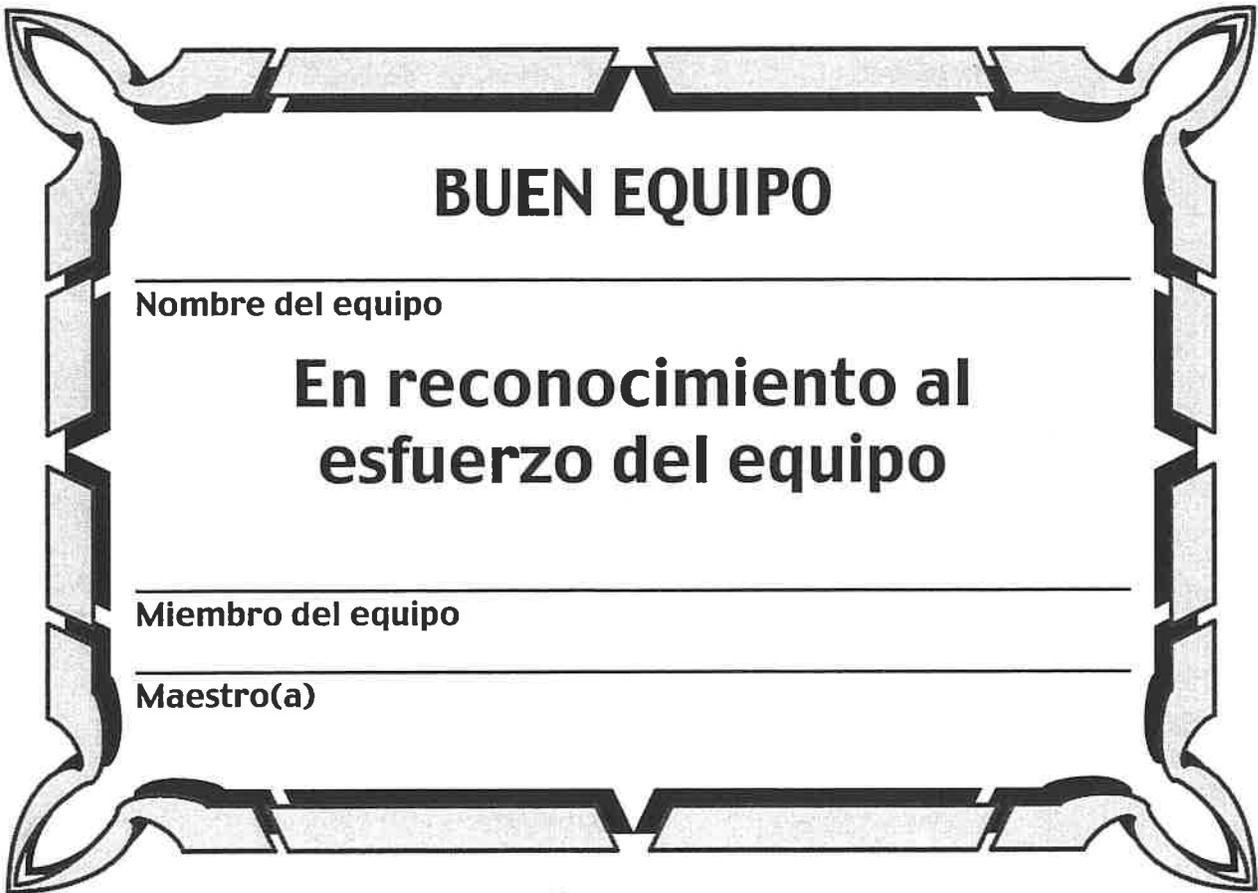
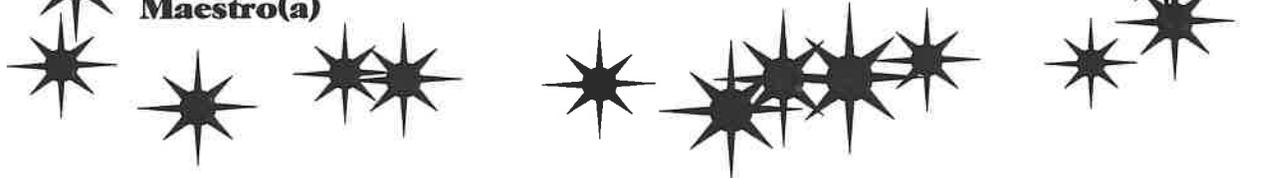
BUEN EQUIPO

Nombre del equipo _____

**En reconocimiento al
esfuerzo del equipo**

Miembro del equipo _____

Maestro(a) _____



BUEN EQUIPO

Nombre del equipo _____

**En reconocimiento al
esfuerzo del equipo**

Miembro del equipo _____

Maestro(a) _____

CLASSROOM DESIGN

Before you introduce *Alas para Leer* to students, be sure that you have organized the classroom for effective cooperative learning and have thought about the organizational strategies that will help the program run smoothly.

Make some decisions about the physical arrangement of your classroom before you begin. For example, you should define an area where the whole reading group can meet together for teacher-directed activities such as *Comprensión Auditiva* or discussing the story being explored during *Leer Juntos*. Teams need to sit and work together during an activity such as *Consenso del Equipo*, during *Comprensión de Lectura*, and *Corrección en dos Minutos*.

Partners should face in opposite directions and be distanced from other pairs as much as possible during *Lectura con Compañeros*. Be sure that you have made careful decisions about these physical and furniture arrangements ahead of time.

Another consideration in preparing to implement the program is the organization of materials. Using pocket folders is an effective way for students to keep their papers organized during the weekly cycle. Some teachers have found it helpful for students to write copies in a spiral notebook of their final *Aventuras con la Escritura*. You may want to place *Exámenes del Cuento* in a basket where students can locate them easily, as not all students will be ready to take their written tests at the same time. Students should also know where to turn in their tests so that they may independently move on to *Aventuras con la Escritura*.

Using bulletin boards to display team names, *Normas de Aprendizaje Cooperativo* (see Appendix 2 for a chart which can be enlarged), *Oraciones Significativas*, *Paredes de Palabras*, team awards, outstanding student work, and so on, also adds to the success in your classroom of *Alas para Leer*. Deciding on a simple system for keeping track of daily teamwork points, such as numbered squares, chips in a jar, etc., makes it more likely that they will be effective from the first day of implementation. Some of these management techniques will evolve over time, but the more you organize them from the beginning, the more successful *Alas para Leer* will be for you and your students. (See sketch of a typical classroom set up for *Alas para Leer*.)

Classroom Layout for Alas para Leer

Pared de Plabras
 cometa
 pronostica
 escucha
 explica
 resume
 cooperación
 estratégico
 experto
 compañero

Título: One Corpse Too Many

Autor: Ellis Peters

Objetivo de Comprensión

Auditiva: El alumno podrá crear películas para añadir detalles gráficos que trasciendan las descripciones del texto.

Género: Misterio

ESTRATEGIAS PARA EL MANEJO DE PALABRAS DESCONOCIDAS

- Promueve la palabra
- Sigue leyendo, el resto de la oración puede ayudarte a reconocer la palabra o a averiguar su significado.
- Pídele
- Observa lo demás
- Pregunta a la compañero

Primer Día

Comprensión Auditiva
 Leer juntos
 ☆ Motivación del Cuento
 ☆ Presentación de Palabras
 Introducción al Misterio
 Oraciones Significativas
 Trabaja Manifiesto Sentences
 ☆ Introducción al Cuento
 Predicciones de Evidencias
 ○ Práctica con Compañeros/en Equipo
 Los alumnos se refieren a la Hoja de Control de Actividades
 ☆ Correcciones en Dos Minutos
 Club de Libros, Lectura en Silencio, o Instrucción de Destrezas Adicionales

Receta para un Homicidio

☆ plácido ☆ clamoroso ☆ engullir ☆ voraz
 ☆ iluminó prefectura irrelevancia perceptible
 vejezuela en el fondo sofocar Villefranche
 Dubonnet Minervo Cleopatra

plácido- sereno, tranquilo, apacible
 clamoroso - ruidoso, extrepitoso, que llama la atención
 engullir - sociarse, comer con avidéz
 voraz - hambriento, que devora

iluminó - alumbró, ilustró, dornó con luces

El plácido estante que lucía como un gran espejo que reflejaba la tranquila orilla.

Mi clamorosa abuela entró a la sala portando un brillante vestido color púrpura, un gran sombrero amarillo que alejaba a cada paso que daba, y unos zapatos con lentejuelas rojas.

Los alumnos engullen codiciosamente más de lo que pueden comer vez que la cafetería sirve pizza Domino's.

Mi hermano mayor llega de la escuela con un apetito voraz y come todo lo que encuentra.

La radiante novia eliminó toda la iglesia al entrar corriendo hacia el altar the aisle.

Steps in Writing

1. Plan with your partner.
2. Write a draft of your story.
3. Read your writing to your partner.
 - What does your partner like?
 - What does your partner want to know?
4. Revise. Make your story better.
5. Share your story.

Normas del Aprendizaje Cooperativo

- Escuchar con atención
- Ayudarse y animarse unos a otros
- Hacer que todos participen
- Explicar ideas; decir por qué
- Completar tareas

Comprensión de la Lectura
Objetivo: The students will read a passage and identify traits of a character.

Correcciones en Dos Minutos

Buho

Super Equipo

Oso

Gran Equipo

Gato

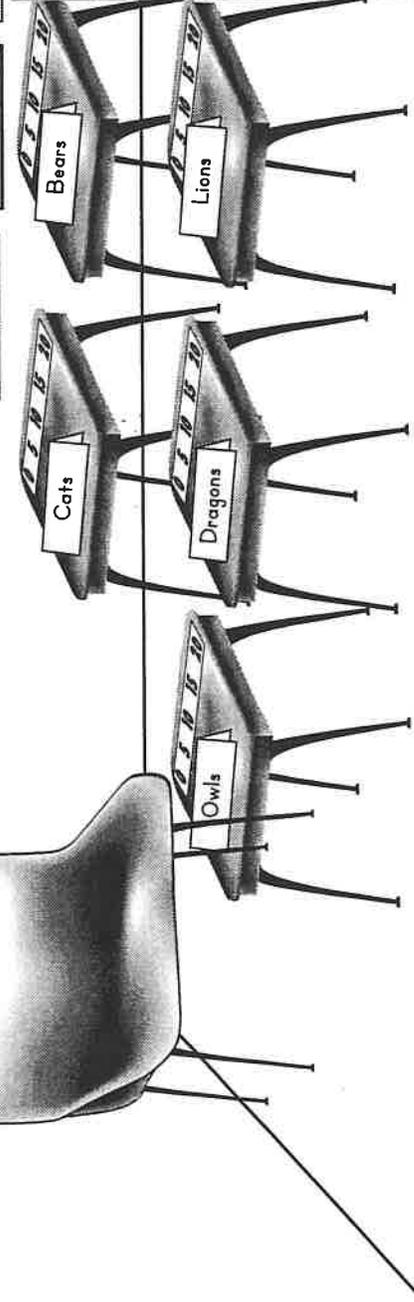
Super Equipo

León

Gran Equipo

Dragón

Super Equipo



POST:

- Word Mastery List with child-friendly definitions and meaningful sentences
- Team Names with rewards Posters:
- Cooperative Learning Standards
- Word Strategies
- Steps in Writing
- Word Wall
- Listening Comprehension Objective and Story
- Reading Comprehension Objective
- Day 1-5 Guides
- Two-Minute Edit

SUMMARY — CLASSROOM MANAGEMENT

- ❖ Reinforce *Normas del Aprendizaje Cooperativo*.
- ❖ Use a positive, team-based reward system. Acknowledge positive teamwork behaviors; ignore negative ones.
- ❖ Teach, model, and reinforce teamwork skills; for example, make a chart of *SE VE COMO/SUENA COMO/SE SIENTE COMO* to guide appropriate team behaviors.
- ❖ Use *Hojas de Calificación del Equipo* to record points earned on academic tasks and cooperative behaviors.
 - ◆ Analyze the data on the *Hoja de Calificación del Equipo*.
 - ◆ Determine how well partners/team worked together.
 - ◆ Decide if adjustments in teaching the material are needed.
 - ◆ Recognize the teams at the end of each cycle based on how well they met the pre-set criteria.
- ❖ Make decisions regarding classroom designs.
 - ◆ Furniture/physical arrangements
 - ◆ Organization of materials
 - ◆ Print environment
 - ◆ System for recording teamwork points

LISTENING COMPREHENSION (COMPRENSIÓN AUDITIVA) MATERIALS

This appendix contains the *Comprensión Auditiva* Cycle of Instruction, primary *Comprensión Auditiva* units, a sample completed lesson planning form, and a blank planning form. These forms may be used to assist you in planning your daily listening comprehension activity after you have completed the basic units included in this manual. Use this planning format to plan lessons for more advanced *Comprensión Auditiva* objectives such as those found in the Glossary of Literary Terms in Appendix 6.

SEQUENCE OF LESSONS

NARRATIVE STORIES	95
UNIT I Identifying the Main Characters.....	95
UNIT II Describing the Setting.....	100
UNIT III Identifying Problem and Solution in a Story	105
UNIT IV Sequence of Events.....	108
UNIT V Problem–Solution with Failed Attempts.....	109
UNIT VI Problem–Solution with Character Development.....	112
UNIT VII Problem–Solution with Special Character Relationship	115
UNIT VIII Multiple Problems	119
FACTUAL SELECTIONS	121
UNIT I Identifying the Topic and Main Idea.....	122
UNIT II Identifying the Main Idea and Supporting Details.....	124
UNIT III Identifying the Main Idea and Relating It to What You Know.....	129
UNIT IV Biographies	131

You may choose to use one of the suggested literary selections or one of your choice, making sure that it highlights the skill or strategy in the mini-lesson.

Comprensión Auditiva

Cycle of Instruction

The Teacher:

- Presents the objective;
- Relates the objective to previous learning;
- Reads a story out loud with rich expression and modeling of self-questioning to:
 - Model how meaning is created by the use of expressive reading and strategic reading techniques;
 - Introduce/model/illustrate many more and varied ideas related to genre, content, structure, and author's craft;
 - Facilitate information processing by assisting students in making connections among story elements, genres, content, structure, and author's craft;
 - Empower students to transfer knowledge from *Comprensión Auditiva* to story/novel-related activities, to lessons for *Comprensión de la Lectura*, to content-area instruction, to Book Club activities, other self-selected reading activities;
- Discusses the selection;
- Connects to other literature/content areas;
- Extends/enriches.

NARRATIVE STORIES

UNIT I—IDENTIFYING THE MAIN CHARACTERS

LESSON A

“Cuando leemos un cuento, aprendemos muchas cosas que le ocurren a alguien, o aprendemos acerca de lo que alguien hace. A las personas o a los animales de un cuento se les llama PERSONAJES.”

“Digan la palabra PERSONAJES. Listos: ‘PERSONAJES’.” (Repeat in unison.) (Write the word on the board.)

“Voy a enseñarles una regla para ayudarles a recordar lo que son los personajes: ‘Los PERSONAJES son las personas que participan en el cuento.’” (Repeat the rule in unison.)

“Piensen en su programa de televisión favorito. ¿Quiénes son los personajes de su programa favorito?”

Call on a student: *“¿Cuál es tu programa de televisión favorito?”*

To the entire class: *“¿Quién más ve este programa?”*

To the first student again: *“¿Quiénes son los personajes de ese programa?”*

To the class: *“¿Cómo sabemos que esos son los personajes?”*

“Todos dicen la regla juntos: ‘Los personajes son las personas o los animales que aparecen en el cuento.’”

Repeat this process with another student, asking about his/her favorite television show.
“Ahora les leeré un cuento. Escuchen con atención. Piensen acerca de lo que les dice la historia e identifiquen a los personajes.”

Read the following paragraph aloud to students:

Marcia tenía un gatito llamado Tinker. A ella le gustaba llevar a Tinker a su habitación y jugar con él todas las tardes antes de cenar. Una noche Marcia no encontraba a Tinker. Ella buscó bajo la cama y alrededor de su escritorio. Finalmente, Marcia abrió el armario y... allí estaba Tinker durmiendo en uno de sus zapatos.

“¿Qué pasó en este relato?”

Call on a volunteer to describe the sequence of events.

“¿Quiénes son los personajes del relato?” (Marcia and Tinker)

“¿Quién es el personaje principal? ¿Por qué?” (Marcia. More of the activity involves Marcia.)

“¿Qué pasó en este relato?”

Call on a volunteer to describe the sequence of events.

“¿Quiénes son los personajes en el relato?” (Marcia and Tinker)

“¿Cuál es el personaje principal? ¿Por qué?” (Marcia. More of the activity involves Marcia.)

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. As you read, stop at the end of a page or two and discuss the characters with your class. Ask them who the characters are, and what they think the characters are like.

STORIES

Fox va a la escuela by James Marshall

Jafta by Hugh Lewin.

(If you cannot find one of these stories in the library, select a story from the next Storytime Selections list, or select a favorite of yours that allows you to highlight the characters.)

LESSON B

“Cuando hablamos de un cuento que leímos, usualmente hablamos acerca del PERSONAJE PRINCIPAL. ¿Quién puede describir lo que es un PERSONAJE PRINCIPAL?” Call on a volunteer.

“Aprendamos esta regla para decidir quién es el personaje principal: “El personaje principal es la persona o animal que aparece con mayor frecuencia en el cuento.” Repeat the rule together.

“Voy a leerles un cuento. Escuchen con atención. Identifiquen a los personajes del cuento. Piensen quién puede ser el personaje principal.”

Era un día caluroso de verano y Marco estaba pensando en una forma de ganar dinero. De pronto tuvo una idea. "Venderé Kool-Aid," dijo.

Marco corrió a la casa y empezó a mezclar agua, azúcar y Kool-Aid en una jarra. Luego agregó, mucho hielo para que la bebida quedara fría y refrescante. Julie, la hermana de Marco, pintó un letrero grande que decía: Kool-Aid 10¢. Marco y su mamá sacaron una pequeña mesa y pusieron la jarra de Kool-Aid sobre ella con muchos vasos de papel. Julie pegó su letrero en el frente de la mesa. Ahora el puesto de Kool-Aid estaba listo.

Pronto llegó la gente y compró vasos de Kool-Aid. El cartero tenía tanta sed que les compró tres vasos. Al final del día, Marco había vendido seis jarras de Kool-Aid. Cuando contó su dinero, tenía \$3.60, en sólo un día de ventas!

¿Quién es el PERSONAJE PRINCIPAL de este cuento?" (Marco)

"¿Por qué es él el personaje principal?" (He is the most important character; he does most of the things in the story; the story is mostly about him.)

"¿Quiénes son los otros personajes del cuento?" (Marco's sister Julie, Marco's mother, and the mailman.)

NOTE TO TEACHERS: Introduce the concept of visualizing a story as it is read. The ability to visualize is important to both listening and reading comprehension. Students who make a picture in their minds of the character, setting, and events in a story are making the story meaningful to themselves. In these lessons, the process of visualizing will be called creating a "Película Mental."

The term "Película Mental" is a powerful image in itself that helps students to understand what is being asked of them. During the creation of the *Película Mental*, students add details that go beyond the text to fill in the picture for themselves. These details are usually different for each individual. Explore these differences, noting that all of them (except those contradicting details in the story) are correct. Encourage visualization by reading the beginnings of some stories with pictures and discussing the *Películas Mentales* students have created before showing any pictures. You may wish to use the sample script below to introduce the *Película Mental*.

Use the activity below with your students to reinforce the concept of a *Película Mental*.

ACTIVITY: INTRODUCING VISUALIZATION— CREATING PELÍCULAS MENTALES

"Ahora volveré a leer el cuento. Esta vez, cierren los ojos mientras lo leo e imaginen lo que está sucediendo, es decir, hagan una Película Mental de lo que está ocurriendo en el cuento. Después escribirán acerca de su Película Mental y hablaremos sobre ella cuando hayamos terminado la lectura."

Read the short story above a second time. Then discuss with your students the Mind Movies they have created about both, the physical attributes and the personalities of the main characters.

1. "Imaginen a Marco. ¿Cómo es él? ¿Cómo actúa? Hagan un dibujo de Marco tal como lo hayan imaginado en su Película Mental."
2. "Compartan su dibujo con su compañero y comparen sus descripciones del personaje principal."

LESSON C

"Hemos hablado acerca de los personajes en los cuentos anteriores. Nos hemos interesado en el personaje principal de cada cuento; ¿Quién puede decirnos qué es un PERSONAJE PRINCIPAL?"

Call on volunteers to describe what a main character is. (The main character is: the most important character, the character the story is mostly about, the character who does most of the action in the story.)

Summarize by restating the rule: "Tratemos todos de recordar la regla. El personaje principal es el personaje que aparece con mayor frecuencia en la obra."

"Hoy vamos a leer algunos cuentos y a hablar más acerca del personaje principal en cada uno de ellos. Esta vez vamos a reflexionar acerca de cómo son los personajes principales. Al leer el cuento, las palabras que describan al personaje principal les ayudarán a crear una película mental de cómo es él y qué es lo que hace."

El señor Jackson había caminado varias millas. El día era caluroso y seco, y el polvo del camino le cubría los zapatos y la ropa. Él estaba muy cansado y tenía sed, pero debía seguir caminando. Mientras bajaba lentamente por el camino, levantaba a cada paso una pequeña nube de polvo. Finalmente, el señor Jackson encontró una casita. Tocó a la puerta y un hombre alto con barba le abrió.

"Hola, mi nombre es Richard Jackson. Mi carro se descompuso en el camino a tres millas de aquí. ¿Podría utilizar su teléfono?"

"¡Claro que sí! Pase y refrésquese un poco. Mi nombre es Saúl . . . Saúl Samuels. Le traeré un vaso de agua fría."

"Gracias a Dios," pensó el señor Jackson. "Pensé que nunca dejaría de caminar por ese camino polvoriento."

"Piensen acerca de lo que pasó en este cuento. ¿Quién es el PERSONAJE PRINCIPAL?" (Mr. Jackson; Richard Jackson)

"Recuerden su película mental durante un minuto. Ahora describan al señor Jackson. ¿Cómo era él? ¿Qué apariencia tenía?" (Call on students and discuss what Mr. Jackson looked

like. Students may infer things which were unstated, for example: He was sweating, his face was covered with dirt, etc.)

“¿Hay algún otro personaje en este cuento?” (Yes)

“¿Cómo se llama?” (Saúl; Saúl Samuels)

“El cuento no nos dice mucho acerca de Saúl Samuels, pero quizás ustedes puedan imaginar cómo era él. Recuerden a Saúl Samuels en su película mental. ¿Puede alguien describir cómo imagina a Saúl?” (Friendly, helpful; also he was tall and had a beard.)

“Ahora voy a leer un cuento más largo. Piensen acerca de lo que les dice este cuento. Hagan una película mental de los personajes y de lo que pasa en el cuento.”

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. Remind your students to make a *Película Mental* as they listen to the story. (You may want them to listen with their eyes closed to help them make their *Película Mental*.) As you read, stop at the end of a page or two and discuss the characters with your class. Ask them who the main character is, and what they think the character is like.

Repeat this lesson for a week or more using different stories.

STORIES

Amelia Bedelia by Peggy Parish
Corduroy by Don Freeman
Jorge el Curioso by H. A. Rey
Harry, el perrito sucio by Gene Zion
Madeline by Ludwig Bemelmans
Donde viven los monstruos by Maurice Sendak
(Or use other stories with strong characters.)

UNIT II—DESCRIBING THE SETTING

LESSON A

"Hoy vamos a hablar acerca de dónde y cuándo ocurren los cuentos. A esos detalles se les llama el AMBIENTE. Díganlo todos: 'EL AMBIENTE'." (Students repeat in unison.)

"El ambiente del cuento es DÓNDE y CUÁNDO tienen lugar los acontecimientos."

"El ambiente de un cuento es importante porque les ayuda a elaborar la Película Mental de lo que sucede en el cuento."

"Si les dijera que un elemento del ambiente del cuento era la noche, ¿qué verían en su Película Mental?" (Darkness, stars, the moon, etc. Discuss what students "see" in the setting, "at night.")

"Si les dijera que el cuento se desarrolla en medio de un bosque, ¿qué verían?" (Trees, animals, etc.)

"Si les dijera que el ambiente era la sala de una casa, ¿qué verían?" (Sofa, chairs, television, etc.)

"Ahora piensen en lo siguiente: Si les dijera que el ambiente es un parque de juegos en invierno, ¿qué verían?" (Snow, sleds, snowball fights, cold, etc.)

"He aquí otro ambiente. Si les dijera que el ambiente era un lago en un día cálido de verano, ¿qué es lo que verían?" (Sunshine, water, warm weather, swimming, fishing, etc.)

"Recuerden, el AMBIENTE les revela dos elementos acerca del cuento. Les dice DÓNDE y CUÁNDO ocurrió. ¿Cuáles son los dos elementos del cuento que les revela el ambiente?" Repeat a few times.

Read the following story aloud to students:

Estaba muy oscuro cuando Nancy empezó a caminar a casa esa noche. No había luna y los enormes árboles que bordeaban la calle hacían parecer el cielo aún más oscuro. Un viento frío soplaba entre las hojas y Nancy temblaba de miedo. A ella no le gustaba caminar a su casa sola.

Nancy dio vuelta en la esquina de la calle del Olmo y escuchó chillar a un gato. Eso la asustó. Comenzó a caminar más de prisa. Por fin, Nancy llegó a su calle, la Avenida del Nogal; allí, dio vuelta a la esquina y corrió hasta su casa. Subió rápidamente las escaleras y entró.

"¡Fiuuu! ¡Qué bueno estar en casa!" dijo Nancy.

"¿Qué ven en su 'Película Mental' acerca del ambiente del cuento?" (At night, dark, scary, etc.) Make sure students describe the time of day, the place, and the emotions they derive from the setting.

"¿Quién era el personaje principal del cuento?" (Nancy)

*"Describan cómo se sentía ella en el cuento." (Afraid)
"¿Por qué?" (It was dark; she was alone; etc.)*

"En este cuento el ambiente es muy importante porque les ayuda a comprender por qué Nancy sentía miedo. La noche oscura y el estar sola hacían que sintiera miedo. El ambiente les ayuda a crear una Película Mental oscura y atemorizante."

"Ahora voy a leer otro cuento. Escuchen atentamente mientras leo. Hagan una Película Mental acerca del cuento. Piensen cómo es el ambiente y cómo es el personaje principal."

STORYTIME SELECTIONS

Use the story below to read to your class. As you read, stop at the end of a page or two and discuss the setting with your class. Ask them to describe their Mind Movies, and what they see that tells what the setting is like.

Also, ask your students to tell you who the main characters are and what they are like.

STORIES

El tren polar expreso by Christopher Van Allsburg
(If you cannot find this story in the library, select a story from the next Storytime Selections list, or substitute a favorite of yours that highlights the setting.)

LESSON B

"El ambiente es una parte muy importante del cuento. El ambiente les dice DÓNDE y CUÁNDO ocurrió la historia. Estos dos elementos les ayudan a hacer una Película Mental acerca de lo que sucedió en el cuento."

"¿Cuáles son los dos elementos que les revela el ambiente?" (Students respond in unison: "Dónde y cuándo ocurrió ese cuento.")

"Voy a leerles un cuento corto. Piensen acerca de lo que pasa en el cuento y en el ambiente del mismo. Hagan una Película Mental de lo que ocurrió en el cuento."

El viento frío hacía volar la nieve hacia la cara de Gina mientras ella bajaba la colina hacia su casa. Las guirnaldas de Navidad adornaban todas las casas del pueblo, pero a Gina no le importaban. Gina estaba muy triste pues había perdido a su perro Champ. Ella buscaba por todos lados, pero no podía encontrarlo y comenzó a llorar.

STOP HERE. Discuss the following questions:

“Describan el ambiente del cuento.” (Winter, cold, near Christmas time, takes place in a town, Gina is walking down a hill.)

“¿Quién es el personaje principal de este cuento?” (Gina)

“¿Cómo está Gina?” (Gina is sad.)

“¿Por qué?” (Because her dog, Champ, is lost.)

“Ahora voy a leerles un poco más de este cuento. Piensen otra vez en el ambiente y en los personajes. Hagan una Película Mental acerca de lo que ocurre.”

Gina abrió lentamente la puerta trasera y entró a la casa. La temperatura en la casa era agradable y había un aroma delicioso. La mamá de Gina estaba horneando galletitas de Navidad, pero Gina estaba demasiado triste para darse cuenta. Ella se quitó las botas y entró a la sala.

De repente, su hermano Willie la llamó. “¡Gina, ven pronto! Ven al sótano.”

Gina escuchó el ladrido de un perro, y bajó corriendo las escaleras hasta el sótano.

“¡Champ!” gritó Gina. “¿Dónde estabas? Te extrañé tanto. Pensé que te habías perdido.”

Mientras Champ lamía la cara a Gina, ella reía; pues ahora estaba segura de que esa sería una feliz Navidad.

“¿Cuál era el ambiente en la segunda parte del cuento?” (Inside Gina’s house)

“¿Quiénes son los personajes de la segunda parte?” (Gina, Willie, Champ)

“Describe cómo cambiaron los sentimientos de Gina en la segunda parte del cuento.” (Gina was very sad because Champ was lost. When Gina saw Champ in the basement, she became very happy.)

ACTIVITY 1: DESCRIBING THE SETTING USING MIND MOVIES

Give students practice describing settings by getting them to think of a setting on their own. Then the students can describe it in their own words and draw a picture of what they think the setting is like.

1. *“Piensen en tres palabras que puedan usar para describir un ambiente. Escriban estas palabras en su cuaderno y compártanlas con su compañero. Comenten cómo las palabras pueden ser utilizadas para describir un ambiente. Con la ayuda de su compañero escriban una oración sobre un ambiente en particular, utilizando las palabras que seleccionaron.”*

(If students have trouble, give them some examples of words that describe a setting. For example:

oscuro, nublado, tranquilo—maybe a scary setting.
con calor, con polvo, muy seco—a desert setting.
frío, con viento, nevado—a winter setting.)

2. Draw a picture of the setting described. (Encourage students to share the pictures they have drawn with their partners.)

ACTIVITY 2: GUIDED IMAGERY

As you read the following passage, have students close their eyes and use a Mind Movie to visualize the setting described below. Ask students the questions that follow the story to discuss the setting.

El establo era muy grande y viejo. Olía a estiércol, a sudor de caballos cansados y al maravilloso y dulce aliento de las pacientes vacas. A menudo había una especie de aroma pacífico—como si nada malo pudiera suceder en el mundo. Olía a grano, a montura y a grasa para ejes, a botas de caucho y a sogas nuevas. Cada vez que al gato se le daba una cabeza de pescado para que comiera, el establo olía a pescado. Pero sobre todo olía a heno, pues siempre había heno arriba en el gran henil de la buhardilla. Siempre había alguien echando heno a las vacas, a los caballos y a las ovejas.

La Telaraña de Carlota por E.B. White

Conduct a guided group discussion by using the following questions:

1. *“¿De qué color era el establo de su Película Mental?”*
2. *“¿Cuántas vacas veían?”*
3. *“¿Qué entienden por ‘aroma pacífico’?”*
4. *“¿Qué clase de personajes pondrían en su establo? ¿Qué estarían haciendo?”*

5. “¿Qué cosas se imaginan cuando piensan en un aroma pacífico? ¿Qué clase de aromas pueden ser ‘aromas pacíficos’?” (Answers might include: smell of flowers, cookies baking, etc.)

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. As you read, stop at the end of a page or two and discuss the setting with your class. Ask them to describe their Mind Movies and what they see that tells what the setting is like.

Also ask your students to tell you who the main characters are and what they are like.

Repeat this activity for a week or more using different stories.

STORIES

Un día de nieve by E. J. Keats

Tú y yo Osito by Waddell

(Or use other stories with vivid descriptions.)

UNIT III—IDENTIFYING THE PROBLEM AND SOLUTION IN A STORY

“Hemos leído cuentos acerca de diferentes personajes y de lo que les ocurre a ellos. Cuando leemos, pensamos acerca del ambiente del cuento para poder crear una Película Mental sobre lo que pasa. Hoy vamos a estudiar otros dos elementos de los cuentos; el PROBLEMA y la SOLUCIÓN. Digamos juntos esas palabras: PROBLEMA. SOLUCIÓN.” (Students repeat in unison.)

“Primero hablemos acerca de los PROBLEMAS. ¿Alguno de ustedes ha tenido alguna vez un PROBLEMA?” (Discuss briefly their problems.)

“Un problema suele ser algo que preocupa a alguien, o bien, una pregunta que necesita una respuesta.” (Have students repeat in unison what a problem is.)

“¿Qué hacen cuando tienen un problema?” (Try to fix it; try to make it go away; try to solve it.)

“Cuando tienen un problema, tratan de solucionarlo. Al eliminar el problema, encuentran una SOLUCIÓN.”

“Supongamos que tienen el siguiente problema: la cinta de su zapato está desatada, ¿qué harían para solucionarlo?” (Tie your shoe.)

“¿Y si no supieran atar las cintas?” (Ask someone to tie it. If students say they’d leave the shoe untied, tell them that it keeps falling off when they run, and they need their shoe on to run fast.)

“Cuando tienen un problema tratan de resolverlo para que ya no exista. A eso le llamamos buscar una SOLUCIÓN. La SOLUCIÓN es lo que buscamos para resolver un problema.” (Students repeat what a solution is. Also review what a problem is. Students should respond in unison.)

ACTIVITY: SOLVING PROBLEMS

In this activity, present students with different kinds of problems that they might have. The students should think of ways they could solve the problem. As students give you a variety of ideas, write them on the board. After making a list, BRIEFLY discuss the ideas to decide which might be good solutions.

“Voy a presentarles una situación con un problema. Imaginen que ese problema es suyo; digan cómo podrían solucionarlo. Recuerden que un mismo problema se puede solucionar de muchas maneras diferentes.”

PROBLEMS:

1. *Están jugando a la pelota en el patio, y la pelota se les va al patio de la casa vecina. ¿Cómo recuperarían la pelota?* (Go through the gate into the yard; climb the fence and get into the yard; knock on the door of the house and ask someone to get the ball, etc.)
2. *Alguien les pide que depositen una carta en el buzón. Cuando llegan al buzón encuentran que la ranura donde se depositan las cartas está demasiado alta y no la alcanzan. ¿Qué pueden hacer para depositar la carta?* (Ask someone nearby to put the letter in the slot, or to boost you up so you can put the letter in the slot; find something to stand on, like a box, so you can reach the mail slot; find a mailman and give the letter to him, etc.)

“Ahora leamos un cuento corto. El personaje de este cuento tiene un problema. Debemos pensar en el problema y en la solución que podría encontrar el personaje.”

Faltaban sólo tres días para el cumpleaños de su madre y Alicia aún no tenía un regalo para ella. Además, no tenía dinero. Alicia acababa de gastar todo su dinero en una blusa nueva y ahora ella no sabía que hacer.

STOP HERE. Discuss the following questions:

“¿Quién es el personaje principal de este cuento?” (Alicia)

“¿Cuál es su problema?” (She needs to buy her mother a birthday gift, but has no money.)

“¿Se les ocurre algo que pudiera hacer Alicia para solucionar su problema?” (Discuss student's ideas. They might include: borrow some money; earn some money by working; return the new shirt; make a present out of some things she has.)

“Ahora leeré el resto del cuento. Escuchen con atención cuál fue la solución que Alicia encontró.”

Alicia pensó en ganar el dinero, así que fue a la tienda de abarrotes de Kenney para ver si podía trabajar.

En seguida Alicia preguntó a su hermano Larry si podía ayudarlo a repartir periódicos, pero Larry le dijo: “Eres demasiado pequeña para ayudarme.”

Alicia estaba muy triste, pues no podría comprar un regalo especial para su madre. Salió a caminar lentamente por la calle; llevaba una expresión de tristeza en la cara.

Entonces miró a la señora Williams quien estaba trabajando en su jardín de flores. “¡Eso es!” pensó Alicia y corrió hasta la cerca de la señora Williams.

“Hola, Señora Williams. ¿Podría ayudarle a trabajar en su jardín?” preguntó Alicia.

“Hola, Alicia. Es cierto que necesito ayuda,” respondió la señora Williams. “Estoy vieja y cansada para arrancar toda esta maleza. ¿Qué te parece si te pago \$2.00 por cada hora que me ayudes?”

“¡Perfecto! eso es exactamente lo que necesito para comprarle un regalo de cumpleaños a mi madre,” dijo Alicia. Ella se puso de rodillas y empezó a trabajar. Antes de que terminara el día, Alicia había ganado \$10.00, con los que compraría un regalo muy especial.

“¿Quiénes son los otros personajes de esta parte del cuento?” (Mr. Kenney, Alicia’s brother Larry, and Mrs. Williams.)

“Describan a la señora Williams.” (Friendly, old, etc.)

“¿Cómo solucionó Alicia su problema?” (She worked for Mrs. Williams in her garden and earned \$10.00. Review how earning \$10.00 solved the problem because now Alicia had money to buy a birthday gift.)

NOTE TO TEACHERS: The day you introduce this topic, do the activity below. On subsequent days, review what a PROBLEM and a SOLUTION are. Then read one of the stories from the Storytime Selections.

ACTIVITY: IDENTIFYING THE PROBLEM AND SOLUTION IN A STORY

1. Have students make a list of some problems that they have encountered. Make a corresponding list that states how these problems were solved. Next, have partners discuss their lists with each other. Together, partners should choose a name for a character, identify a problem that the character experiences, and name a specific solution to resolve the problem.
2. Using the character/problem/solution situation discussed above, students should explore alternative ways of solving the identified problem. Have students make a list and be prepared to share their suggestions with the class. List students’ suggestions on the board.

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. Tell your students to make a Mind Movie about the story as you read. While reading, stop and discuss the following features of the story.

The main characters and what they are like.
The problem in the story.
How the problem *might* be solved.
The solution to the problem.

Repeat this activity for two or more weeks using different stories.

STORIES

Se venden gorras by Esphry Slobodkina

El niño cuervo by Taro Yashima

El señor Conejo y el lindo regalo by Charlotte Zolotow

Nadarín by Leo Lionni

(Or use other stories that highlight a problem and its solution.)

UNIT IV—SEQUENCE OF EVENTS

“Hemos aprendido cómo los personajes de los cuentos encuentran soluciones a los problemas. Algunas veces estas soluciones requieren que el personaje realice una serie de acciones. Los personajes deben realizar acciones ya sea para solucionar un problema o para llevar a cabo una tarea.”

“Por ejemplo, si están en esta clase y necesitan ir al baño, ¿qué hacen?” (Discuss students' answers for the procedure, writing the steps on the board.)

1. Levantan la mano.
2. El maestro pregunta qué quieren.
3. Le dicen al maestro que necesitan ir al baño.
4. El maestro les da permiso.
5. Salen en silencio del salón y van al baño.
6. Entran a clase en silencio y regresan a su asiento.

“Para solucionar ese problema realmente necesitan realizar todos esos pasos en ese orden. Se solucionan muchos problemas al realizar acciones paso a paso. Les presento otro problema:”

“Hoy es el cumpleaños de su padre y quieren hacerle una tarjeta especial con papel a colores. ¿Qué es lo que hacen?” (Discuss students' steps in solving this problem, while writing the steps on the board.)

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. As you read, stop occasionally and discuss the following questions with your class.

1. *“Caractericen al (a los) personaje(s) principal(es).”*
2. *“Describan el ambiente.”*
3. *“Analicen e identifiquen el problema.”*
4. *“Mencionen la secuencia de eventos utilizada para solucionar el problema.”*

Repeat this activity for a week or more using different stories.

STORIES

La oruga muy hambrienta by Eric Carle

La gallinita roja by L. McQueen

Los tres lobitos y el cochino feroz by Trivizas

Si le das una galletita a un ratón by Laura Muneroff

(Or use other stories that highlight a sequence of events.)

UNIT V—PROBLEM—SOLUTION WITH FAILED ATTEMPTS

“Al leer un cuento, sabemos que los personajes a menudo tienen problemas que solucionan durante el relato. Nosotros, como los personajes de los cuentos, con frecuencia tenemos problemas que debemos solucionar. Algunos de estos problemas son difíciles de solucionar. A veces, es necesario probar varias maneras distintas de solucionar un problema, para poder encontrar una solución que funcione. Permítanme mostrarles un ejemplo.

“Mientras escuchan este cuento elaboren una Película Mental de lo que está ocurriendo. Piensen en el problema del cuento y cómo podrían solucionarlo. Piensen en todas las alternativas que el personaje prueba antes de solucionar su problema.”

Trevor había ido a pasar el fin de semana a casa de su abuela. A él le agradaba visitarla porque podía ir de un lado a otro en su bicicleta por las amplias aceras que rodeaban la casa.

El sábado por la mañana, su abuela le pidió que le hiciera un mandado.

“Trevor, por favor lleva esta carta al buzón. Es muy importante que la carta sea enviada hoy mismo,” dijo su abuela.

“Está bien, iré al buzón en mi bicicleta,” respondió Trevor.

Trevor montó en su bicicleta y rápidamente se dirigió al buzón. Al llegar, saltó de la bicicleta y caminó hasta el buzón, pero no pudo alcanzar la ranura para depositar la carta.

STOP HERE and ask your students:

“¿Quién es el personaje principal?”

“¿Qué problema tiene?”

Encourage them to think of the ways in which the character can solve the problem. Write their solutions on the board.

Say: *“Vamos a leer más para averiguar lo que pasó.”*

Trevor trató primero de saltar y alcanzar la ranura. Saltó y saltó. Intentó correr y saltar. Después intentó trepar para agarrar la manija del buzón, pero no pudo alcanzarla.

Entonces tomó su bicicleta y la apoyó contra el buzón. Intentó subirse en la bicicleta para poder llegar más alto. Trepó en la barra pero cuando estaba por alcanzar la ranura, la bicicleta empezó a resbalarse.

¡Pam! La bicicleta se resbaló y Trevor cayó de espaldas. Aún no había podido alcanzar la ranura del buzón.

STOP HERE. Ask students:

“¿Cuáles fueron las formas en que Trevor intentó solucionar su problema?”

“¿Tuvo éxito?”

“¿Qué creen que intentará él ahora?”

Say: *“Vamos a leer más para averiguar lo que pasó.”*

Trevor se sentó en el suelo y miró al buzón. "Me pregunto por qué hacen estas cosas tan difíciles de usar," pensó. "¿Qué podré hacer para meter esta carta en esa ranura?"

Trevor buscó a su alrededor algo en que subirse. ¡No había nada! Entonces, miró a ambos lados de la calle buscando a alguien que pudiera ayudarlo. ¡Nadie!

Trevor se subió en su bicicleta e inició el camino de vuelta a la casa de la abuela. Él estaba triste pues no había podido depositar la carta como la abuela se lo había pedido.

Entonces, cuando iba de regreso a casa, vio a un hombre uniformado caminando por la calle. ¡Era el cartero! Ahora él podría solucionar el problema y enviar la carta. Trevor pedaleó tan rápido como pudo hasta alcanzar al cartero.

"¡Espere! ¡Señor Cartero!" gritó Trevor.

Cuando el cartero se paró, Trevor le dio la carta. "No pude alcanzar la ranura del buzón. ¿Puedo darle esta carta?"

"Con gusto," dijo el cartero. "Quizás la Oficina de Correos deba poner escalones en los buzones para que los niños como tú puedan depositar las cartas más fácilmente."

"¡Gracias!" le dijo Trevor y partió a decir a su abuela que había mandado su carta por correo.

After reading the story, review it with the students by discussing the following questions:

1. "¿Quién era el personaje principal del cuento?" (Trevor)
2. "Describe cómo era Trevor." (He was nice, helpful, etc.)
3. "¿Cuál era el problema de Trevor?" (He had to mail a letter, but he couldn't reach the mail slot on the mailbox.)
4. "¿Cómo intentó solucionar Trevor su problema sin lograrlo?" (He tried to jump up and put the letter in the slot. He tried to stand on his bike and put the letter in the slot. He looked for someone to help him and no one was around.)
5. "¿Cómo resolvió Trevor su problema?" (He gave the letter to the mailman, who mailed it for him.)

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. As you read, stop occasionally and discuss the following questions with your class:

1. *Caractericen al (a los) personaje(s) principal(es).*
2. *Describan el ambiente.*
3. *Identifiquen el problema.*
4. *Predigan cómo los personajes PODRÍAN solucionar el problema. (Hagan una lista)*
5. *Describan cómo los personajes trataron de solucionar el problema y FALLARON.*
6. *¿Qué es lo que creen ustedes que los personajes intentarán después?*
7. *Den la secuencia de eventos utilizada para solucionar el problema.*

Repeat this activity for two weeks or more using different stories.

STORIES

Harry no quiere rosas by Gene Zion

Algo especial para mí by Vera B. Williams

Tikki Tikki Tembo by Arene Mosel

(Or use other stories that highlight several attempts to solve a problem.)

UNIT VI—PROBLEM—SOLUTION WITH CHARACTER DEVELOPMENT

“En las últimas dos semanas hemos aprendido mucho acerca de cómo los personajes de los cuentos solucionan los problemas que tienen. Sabemos que a veces es difícil encontrar las soluciones para los problemas. A menudo hay que probar varias soluciones y pensar en el problema antes de solucionarlo. A veces tenemos problemas y nos lleva tiempo solucionarlos.”

“Cuando las personas encuentran problemas, y luego formas de solucionarlos, pueden cambiar. Cuando resolvemos un problema difícil podemos aprender cosas nuevas y sentirnos bien con nosotros mismos.”

“Hoy vamos a leer algunos cuentos acerca de personajes con problemas difíciles. Cuando los personajes solucionan sus problemas, también aprenden acerca de ellos mismos o de los demás, y como resultado los personajes cambian. Hagan una Película Mental acerca del cuento que ahora les leeré. Piensen en los personajes, sus problemas, y en cómo cambian esos personajes.”

Clara estaba sentada en la silla con las manos sobre la cabeza. Sentía que era un fracaso. ¡No podía hacer nada bien! Hoy era el cumpleaños de su madre y Clara quería hornear un pastel especial antes de que ella llegara a casa.

Primero, trató de mezclar harina, huevos, azúcar y leche. Cuando vaciaba la harina, la bolsa se cayó y harina voló por todos lados. Todo el piso de la cocina se volvió blanco. Después usó la batidora a demasiada velocidad y la pegajosa mezcla saltó del tazón a la barra. Clara tomó la mezcla para pastel que quedaba, la vació en un molde y la puso en el horno. Cuando revisó el horno más tarde, vio que salía humo. No sólo se estaba quemando el pastel; además, se estaba desbordando del molde y se desparramaba por todo el interior del horno.

Clara tiró el pastel quemado a la basura. Ahora no tenía pastel alguno y, en cambio, tenía un ENORME desorden en la cocina, que debía limpiar antes de que su madre llegara a casa. Estaba tan triste que se sentó en la silla con la cabeza entre las manos. “Soy un fracaso,” pensaba.

STOP HERE. Ask students:

1. *“¿Quién es el personaje principal?”* (Clara)
2. *“Describanla.”* (She is sad because she tried to bake a cake for her mother’s birthday, but she made a mess and burned the cake. She feels like a failure.)
3. *“¿Qué problemas tiene Clara? Escribanlos en el pizarrón.”* (It’s her mother’s birthday. She made a mess. She burned the birthday cake she was going to give her mother.)

4. *“Piensen cómo Clara podría solucionar sus problemas.”*

Say: *“Vamos a leer más para averiguar lo que pasó.”*

Clara miró el reloj. “Mi madre llegará a casa pronto, más vale que limpie este desorden.”

Clara aspiró toda la harina del piso y limpió la pegajosa y viscosa mezcla de pastel que cubría la barra. En seguida, empezó a limpiar el horno. La mezcla quemada del pastel hacía parecer el interior del horno como un agujero negro y sucio. Clara raspó cuidadosamente cada rincón y ranura del horno. Le parecía que no terminaría nunca, pero finalmente el interior del horno estaba tan limpio que relucía.

“Ahora sólo una cosa más,” pensó Clara. “Limpiaré el piso para que se vea realmente limpio.”

Después de limpiar el piso de la cocina, Clara estaba cansada. Aún no tenía nada que regalar a su mamá en su cumpleaños y ella llegaría a casa en cualquier momento.

Clara decidió hacerle a su mamá una tarjeta de cumpleaños con papel a colores. Pensó que quizás podría darle un regalo después.

Finalmente, la madre de Clara llegó a casa. Tan pronto como entró, Clara gritó: “¡Feliz cumpleaños!” y le entregó la tarjeta.

“Gracias por esta preciosa tarjeta,” le respondió su mamá. Mientras su mamá leía la tarjeta, caminó a la cocina para empezar a hacer la cena. De pronto, se detuvo y dijo: “¿Qué pasó aquí?”

“Yo . . . ah . . .”

“¡Clara, qué bueno! ¡Limpiaste la cocina!. Hasta limpiaste el horno.. ¡Qué limpio está todo! La cocina se ve HERMOSA, Exclamó la madre. “Éste es el mejor regalo de cumpleaños que he recibido. ¡Muchas gracias!”

Clara sólo sonrió. Ella no era un fracaso, después de todo. Quizás no fuera muy buena cocinera, pero ¡seguro que sabía limpiar!

Ask students the following:

1. *“¿Cómo solucionó Clara sus problemas?”* (She cleaned up the mess and she made her mother a birthday card.)
2. *“¿Cómo se sintió la mamá acerca de lo que hizo Clara?”* (She was very happy at how clean the kitchen was. She said it was the best birthday gift she had ever gotten.)

3. "*¿Cambió Clara en el cuento?*" (Yes. She started out feeling sad; she felt like a failure. At the end of the story, she was happy and proud of how clean the kitchen was.)

STORYTIME SELECTIONS

Pick a story from the list below that you will read to your class. As you read, stop occasionally and discuss the following questions with your class:

1. "*Caractericen al(a los) personaje(s) principal(es).*"
2. "*Describan el ambiente.*"
3. "*Identifiquen el problema.*"
4. "*Predigan cómo los personajes PODRÍAN solucionar el problema.*" (Elaboren una lista.)
5. "*Describan cómo los personajes intentaron solucionar el problema y fallaron.*"
6. "*¿Qué creen que intentarán los personajes después?*"
7. "*Mencionen la secuencia de eventos utilizada para solucionar el problema.*"
8. "*¿Cambió el(los) personaje(s) principal(es) al final del cuento? ¿CÓMO?*"

Repeat this activity for two weeks or more using different stories.

STORIES

La nueva hermanita de Frances by Frances Ruby

Un sillón para Mamá by Vera B. Williams

Doctor DeSoto by William Steig

El árbol generoso by Shel Silverstein

(Or use other stories that highlight character growth.)

UNIT VII—PROBLEM—SOLUTION WITH SPECIAL CHARACTER RELATIONSHIP

“En las últimas dos semanas hemos aprendido cómo los personajes de los cuentos resuelvan problemas. Sabemos que algunas veces es difícil encontrar soluciones para los problemas. A menudo los cuentos se refieren a personajes que tienen relaciones especiales y a causa de estos vínculos entre los personajes ellos se sienten unidos y se ayudan mutuamente.”

“Todos tenemos un pariente o amigo con quien nos sentimos unidos, o con el que tenemos una relación especial. Cuando sentimos algo especial por una persona hablamos con ella acerca de cosas sobre las que normalmente no hablaríamos con otros. Muchas veces un pariente o un amigo especial puede ayudarnos a solucionar algunos de los difíciles problemas que se nos presentan en la vida.

“¿Tienen ustedes tiene un pariente o un amigo con quien tengan una relación especial?” (For example: a grandparent, aunt or uncle, brother or sister, or a special friend.)

Briefly discuss some of the special relationships of students in the class.

“¿Alguno de ustedes ha tenido un problema que su pariente o amigo especial le haya ayudado a solucionar?”

Briefly discuss some of the students' experiences in getting help from relatives or friends to solve problems.

“Hoy vamos a leer algunos cuentos acerca de personajes que tienen problemas difíciles. Alguien especial para el personaje del cuento le ayuda a solucionar su problema. Hagan una Película Mental mientras leo el cuento. Piensen en los personajes, en sus problemas, y en cómo los personajes solucionan esos problemas. Piensen también en las relaciones que los personajes del cuento tienen entre sí.”

Rogelio entró corriendo a su casa y fue directamente a su habitación. Dejó sus libros y tomó su alcancía. Contó el dinero a medida que caía de la alcancía.

*“Sólo un dólar con quince centavos. ¿Qué voy a hacer?” refunfuñó.
“Tengo un problema serio. Si mamá y papá se dan cuenta de lo que hice...”
decía Rogelio mientras miraba hacia el techo.*

STOP HERE. Ask students:

“¿Quién es el personaje principal?”

“¿Cómo es?”

“¿Cuál es su problema?”

Have students predict how Rogelio could solve his problem.

Say: *“Vamos a leer más para saber lo que pasó.”*

Durante veinte minutos Rogelio estuvo sentado en su cama mirando al techo y tratando de pensar en una forma de solucionar su problema. Luego escuchó que tocaban a su puerta.

“Adelante”

“Hola Rogelio,” dijo su abuelo al entrar. “Pensé que ibas a ayudarme en el jardín hoy.”

“Es cierto. Creo que lo olvidé. Lo siento,” respondió Rogelio.

“¿Qué pasa hijo? Te ves como si tuvieras un mundo de problemas. ¿Por qué no me cuentas qué te sucede?”

“Pues...”

“Vamos. Tú y yo somos amigos. ¿No te ayudé la vez que dañaste la bicicleta de tu hermana?”

“Sí.”

“¿No te ayudé a darle una sorpresa a tu papá en su cumpleaños?”

“Sí.”

“Bien, ¿por qué no me dices qué es lo que te preocupa, y quizás podamos solucionarlo juntos.”

“Está bien; pero tienes que guardar el secreto,” dijo Rogelio.

“Lo prometo,” dijo el abuelo.

“Bueno... perdí un libro de la biblioteca. Ahora debo pagar \$7.95 para reponerlo. Sólo tengo \$1.15 en mi alcancía. Si Mamá y Papá se enteran se van a enojar; así que tengo que encontrar una forma de solucionar esto antes de que ellos lo sepan,” explicó Rogelio.

“Ya veo,” dijo el abuelo. “Lo que necesitas hacer es conseguir dinero, y hacerlo pronto.”

“Así es. La señora Jackson dijo que debo llevar el dinero antes del martes.”

“Mmmm... Creo que conozco una forma en la que podemos resolver esto. Pero tomará algo de trabajo.”

“Está bien. Necesito una manera de arreglar esto,” dijo Rogelio con ansia.

“Bien, tengo un amigo llamado Asa. Él tiene su jardín junto al mío. Plantó demasiados frijoles y no puede recogerlos todos. Quizás podamos

ayudarle a recogerlos y a venderlos en el vecindario. Pero tendremos que compartir el dinero con Asa, pues él cultivó los frijoles.”

“Eso me parece justo. Lo dividiremos en partes iguales. Él recibirá la mitad del dinero y nosotros la otra mitad. ¿Qué te parece?” preguntó Rogelio.

“Pienso que le gustará la idea,” respondió el abuelo.

Así, al día siguiente, Rogelio y el abuelo hablaron con Asa acerca de los frijoles. El sábado, Rogelio y el abuelo empezaron temprano por la mañana y recogieron frijoles todo el día. Rogelio puso los frijoles en bolsas de papel. Después de la cena, anduvo por todo el vecindario vendiendo frijoles frescos.

Finalmente, a las ocho de la noche, Rogelio había vendido todas las bolsas de frijoles, excepto una. Puso la bolsa en la cocina y lentamente subió las escaleras. Estaba cansado.

Rogelio puso el dinero sobre la cama y empezó a contarlo.

Luego entró el abuelo y le dijo, “¿Cómo te fue Rogelio?”

“Gané diez dólares y veinticinco centavos!” exclamó Rogelio. “Ahora puedo pagar el libro y me queda dinero para echarlo en mi alcancía.”

“Me alegra mucho hijo, y me di cuenta de que nos quedaron frijoles y podemos prepararlos para la cena de mañana. Me encantan los frijoles frescos,” dijo el abuelo.

“Sí... “ Rogelio miró a su abuelo y sonrió. “Gracias abuelo. Eres mi mejor amigo.” “Veamos si podemos encontrar un poco de helado de melocotón en la nevera; creo que tu madre lo compró hoy.”

“Me encanta el helado de melocotón,” dijo Rogelio.

“Sí, a mí también,” contestó el abuelo. El abuelo puso su brazo sobre el hombro de Rogelio y los dos fueron a la cocina por un tazón del sabroso helado de melocotón.

Ask students the following:

1. *“¿Cuál era el problema del cuento?”* (Review. Rogelio needed \$7.95 to pay for a book he lost.)
2. *“¿Quién ayudó a Rogelio a solucionar su problema?”* (The grandfather.)
3. *“¿Cómo solucionaron el problema?”* (Rogelio and his grandfather picked beans in Asa’s garden. Rogelio sold them in the neighborhood. Rogelio’s share of the money was enough to pay for the book, with some left over for Rogelio to put into his bank.)

4. "¿Existía una relación especial entre los dos personajes de este cuento? ¿QUIÉNES eran?" (Yes, Rogelio and his grandfather had a special, very close relationship.)
5. "¿Cómo saben que había una relación especial entre Rogelio y su abuelo?" (Numerous examples in the story.)

On subsequent days review the introduction to this unit. Then select a story from the Storytime Selections and do the activity described below.

STORYTIME SELECTIONS

Pick a story from the list below that you will read to your class. As you read, stop occasionally and discuss the following questions with your class:

1. "Caractericen al (a los) personaje(s) principal(es)."
2. "Describan el ambiente."
3. "Identifiquen el problema."
4. "Predigan cómo los personajes PODRÍAN solucionar el problema." (Elaboren una lista.)
5. "Describan cómo los personajes trataron de solucionar el problema y FALLARON."
6. "¿Qué creen que intentarán hacer los personajes después?"
7. "Mencionen la secuencia de eventos utilizada para solucionar el problema."
8. "Describan la relación entre los personajes."
9. "¿Cambió la relación durante el cuento?"

Repeat this activity for two weeks or more using different stories.

STORIES:

Un sillón para Mamá by Vera B. Williams

La telaraña de Carlota by E. B. White

Amigos en cuerpo y alma by Vera de Backker

La noche de las estrellas by Gutierre

(Or use another story that highlights character relationships.)

UNIT VIII—MULTIPLE PROBLEMS

¿Tienen un problema que necesitan solucionar? Algunas veces, los personajes intentan solucionar problemas de diferentes maneras. Así que el personaje necesita la ayuda de un pariente o amigo para solucionarlo.

“A veces los problemas que tienen las personas, o los personajes de los libros causan otros problemas. Los problemas están eslabonados. Esto causa dificultades a los personajes que tienen que solucionar el problema, pues deben resolver dos o más problemas, ya que éstos tienen la misma causa o un problema ocasiona otro.”

“Ahora les daré un par de ejemplos sencillos en los que un problema puede causar otro.”

EXAMPLES

1. *“Marci tenía prisa en llegar al banco antes de que cerraran para retirar dinero. Marci necesitaba el dinero para ir al cine esa noche. En el camino al banco, se encontró con mucho tráfico. El tráfico era tan lento que Marci llegó tarde al banco. El banco cerró y Marci no pudo retirar el dinero. Como Marci no tenía dinero, no pudo ir al cine.”*

“¿Cuál es el problema del cuento?” (Marci needed money to go to the movies.)

“¿Con qué otro problema se encontró Marci?” (She got caught in traffic.)

“¿Qué problema originó el tráfico pesado?” (Marci got to the bank too late; it closed.)

That meant she didn't get any money, which meant she couldn't go to the movies that night.)

Draw a chart on the board:

Problem 1: *Necesitó dinero—Fue al banco.*

Problem 2: *Atrapada en el tráfico—Llegó al banco demasiado tarde. Banco cerrado—No pudo retirar dinero—No pudo ir al cine.*

“Observen que el quedar atrapada en el tráfico causó otros problemas que al final impidieron que Marci pudiera ir al cine.”

2. *“Luis iba manejando su bicicleta rápidamente por la calle pues tenía prisa en llegar a jugar béisbol. La bicicleta de Luis chocó con una roca. Una de las llantas se reventó y se desinfló. La llanta desinflada hizo que Luis perdiera el control de la bicicleta. Luis cayó de la bicicleta y se raspó un codo y ambas rodillas. Sus rodillas sangraban tanto que sus pantalones empezaron a ponerse rojos por la sangre. Luis se levantó lentamente y se marchó; ya no podría ir a jugar béisbol. Necesitaba ir a su casa para limpiar sus heridas.”*

“¿Cuál es el problema de Luis?” (Luis couldn't get to the baseball game. He had to go home to fix his bike.)

“¿Cuál fue la causa de su problema?” (He fell off his bike and his bike hit a tree.)

“¿Qué causó que la llanta de su bicicleta se desinflara?” (He hit a rock and lost control.)

Draw a chart on the board:

Quiere jugar béisbol—Conduce su bicicleta muy rápido.

La bicicleta choca con una roca—La llanta se revienta. La llanta se desinfla—Luis cae de la bicicleta—Se raspa los codos y las rodillas. Sus pantalones se llenan de sangre—Luis no puede jugar béisbol.

“Observen cómo chocar con una roca fue la causa de los otros problemas que al final impidieron que Luis jugara béisbol.”

STORYTIME SELECTIONS

Pick a story from the list below to read to your class. As you read, stop occasionally and discuss the following questions with your class:

1. *“Caractericen al (a los) personajes(s) principal(es).”*
2. *“Describan el ambiente.”*
3. *“Identifiquen el problema.”*
4. *“Mencionen otros problemas causados por el primer problema o relacionados con él.”*
5. *“Predigan cómo PODRÍAN solucionar el problema los personajes.” (Elaboren una lista.)*
6. *“Mencionen la secuencia de eventos utilizada para solucionar el problema.”*

Repeat this activity for two weeks or more using different stories.

STORIES

Si le das una galleta a un ratón by Laura Muneroff

Jorge el Curioso by H. A. Rey

Fernando Furioso by H. Oram

El Lorax by Dr. Seuss

FACTUAL SELECTIONS

INTRODUCTION

The goal of the *Comprensión Auditiva* activities for factual text is to teach students how to determine the main points in the selection. These activities focus on identifying the main idea and details that support or elaborate the main idea. Later units ask students to relate information to what they already know by giving examples of what information the selection is giving.

Also included in this strand is a unit on biographies. When reading biographies, students are taught to focus on identifying who the biography is about, what important events are described, and how the person changed as a result of the events described.

As with the strand on narrative stories, the objective of this strand is to get students to discuss as a group selections that the teacher has read aloud. During each selection the teacher should stop periodically and discuss the important aspects of the selection in conjunction with the instructional lessons provided. We have provided a list of suggested selections to read with each of the units. Repeat each unit a number of times (as suggested in the lessons) with different selections.

The *Comprensión Auditiva* activities should be a fun and exciting way for students and teachers to explore factual selections and learn to understand the information they provide.

UNIT I—IDENTIFYING THE TOPIC AND MAIN IDEA

"Hoy vamos a leer un tipo de cuento diferente. El cuento que vamos a leer nos dará información sobre un tema o una idea. Llamaremos a estos cuentos: RELATOS VERDADEROS. Todos repitan, 'Vamos a leer RELATOS VERDADEROS'" (Have students repeat.)

"El objeto de los relatos verdaderos es informar. Recuerden la regla: Los relatos verdaderos nos ofrecen información. Repitan todos la regla: 'Los relatos verdaderos nos ofrecen información.'" (Have students repeat.)

"Cuando lean un relato verdadero lo primero que deben hacer es identificar el TEMA. El TEMA es de lo que trata el relato. Pueden distinguir el TEMA porque es de lo que más se habla en el relato. Escuchen este relato corto. Díganme de qué se habla en él más que de cualquier otra cosa. Ese será el TEMA del relato."

Muchas personas tienen perros por mascotas. Los perros son buenas mascotas por diferentes razones. Hay muchos tipos distintos de perros, algunos son pequeños y algunos son muy grandes. Los perros pueden ser buenos compañeros de juego y pueden atrapar pelotas o palos. Los perros también ayudan a proteger las casas, ladrando cuando se acerca algún extraño. La mejor cualidad de los perros es que son leales. Si te haces amigo de un perro, tendrás un amigo para toda la vida.

"Piensen en el relato que acabo de leer. ¿De qué trata el relato?" (Dogs)

"El concepto del que se más habla en el relato es el TEMA. ¿Cuál es el TEMA de este relato?" (Dogs)

"Repitan todos la regla: 'El TEMA es el concepto del que más se habla en el relato.'" (Have students repeat.)

"Leamos otra vez este relato. Esta vez piensen en lo que el relato les dice acerca de los perros. Piensen en una manera de describir lo que el relato les dice acerca de los perros. (It tells you why dogs are good pets.)

Reread the paragraph above.

"Recuerden que dijimos que 'los perros' son el TEMA del relato. ¿Qué les dice el relato acerca de los perros?"

"Este relato les dice algo en particular acerca de los perros. Explica por qué los perros son buenas mascotas. Leamos otro relato. Piensen de qué tema trata este relato, cuál es el TEMA y qué les dice el relato acerca de ese tema."

Los perros han ayudado al ser humano durante miles de años. Los indios, por ejemplo, siempre tenían perros para que los ayudaran a cazar animales, como venados o conejos. Los utilizaban para proteger las aldeas, ya que los perros ladraban cuando alguien se acercaba. Cuando los indios mudaban sus campamentos, los perros les ayudaban jalando pequeños trineos o cargando cosas sobre sus lomos. Por todas las cosas que podían hacer, los perros eran muy útiles para los indios.

“¿Cuál fue el TEMA de este relato?” (Dogs)

“¿Qué aprendieron en este relato acerca de los perros?” (The Indians used dogs in many ways.)

“A eso le llamamos la IDEA PRINCIPAL del relato. La IDEA PRINCIPAL es lo que les cuenta el relato acerca del TEMA. En este caso ambos relatos que he leído eran acerca de los perros. El TEMA de ambos relatos son los perros. Pero los dos relatos son diferentes, pues cada uno nos informa cosas distintas acerca de los perros. Los dos relatos tienen diferentes IDEAS PRINCIPALES. Ahora leamos otro relato. Escuchen atentamente mientras leo, para que puedan encontrar el TEMA del relato y lo que éste les dice acerca del TEMA.”

STORYTIME SELECTIONS

Pick a book or a selection with a clear topic and a main idea. Read it aloud to your students. As you read, stop periodically and discuss with the students what the TOPIC and MAIN IDEA are. It is a good idea to describe what the book or the selection tells about the topic after every couple of pages, or after every few paragraphs.

Repeat this activity for three weeks or more using different books.

UNIT II—IDENTIFYING THE MAIN IDEA AND SUPPORTING DETAILS

“Hemos estado leyendo relatos verdaderos. Los relatos verdaderos nos ofrecen información acerca de un TEMA. Al leer relatos verdaderos podemos aprender cosas nuevas

“¿Cómo pueden saber cuál es el TEMA de un relato?” (It is the thing being talked about the most.)

“Repitan todos la regla: ‘El TEMA es el concepto del que más se habla en el relato.’”

“Los relatos nos cuentan diferentes cosas acerca del TEMA. Lo más importante que el relato les cuenta acerca del TEMA se llama IDEA PRINCIPAL. La IDEA PRINCIPAL es lo que el relato les cuenta acerca del TEMA.”

“Repitan todos la regla: ‘La IDEA PRINCIPAL es lo que el relato nos cuenta acerca del TEMA.’”

“Hoy vamos a leer algunos relatos verdaderos. Mientras leo, piensen acerca de lo que el relato les cuenta. Piensen en el TEMA y en la IDEA PRINCIPAL del relato. La IDEA PRINCIPAL les ayudará a recordar la información que el relato les ofrece.”

“¿Por qué es importante la IDEA PRINCIPAL?” After students have discussed why the main idea is important, have them repeat the rule. “La IDEA PRINCIPAL nos ayuda a recordar la información que nos ofrece el relato.”

“Ahora voy a leerles un relato. Escuchen con atención para que puedan darse cuenta de cuál es el tema y cuál es la idea principal de este relato. Veamos si pueden recordar la información que les ofrece el relato.”

Algunas veces nieva durante el invierno. La nieve puede ser muy divertida porque ustedes pueden hacer cosas interesantes con ella. Cuando nieva pueden deslizarse en trineo por una ladera; si la ladera es muy inclinada, se deslizarán muy rápidamente. Cuando nieva pueden hacer muñecos de nieve, pueden jugar a peleas de nieve, lanzándose bolas de nieve unos a otros. Cuando la nieve es muy profunda pueden construir túneles en la nieve parecidos a los iglúes donde viven los esquimales. Todas estas son razones por las que la nieve puede ser muy divertida.

“El TEMA es de lo que se trata el relato. ¿Cuál es el TEMA de este relato? ¿De qué se trata el relato?” (Snow)

“La IDEA PRINCIPAL es lo que el relato nos cuenta acerca del TEMA. ¿Cuál es la IDEA PRINCIPAL de este relato?” (Snow can be fun.)

“¿Por qué es importante la IDEA PRINCIPAL? ‘La IDEA PRINCIPAL nos ayuda a recordar la información que nos cuenta el relato.’” (Have students repeat.)

“¿Recuerdan los detalles del relato que nos dicen que ‘la nieve puede ser muy divertida’? Mencionen algunos ejemplos del relato de cómo podemos divertirnos en la nieve.” (Examples: sledding, making snowmen, snowball fights, making tunnels or igloos.)
“Ahora voy a leerles un relato diferente. Escuchen con atención para que me puedan decir cuál es el tema y cuál es la idea principal de este relato.”

En invierno, la nieve puede hacer que el conducir un auto sea muy peligroso. Cuando nieva, las calles se vuelven resbaladizas. A menudo, el pavimento se congela. Cuando las calles están resbaladizas o congeladas es difícil controlar un automóvil, y aún más difícil es frenarlo. Al caer la nieve, hay poca visibilidad, es decir, la nieve puede impedir que los conductores vean los otros autos, eso también aumenta el peligro de conducir en la nieve. Si la nieve es profunda los autos y los camiones pueden quedar atorados en ella. Es muy peligroso conducir un auto durante una tormenta de nieve.

“El TEMA es de lo que se trata el relato. ¿Cuál es el TEMA de este relato? ¿De qué se trata el relato?” (Snow)

“La IDEA PRINCIPAL es lo que el relato cuenta acerca del TEMA. ¿Cuál es la IDEA PRINCIPAL de este relato?” (Snow can make driving dangerous.)

“Por qué es importante la IDEA PRINCIPAL? ‘La IDEA PRINCIPAL nos ayuda a recordar la información que nos ofrece el relato.’” (Have students repeat.)

“Pueden recordar detalles. Por ejemplo: ‘La nieve puede ser peligrosa para conducir.’ Den algunos ejemplos del relato de cómo la nieve puede hacer peligroso el conducir.” (Makes roads slippery and icy; can’t steer your car; can’t stop your car; can’t see other cars; can get stuck in the snow.)

“Estos dos relatos hablan acerca de la nieve. Pero cada relato tiene una IDEA PRINCIPAL diferente. En uno, la IDEA PRINCIPAL es ‘la nieve puede ser divertida.’ En el otro, la IDEA PRINCIPAL es ‘la nieve es peligrosa para conducir.’ ¿Por qué son importantes las IDEAS PRINCIPALES?” (The main idea helps you remember the information the paragraph tells you.)

“Repitan todos: ‘La IDEA PRINCIPAL nos ayuda a recordar la información que nos ofrece el relato.’” (Have students repeat.)

ACTIVITY: MAIN IDEA AND SUPPORTING DETAILS

Write the two MAIN IDEAS on the board. Then have students list what they remember from the two paragraphs about each main idea. If necessary, reread both paragraphs and then talk about their MAIN IDEAS and the information given in each paragraph.

La nieve puede ser divertida.

*deslizarse en trineo
hacer muñecos de nieve
jugar a las peleas con bolas de nieve
hacer túneles o un iglú*

La nieve puede ser peligrosa cuando se conducen los coches.

*las calles se congelan y se vuelven resbaladizas
no se puede guiar el auto
no se puede frenar el auto
no se ven los demás autos
los autos se atorán en la nieve*

On subsequent days, review the following:

- Topic
- Main idea
- Why the main idea is important

Then read a Storytime Selection below. You may also make a Fact Trap for each story read, as described in the activity below.

ACTIVITY: BUILDING A FACT TRAP

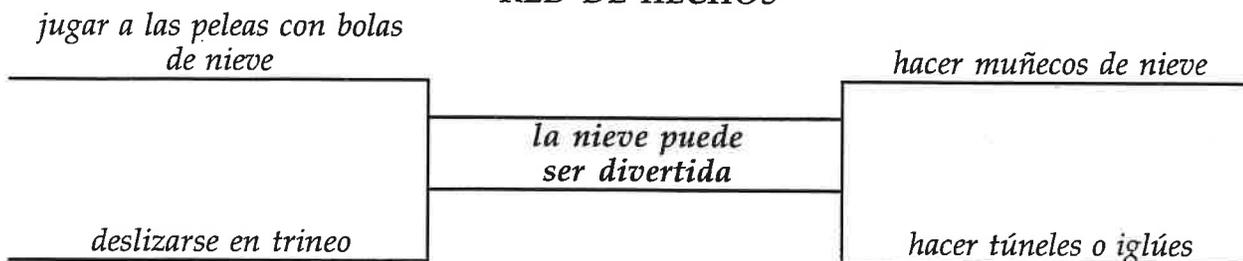
“Una RED DE HECHOS es una forma gráfica de organizar las ideas principales y los elementos en un relato. Primero dibujen un rectángulo, luego escriban la idea principal dentro de ese rectángulo. Los elementos que describen la idea principal del relato se escriben en líneas alrededor del rectángulo.”

“Leamos nuevamente las ideas del primer relato acerca de la nieve. (Ver la lista escrita en el pizarrón.) Podemos hacer una Red de Hechos con este relato.”

“¿Cuál era la Idea Principal?” (Snow can be fun.) Write the phrase in the box.

“¿Qué información tenemos acerca de la Idea Principal?” (As students give the ideas from the list, write them in a Fact Trap like the one below.)

RED DE HECHOS



Explain Fact Traps to the students:

“Las Redes de Hechos nos ayudan a recordar la información que nos presentan los relatos. La Red de Hechos que tenemos en el pizarrón muestra la información contenida en el párrafo.”

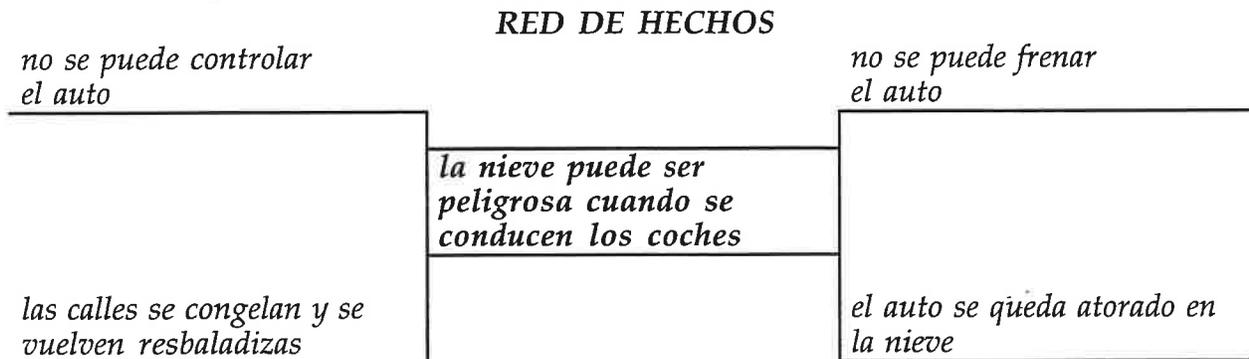
Siempre situamos la Idea Principal en el centro de la Red de Hechos. Luego, escribimos alrededor del rectángulo los elementos que nos ofrece el relato acerca de la Idea Principal."

"En algunos casos, varios párrafos comparten una sola idea principal; por lo tanto conectamos nuestras Redes de Hechos para mostrar cómo se relacionan entre sí. Observen de nuevo las ideas que escribimos acerca de nuestro segundo párrafo sobre la nieve. Hagamos una Red de Hechos acerca de ese relato."

Draw this Fact Trap beside the first one.

"¿Cuál es la Idea Principal?" (Snow can make driving dangerous.) Write that inside the box.

"¿Qué información tenemos acerca de esa Idea Principal?" (As students give the ideas from the list, write them in a Fact Trap like the one below.)



"En qué se parecen estos dos párrafos? ¿Cómo están relacionados?" (They are both about SNOW.)

"Por lo tanto, necesitamos hacer una relación entre nuestras dos Redes de Hechos." Draw a line that connects both boxes and on that line write "snow" (or "tell about snow").

"Hemos organizado toda la información de los relatos en una Red de Hechos. Como ambos relatos tratan acerca de algo similar, conectamos las dos Redes de Hechos para mostrar que están relacionadas."

"Ahora tenemos una forma de organizar nuestras ideas cuando leamos otros relatos."

You may use Fact Traps with other factual books and paragraphs as you read them with your students.

STORYTIME SELECTIONS

Pick a book or article with a clear topic and supporting details. Read it aloud to your students. As you read the book, stop periodically (every page or two, or, every other paragraph) and discuss with the students what the TOPIC and the MAIN IDEA are. When students give you a MAIN IDEA, ask them for a few examples of information the book or article tells about that main idea (as shown above in the two paragraphs about snow).

Repeat this activity for two weeks or more using different books, articles, or essays.

UNIT III—IDENTIFYING THE MAIN IDEA AND RELATING IT TO WHAT YOU KNOW

“En el pasado hemos aprendido que los relatos verdaderos nos ofrecen nueva información acerca de un TEMA. Cuando leemos relatos verdaderos es importante tratar de recordar la información nueva. Es importante identificar la IDEA PRINCIPAL, ya que ésta nos ayuda a recordar la información del relato.”

“Otra forma de recordar la información de un relato es pensar en las cosas que ya conocen acerca del tema del relato. Por ejemplo, si leemos un relato acerca del béisbol, todos ustedes tienen conocimientos que pueden ayudarles a recordar lo que leyeron en el relato. ¿Qué saben acerca del béisbol?” (List some of the things that students tell you.)

“Sabemos que las personas que juegan al béisbol a menudo usan ropa y equipo especial para jugar. ¿Qué equipos especiales usan cuando juegan al béisbol?” (Baseball gloves, baseball hat, baseball uniform, special shoes with spikes, etc.)

“Si leemos un relato acerca de un juego de béisbol, lo que sabemos acerca del uniforme y del equipo que usan los jugadores nos ayudará a comprender mejor lo que estamos leyendo. Por ejemplo, si yo les leo algo acerca del béisbol y digo ‘El jugador agitó su gorra hacia la multitud.’ Lo que ya sabemos nos dice mucho acerca de esto. Describan qué tipo de gorra se imaginaron al oír esa oración.” (A cap with a bill, not a dress hat or a knit hat or sailor’s hat or any other kind of hat.)

“Lo que ya sabemos acerca del béisbol nos dice que clase de gorra era.”

“Leamos un relato verdadero. Mientras les leo el relato, piensen en cuál es la IDEA PRINCIPAL. Piensen en la información que el relato les ofrece. Luego platicaremos acerca de los elementos que ya conocemos y que enriquecen la información del relato.”

Muchas plantas que crecen en los jardines tienen flores. Las flores son de muchos colores y de diferentes tamaños. Los girasoles son muy grandes. Los girasoles son amarillos y redondos y se parecen a la forma del sol. Las violetas son flores pequeñas y crecen cerca del suelo. Generalmente las violetas son moradas. Las rosas pueden ser de muchos colores hermosos como el rojo, el rosado y el amarillo. Algunas flores tienen un aroma muy agradable. El aroma delicado de las rosas me hace pensar en los tibios días de primavera cuando todo está floreciendo.

“¿Cuál es el TEMA de este relato?” (Flowers)

“¿Cuál es la IDEA PRINCIPAL de este relato?” (Answers will vary: Flowers are nice to grow. Flowers come in many sizes and colors.)

“¿Qué información les ofrece el relato acerca de las flores?” (Sunflowers are tall, large, and yellow; violets are small and purple; roses smell nice and come in many colors.)

“¿Qué otras cosas saben acerca de las flores?” (Discuss answers with class.)

“Lo que ya saben enriquecerá la información que les puede dar un relato. Al igual que todos ustedes ya sabían algo acerca de las flores que el relato no explicó, así también ustedes pueden agregar la información que ya conocían a la información que encuentren en un relato. Ahora vamos a leer otro relato más largo. Antes de empezar a leer, piensen en lo que ustedes saben acerca del TEMA. Cuando lean el relato, piensen en la IDEA PRINCIPAL, y en la información que el relato les ofrece acerca de la IDEA PRINCIPAL.”

STORYTIME SELECTIONS

Pick a book or a selection with a clear main idea that would relate to the students' own personal experiences (such as riding a bicycle, going to the dentist, etc.). Read it aloud to your students. BEFORE reading, ask students to tell you some of the things they know about the topic of the book. List these things on the board.

As you read the book, stop periodically (every page or two) and discuss with the students what the MAIN IDEA is for the story or the page(s) just completed. When students give you a MAIN IDEA, ask them for a few examples of information the story tells about that main idea.

AFTER reading the story, look at the list of things that students knew about the topic BEFORE reading. What NEW ideas would the students add to the list now?

Repeat this activity for two weeks or more using different books from the list below.

ALTERNATE ACTIVITY

Work with the students to build Fact Traps for the stories as you read them. The Fact Trap is described in detail in Unit II.

UNIT IV—BIOGRAPHIES

“Hoy vamos a leer un tipo de relato diferente. El relato que vamos a leer nos cuenta acerca de la vida de una persona. Llamamos a estos relatos BIOGRAFÍAS. Repitan todos, ‘BIOGRAFÍAS.’” (Have students repeat.)

“Una biografía cuenta los sucesos importantes de la vida de una persona, las cosas que hizo y lo que ocurrió en cada determinada parte de su vida. Si les pido que me cuenten lo que les ocurrió en su último cumpleaños y lo escribimos; eso sería una parte de su biografía.”

“Recuerden, las biografías cuentan los sucesos importantes que tuvieron lugar en la vida de una persona. Repitan todos la regla: ‘Las biografías cuentan los sucesos importantes de la vida de una persona.’” (Have students repeat.)

Generalmente, las biografías que se escriben son acerca de personas famosas. La persona famosa es el TEMA de la biografía. En la biografía, el escritor cuenta los sucesos importantes en la vida de esa persona y cómo actuó él o ella cuando esos acontecimientos tuvieron lugar. ¿Conocen a alguna persona famosa sobre la cual les gustaría leer?

Make a list of people the class would like to read about. (For example: George Washington, other presidents, Martin Luther King Jr., famous athletes, Bill Cosby, other entertainers). If you can find books on any of these people, add them to the Storytime Selections provided at the end of this unit.

“Cuando lean una biografía, deben enfocar su atención en dos aspectos importantes.

El TEMA—¿De quién habla la biografía? y

LOS SUCESOS—¿Qué acontecimientos ocurrieron en el relato?”

STORYTIME SELECTIONS

Pick a biographical book or selection and read it aloud to your students. BEFORE reading, ask students to tell you some of the things they know about the person who is the TOPIC of the book. List these things on the board.

As you read the book or selection, stop periodically (every other page or paragraph) and discuss with students what EVENT is happening and how the person is responding to it.

AFTER reading the book or selection, look at the list of things that students knew about the person BEFORE reading. What NEW ideas would the students add to the list now?

Repeat this activity for two weeks or more using different books or selections. You can add other books from your school library or other sources. If you can find books about famous people students have listed previously in this unit, it will make the reading activity more meaningful for them.

COMPRESIÓN AUDITIVA—SAMPLE LESSON PLAN

LESSON:
FAIRY TALES: CHARACTERISTIC ELEMENTS

PRIOR TO INSTRUCTION

Selected Comprehension/Literary Objective(s):

Students will identify characteristic literary elements prevalent in fairy tales:

Characters (hero/heroine, villain/monster, protective figure with magical powers)

Setting (castles, forest, towers)

Plot (solutions with magical assistance, sequence of events, simultaneous events)

Theme (virtue triumphs over evil, living happily ever after)

Selected Text [Fiction, Exposition, Poetry, Persuasion]:

Perrault, Charles. *La Bella Durmiente*

BEFORE READING

Strategies for Introducing Comprehension/Literary Objective(s):

Define fairy tale (an imaginary story about fairies and their magic deeds)

Activate students' prior knowledge about fairy tales.

Elicit and record student responses about characteristic elements common to fairy tales.

Organize elements into categories by literary terms: characters, setting, plot, theme.

Set purpose for listening:

Listen for elements characteristic of fairy tales.

Strategies for Introducing Text:

Partners share what they remember about the fairy tale *La Bella Durmiente*.

Review and summarize the main events of *La Bella Durmiente* with the entire class.

DURING READING

Questions to Ask [Summative, Elaborative, Predictive, Bloom's Taxonomy]:

"Según lo que ya saben acerca de los cuentos de hadas, predigan si la Bella Durmiente es una princesa."

"La Bella Durmiente es una princesa. Según lo que ya saben acerca de los cuentos de hadas, predigan lo que es el marco del cuento."

"Hagan un resumen del cuento de hadas hasta este punto."

"¿Por qué no podía hilar la princesa?"

"¿Por qué se quedó dormida la princesa?"

Strategies for Conducting Discussions:

Think-Pair-Share (TPS)

Turn to your partner. . . (TTYF)

Think aloud. . . (TA)

All pupil response (APR)

AFTER READING

Plans for Connections, Applications, and Generalization:

Read aloud, Charles Perrault, *La Cenicienta*. Have students compare and contrast elements characteristic to both of these stories.

Plans for Extensions and Enrichment:

Author study of Charles Perrault. Read *Caperucita Roja*. Students write a re-telling, or continuation of selected fairy tales.

COMPRESIÓN AUDITIVA—LESSON PLAN

LESSON:

PRIOR TO INSTRUCTION

Selected Comprehension/Literary Objective(s):

Selected Text [Fiction, Exposition, Poetry, Persuasion]

BEFORE READING

Strategies for Introducing Comprehension/Literary Objective(s):

Strategies for Introducing Text:

DURING READING

Questions to Ask [Summative, Elaborative, Predictive, Bloom's Taxonomy]:

Strategies for Conducting Discussions:

AFTER READING

Connections, Applications, and Generalization:

Extensions and Enrichment:

SAMPLE STORY MAPS AND GRAPHIC ORGANIZERS (MAPAS DEL CUENTO Y ORGANIZADORES GRÁFICOS)

This section contains several examples of formats for Story Maps and graphic organizers. As you use *Comprensión Auditiva* units and share literature aloud with students, they will learn how Story Maps and other graphic organizers are used to understand story elements and increase comprehension. The first example is a basic Story Map design which is appropriate for most stories with problem/possible solutions. The graphic organizer with the intersecting circles is useful for comparing and contrasting—two characters, two stories, and so on. The SQAT form and the simple web are effective formats for organizing information from expository text. As you and your students become familiar with using Story Maps, you can design other forms to enhance the stories that your students are enjoying as part of their *Comprensión Auditiva* lessons. Graphic organizers like these can also be used to reinforce the group story discussions on Days Two and Three of *Leer Juntos* to increase students' comprehension of the stories and novels they are reading.

MAPA DEL CUENTO

Título: _____

Escenario:

Personajes: _____

Problema:

Suceso 1: _____

Suceso 2: _____

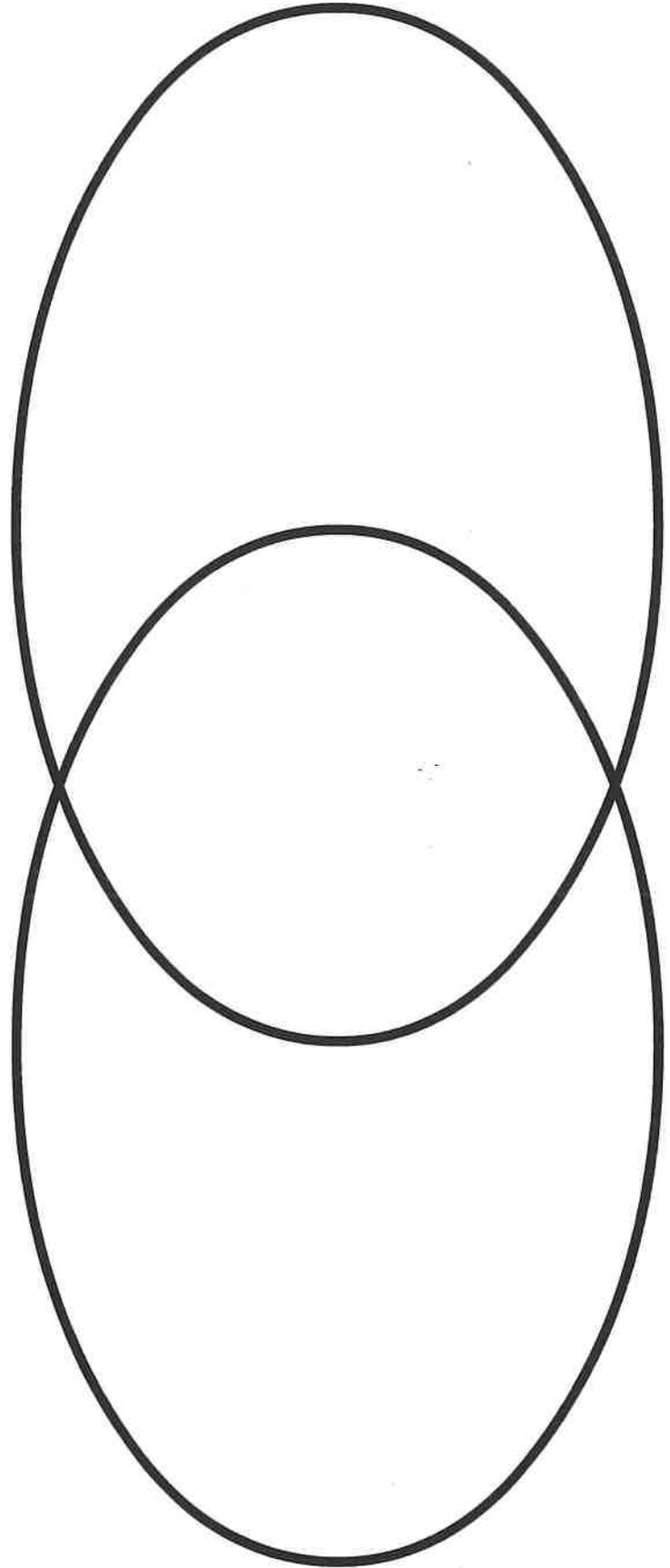
Suceso 3: _____

Suceso 4: _____

Suceso 5: _____

Solución:

RED DE COMPARACIONES Y CONTRASTES



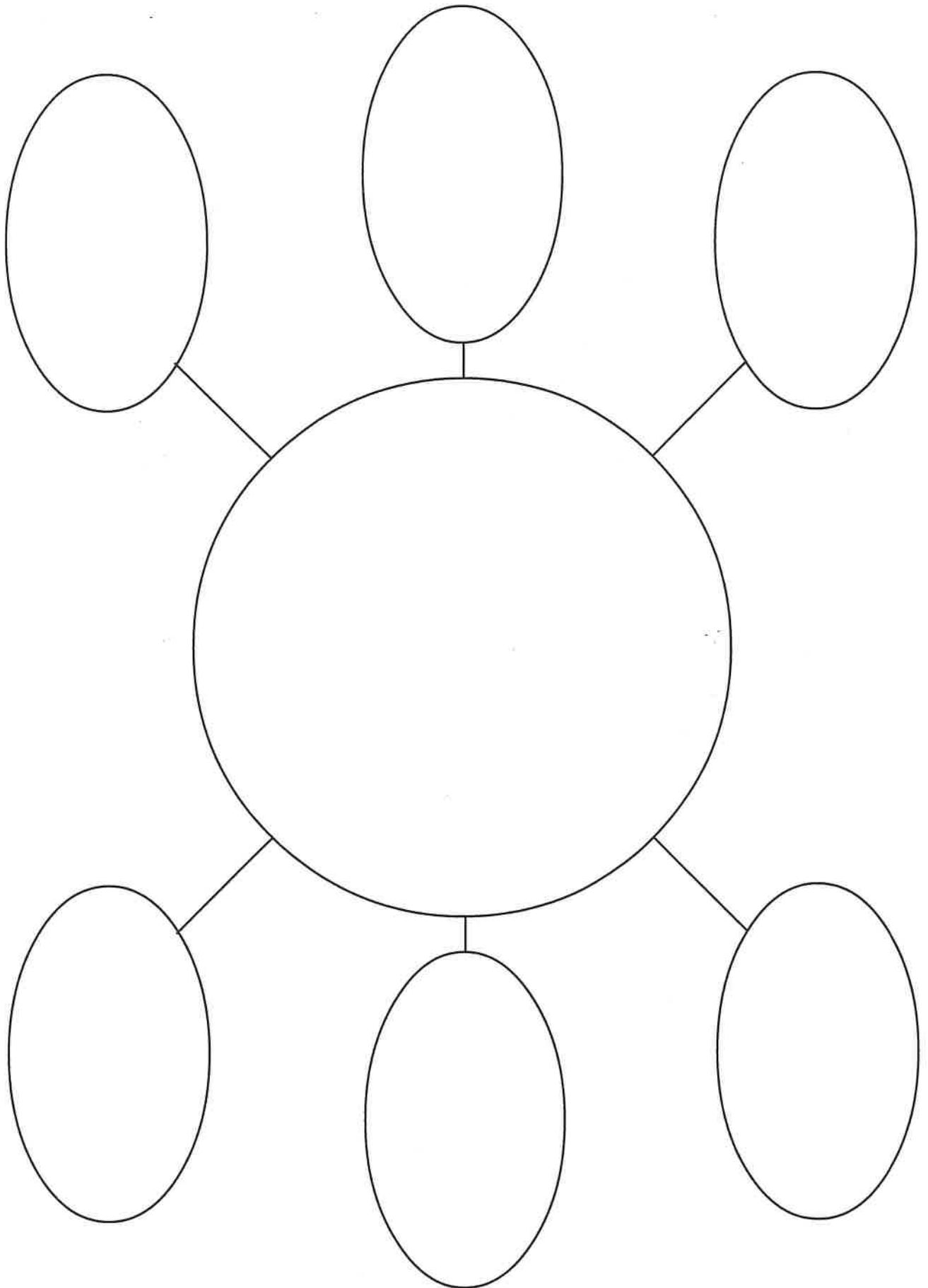
SQAT

Lo Que Sé

Lo Que Quiero Saber

Lo Que Aprendí

Lo Que Todavía Quiero Saber



IDEA WEB

Main Idea: _____

fact: _____

fact: _____

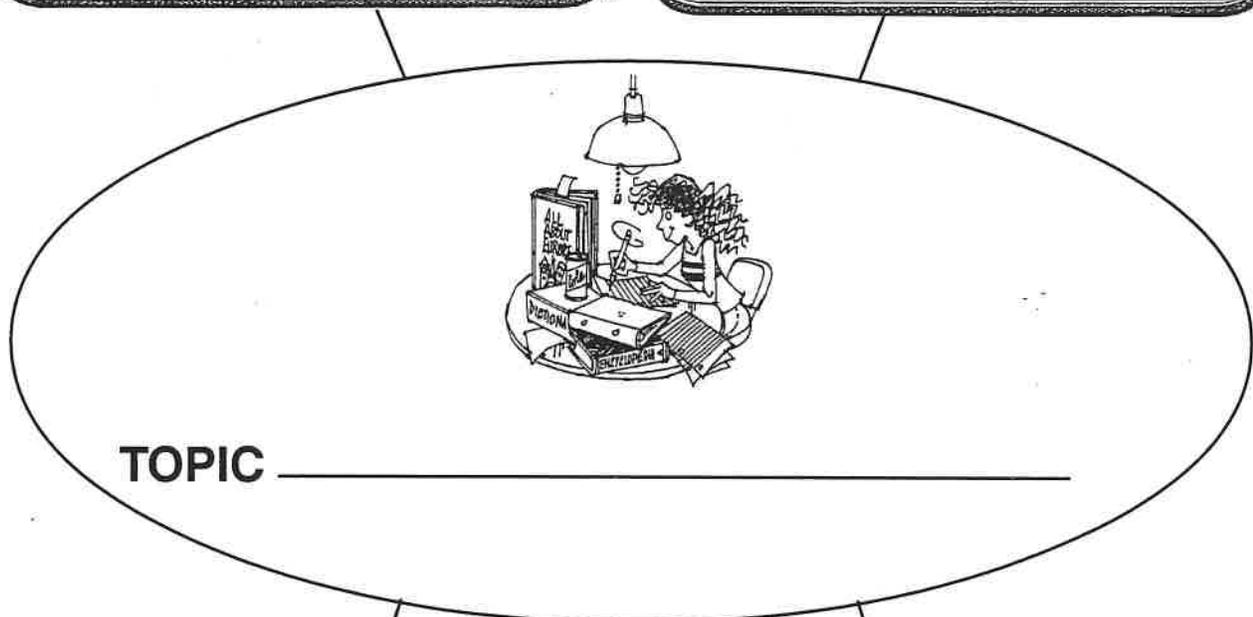
fact: _____

Main Idea: _____

fact: _____

fact: _____

fact: _____



Main Idea: _____

fact: _____

fact: _____

fact: _____

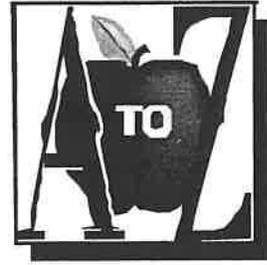
Main Idea: _____

fact: _____

fact: _____

fact: _____

GLOSARIO DE TÉRMINOS Y RECURSOS LITERARIOS



Alegoría—Un cuento en el que la gente, las cosas y los sucesos tienen un significado oculto o simbólico; las alegorías se usan para enseñar o explicar una idea o un principio moral.

Aliteración—La repetición del sonido de una consonante al principio de las palabras; por ejemplo, “lectores listos” o “cantar con claridad.”

Alusión—El mencionar o referirse brevemente a una persona o cosa que no es parte del cuento; por ejemplo, cuando un niño dice mentiras, su padre o madre pueden corregirle haciendo alusión al niño que gritaba “Ahí viene el lobo.”

Analogía—La relación de una semejanza que existe entre dos cosas distintas; por ejemplo, comparar el movimiento de un jugador de béisbol con el de una bailarina.

Anécdota—Una breve narración de un suceso, por lo general divertido.

Antagonista—La persona que se opone o compite con el protagonista o personaje principal.

Antología—Una colección de escritos selectos.

Apóstrofe—El interrumpir una narración para hablarle a alguien que está ausente o muerto, o a un ser abstracto, como si esa persona o ser estuviera presente y fuera capaz de contestar.

Lenguaje Arcaico—Palabras antiguas o que ya no se utilizan.

Artículo—Un escrito completo, ya sea informe o ensayo, que aparece en un periódico, una revista o un libro.

Asonancia—Repetición del sonido de vocales iguales en la terminación de una secuencia de palabras; por ejemplo, *bueno, luego, huevo, promuevo*.

Audiencia—Persona o personas a quien se dirige un discurso, una plática, o un escrito.

Autobiografía—La historia de la vida de una persona, escrita por la persona misma.

Balada—Composición poética en verso que se canta o se recita para narrar algún suceso, generalmente melancólico; la mayoría son de origen legendario o tradicional.

Bibliografía—Lista de libros, artículos y otras fuentes de información, utilizados en un informe. Lista de libros sobre un tema.

Ficción Biográfica—Un relato que contiene hechos conocidos de la vida de una persona, el cual se basa en detallada investigación, y se presenta en episodios dramáticos que por lo general incluyen diálogos ficticios.

Biografía—La historia de la vida de una persona, escrita por otra persona.

Cuerpo—La sección principal de un escrito, ya sea un informe o una carta.

Charla de un Libro—Un breve resumen de los sucesos que acontecen en un relato.



Caricatura—Un diseño o dibujo exagerado de los rasgos de personas, lugares, cosas o acontecimientos políticos, cuyo propósito es divertir, interesar o, en algunos casos, transmitir un mensaje.

Personaje—Un papel literario representado por un ser humano, un animal real o personificado, o un objeto personificado.

Caracterización—La forma en que el autor representa a los personajes a fin de que el lector pueda visualizarlos y entender sus sentimientos. El autor puede hacer esto simplemente mediante la descripción de cada personaje y sus acciones, o bien, mediante el uso del diálogo y la descripción de los pensamientos e ideas de los personajes.

Crónica—Un registro escrito de los sucesos de un período determinado de tiempo.

Historia Circular—Un relato cuyo final hace eco de su principio, y cuyos personajes generalmente regresan al lugar de donde partieron.

Cliché—Frase (generalmente **expresión idiomática, símil, o metáfora**) que ha perdido fuerza o significado debido al uso repetido.

Clímax—En literatura, la acción que da lugar a la **resolución del conflicto**; también se le conoce como el momento culminante.

Comedia—Una obra cuyo material es seleccionado primordialmente con el fin de divertir o entretener.

Comparación—La presentación de las semejanzas y diferencias entre dos o más objetos, personas o situaciones.

Conflicto—El problema o disputa entre el **protagonista** y la fuerza de oposición, lo cual forma la base del argumento; el conflicto puede ser externo (personajes contra personajes, contra la naturaleza o contra la sociedad) o interno (los personajes contra ellos mismos).

Connotación—Las ideas y los sentimientos asociados con una palabra.

Consonancia—Repetición del sonido de la terminación de dos palabras, a partir de la sílaba que lleva el acento aunque las demás letras no sean exactamente iguales; por ejemplo, *corazón, caparazón, tazón, comezón*..

Contraste—Presentación de la oposición o diferencias notables que existen entre dos o más objetos, personas o situaciones.

Crisis—Punto en el que el conflicto alcanza su momento culminante.

Cuento Acumulativo—Un cuento que se forma a base de repetición.

Denotación—El significado exacto de una palabra, como lo expone el diccionario.

Dialecto—La variante regional de un idioma, caracterizada por diferencias tanto en la gramática y el vocabulario, como en la pronunciación.

Diálogo—La conversación entre los personajes de una obra literaria.

Diario—El relato escrito de lo que una persona hace, siente, piensa o experimenta día por día; el libro en el que se registran esos relatos.

Drama—Composición literaria, representada por actores; cuenta la historia, generalmente de un conflicto humano, a través de diálogo y acción.



Editorial—Un artículo de periódico o revista que da una opinión o refleja una forma de pensar.

Relato Epistolar—Relato escrito en forma de una serie de cartas.

Ensayo—Composición literaria acerca de un tema determinado, creada con el fin de informar o persuadir; generalmente consta de tres partes: un párrafo de introducción; el cuerpo del ensayo, que puede tener varios párrafos, y un párrafo de conclusión.

Eufemismo—Forma indirecta de expresar palabras o conceptos desagradables, generalmente de una manera más elegante.

Exageración—La descripción de un suceso o una cantidad, dándole proporciones excesivas.

Escrito Informativo—Escrito que informa o explica.

Fábula—Un cuento muy breve, cuyos personajes son generalmente animales; expone un tema didáctico o una moraleja.

Fantasía—Género literario que incluye cuentos populares, ciencia ficción y fábulas; relatos puramente imaginativos en los que la acción puede depender de la magia o alguna fuerza sobrenatural.

Ficción—Categoría de la literatura con personajes y sucesos imaginarios; incluye novelas y cuentos cortos.

Lenguaje Figurado—La descripción de algo por medio de la comparación; más allá de lo literal.

Recuerdo Instantáneo—Presentación de un suceso ocurrido antes del momento en el que tiene lugar el relato; a menudo se muestra a través de una secuencia de sueños, un diálogo o una evocación.

Cuento Popular—Relato transmitido en forma oral que a menudo incluye las siguientes características: principia con la frase "Había una vez ...", sus personajes son de una sola faceta (sólo buenos o sólo malos), sus elementos se presentan en grupos de tres, los finales siempre son felices.

Folclor—Conjunto de costumbres, creencias, relatos o dichos tradicionales de un pueblo, transmitidos de generación en generación.

Presagio—Señal que da una pista de sucesos que ocurrirán más adelante en el relato.

Verso Libre—Poesía no restringida por la métrica.

Género—Tipo distintivo o categoría de composición literaria que tiene sus propias características. Algunos de los diferentes géneros literarios son: la poesía, el drama, la novela, el cuento corto, el ensayo, el artículo, la sátira, la parodia, la alegoría, el mito, la fábula, la biografía y la autobiografía.

Héroe/Heroína—El personaje principal, a menudo notable por su valentía e intrepidez.

Ficción Histórica—Relato ficticio basado en hechos o en personajes reales.

Humorismo—Manera graciosa o irónica de presentar una situación. Técnica literaria que a menudo hace uso de la **exageración** y el reconocimiento de peculiaridades y detalles absurdos en una situación o un acto.

Hipérbole—Exageración de una circunstancia, relato o noticia, con el fin de crear un cierto efecto.

Modismo—Expresión exclusiva de un idioma, cuyo significado es diferente al de las palabras que la forman.

Lenguaje de Imágenes—Descripciones que ayudan al lector a formarse una imagen mental de algo. Lenguaje vívido que se usa para transmitir sensaciones.

Artículo Informativo—Escrito que proporciona información acerca de un tema determinado.

Intertextualidad—Comparación de libros o relatos en función de un elemento común, tal como la estructura del texto, el tono, la modalidad, el género o el tema.



- Entrevista**—Reunión entre un reportero y una persona a quien se solicita información para publicarla en un libro, una revista, un periódico, o bien, para emitirla por radio o televisión.
- Ironía**—Discrepancia; el contraste entre lo que algo aparenta ser, y lo que realmente es; implica lo opuesto de lo que se dice. Existe ironía verbal, ironía circunstancial e ironía dramática. Ejemplo: un incendio en una estación de bomberos.
- Jerga**—Lenguaje especial y familiar que usan entre sí los individuos de ciertas profesiones u oficios.
- Diario**—Periódico que se publica todos los días.
- Leyenda**—Una historia tradicional transmitida de generación en generación; se cree que las leyendas están basadas en hechos históricos, pero su veracidad no se puede comprobar.
- Poesía Lírica**—Originalmente, una antigua forma griega de poesía, acompañada por la lira; poesía tipo canción que expresa un pensamiento o sentimiento particular.
- Metáfora**—Una comparación implícita entre dos cosas diferentes; la diferencia entre las metáforas y los símiles es que las metáforas no contienen las palabras *como* o *así*.
- Ambiente**—La atmósfera creada por el escenario y la situación; el estado de ánimo que prevalece en el relato.
- Misterio**—Un relato en el que el protagonista descifra una serie de pistas para resolver una situación inexplicable.
- Mito**—Una leyenda o cuento tradicional que a menudo involucra elementos sobrenaturales.
- Narración Real**—El relato de acontecimientos verdaderos.
- Poema Narrativo**—Un poema que cuenta una historia.
- Punto de Vista Narrativo**—La relación del narrador con los sucesos o los personajes.
Ver **Punto de Vista**.
- Narrador**—Persona o personaje que relata la historia .
- Historia Noticiosa**—Un relato informativo de algo que ha sucedido o está por suceder; generalmente publicada en un periódico; las historias noticiosas generalmente contestan las siguientes preguntas: qué, quién, cuándo, dónde y por qué.
- Literatura Verídica**—Obras literarias que no son de ficción.
- Novela**—Un relato de ficción con personajes, escenario y argumento, cuya longitud generalmente es por lo menos de un volumen.
- Rima Infantil**—Canción o verso que establece alguna regla de conducta.
- Onomatopeya**—Palabra que imita el sonido de lo que significa.

Palíndromo—Palabra, frase, oración o número que se lee igual de izquierda a derecha que de derecha a izquierda; por ejemplo, *anilina, radar, 121*, etc.

Parábola—Relato que presenta una versión clara y sencilla de un problema, para enseñar una lección o moraleja.

Parodia—Imitación burlesca ya sea de una obra seria de literatura, del estilo característico de un escritor, o de todo un género literario. La parodia trata un tema serio en forma cómica o ridícula.

Narrativa Personal—Serie de sucesos reales, narrados por la persona que los experimentó.

Personificación—El darle características humanas a un animal o a un objeto.

Ensayo en Fotografía—Composición fotográfica sobre un tema determinado.

Obra de Teatro—Un drama, o una comedia, escrito para ser actuado.

Argumento—Secuencia de acontecimientos que involucran a diferentes personajes en conflicto. El argumento consta de cuatro partes:

- Exposición—presenta la historia, el escenario y los personajes
- Complicación—el conflicto o el problema a resolver
- Clímax—la parte más emocionante de la obra; el momento culminante
- Resolución—el final; se resuelve el problema y se termina la acción

Poesía—Composición que toma en cuenta el sonido y la asociación de las palabras, y demuestra intensidad de sentimientos; a menudo escrita en verso.

Punto de Vista—El ángulo de narración utilizado en el relato. El punto de vista incluye:

Primera Persona—Relato narrado desde el punto de vista del personaje principal; utiliza palabras tales como *yo, nosotros, mío y nuestro*.



Tercera Persona Objetiva—Relato narrado por un observador que no es parte de la acción y que sólo tiene conocimiento de los sucesos, y no de los pensamientos o sentimientos de los personajes.

Tercera Persona Limitada—Relato narrado por un observador que no es parte de la acción y que conoce los pensamientos, sentimientos y acciones de algunos de los personajes, pero no de todos.



Tercera Persona Omnisciente—Relato narrado por un observador que no es parte de la acción y que conoce los pensamientos, sentimientos y acciones de todos los personajes.

Problema—Una situación o acontecimiento que causa dificultad y que debe ser resuelto por el protagonista; en la ficción realista, los problemas son a menudo el vehículo para la formación de carácter.

Protagonista—el héroe o personaje principal del relato.

Juego de Palabras—El uso de una o más palabras que suenan o se escriben igual, pero que tienen diferente significado, con el objeto de hacer alusión a más de uno de sus significados en forma humorística.

Cita—Repetición de las palabras exactas de alguna persona; se escribe entre comillas.

Ficción Realista—Ficción en la que el escenario, el argumento, el diálogo y los personajes parecen reales.

Resolución—Desenlace; la solución del problema o la resolución de la acción.

Esquema de Rimas—El arreglo de las rimas de un poema, ya sea en estrofa, o en alguna otra unidad de verso.

Ritmo—La armoniosa combinación y sucesión de voces, y las pausas y cortes que dan fluidez a un poema.

Acción Ascendente—Exposición y complicaciones crecientes que llevan al clímax.

Sarcasmo—Burla o ironía con que se ofende a personas o cosas.

Sátira—Una forma de ironía que ridiculiza las fallas de la humanidad; generalmente con fines sociales.

Ciencia Ficción—Género literario basado en la invención o en la extensión de las leyes naturales, no en la magia o en lo sobrenatural.

Palabras Sensoriales—Palabras que despiertan o motivan sensaciones, como la vista, el sonido, el tacto, el olfato o el gusto.

Escenario—El tiempo y el lugar en el que ocurre la acción.

Cuento Corto—Un cuento con **argumento, personajes y escenario**, más corto y menos complicado, en cuanto al conflicto y a la trama, que una novela.

Símil—Comparación o semejanza entre dos cosas, utilizando palabras comparativas, tales como *así* o *como*.

Argot—Lenguaje coloquial utilizado por un grupo de personas en lugar del vocabulario normal.

Discurso—Una exposición o plática sobre algún tema que se lee o se pronuncia en público.

Cuento dentro de un cuento—Una historia contada en el contexto de otro relato.



Corriente de Conciencia—Un recurso para presentar la trama, que muestra los pensamientos de un personaje, al azar y sin ningún orden lógico de secuencia.

Estructura—La manera en que las diversas partes de una narrativa contribuyen a su significado y efectividad; esto consiste en forma, argumento, movimiento, personajes, punto de vista y escenario.

Estilo—La forma en que un escritor expresa sus pensamientos o ideas con palabras; comprende tanto la sintaxis y el vocabulario, como la influencia de la personalidad del escritor al presentar el tema. El estilo es la forma en que escribe el autor para crear una atmósfera o estado de ánimo; esto incluye el uso de símbolos, metáforas, lenguaje de imágenes, paradojas, ironía, etc.

Tópico—Materia sobre la cual escribe el autor. Es diferente del tema, pero puede ser utilizada como medio para transmitir el mensaje del tema.

Suspense—Condición de miedo o incertidumbre acerca de los sucesos que ocurrirán en el relato, y cuya intención es mantener vivo el interés del lector.

Simbolismo—El uso de palabras o imágenes que pueden interpretarse tanto en sentido literal como en sentido figurado.

Cuento Fantástico—Un relato, por lo general colmado de humorismo y exageración, acerca de algún personaje que puede realizar hechos imposibles.

Tema—La idea principal o el mensaje de un obra literaria; el tema puede ser implícito o explícito, y a menudo presenta una verdad general acerca de la humanidad o las condiciones humanas; los temas literarios más comunes generalmente tratan acerca de la lucha del ser humano en contra de la sociedad o en contra de la naturaleza.

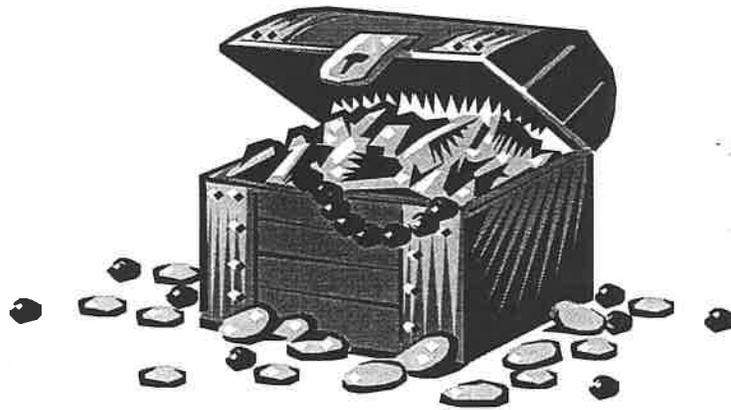
Tono—La actitud del escritor hacia el tema, hacia los personajes, hacia el asunto, o hacia el lector. El escritor expresa esta actitud a través del ritmo, el estilo, el argumento, el diálogo y las acciones de los personajes; o bien, a través de su relación con el lector.

Variaciones de un Mismo Cuento—Distintas versiones del mismo cuento o tema, que tienen las distintas culturas.

ALAS PARA LEER

JUMANJI

DE
CHRIS VAN ALLSBURG



EDICIÓN DEL MAESTRO

RESUMEN DEL CUENTO: Tema y enfoque de la selección.

Jumanji cuenta cómo dos niños en busca de una aventura encuentran un juego misterioso en el parque. Después de que los padres de Judy y Peter se van a la ópera, los niños se cansan de sus juegos y de hacer desorden por toda la casa. Se van al parque a jugar y encuentran un juego llamado Jumanji debajo de un árbol. Se llevan el juego a casa y leen las instrucciones. Éstas dicen claramente que una vez empezado el juego, tienen que seguir jugando hasta terminar. Se dan cuenta de que las instrucciones quieren decir que todo lo que pasa en el juego verdaderamente sucede. En poco tiempo, Judy y Peter se encuentran sentados en la sala bajo lluvias torrenciales, con un león en la habitación y unos monos causando un gran desorden en la cocina. Los niños sienten un gran alivio cuando la pieza de Judy llega a la ciudad de torres doradas y todos los animales y cosas extrañas desaparecen tras una gran nube. Los niños llevan el juego al parque y lo dejan allí. Cuando sus padres regresan, ellos no creen en las aventuras de sus hijos. Peter y Judy se dan cuenta de que los problemas no han terminado cuando observan a dos de sus amigos salir corriendo del parque con el juego.

SOBRE EL AUTOR: Conozcamos a Chris Van Allsburg.

Chris Van Allsburg, escultor profesional con una maestría en diseño de la escuela de Rhode Island, muchas veces pasaba hasta doce horas trabajando en su estudio. Por las noches, para relajarse, producía un sin fin de garabatos y dibujos. Su esposa, Lisa, empezó a mostrar estos dibujos a las compañías editoriales, y el primer libro de Van Allsburg *El jardín de Abdúl Gasazi* fue publicado en 1979. Desde entonces Van Allsburg ha producido muchos libros ilustrados, algunos de los cuales han sido premiados.

El talento que tiene Chris Van Allsburg para mirar el mundo de una manera diferente le ha permitido obtener en dos ocasiones el premio más importante que se otorga en los Estados Unidos a los libros infantiles ilustrados: la Medalla Caldecott. Van Allsburg obtuvo la Medalla Caldecott por *Jumanji* en 1982 y por *El Expreso Polar* en 1986.

CONSTRUYENDO CONOCIMIENTO: Estrategias previas a la lectura.

Jumanji es un cuento de fantasía. Discuta con los alumnos los cuentos de fantasía:

- ¿Qué cualidades especiales tienen los cuentos de fantasía?
- ¿Cuál es la diferencia entre un cuento de fantasía y uno de ficción realista?

Pregunte a los alumnos cómo se juega un juego de tablero. Discuta con ellos las preguntas:

- ¿Qué otros juegos de tablero conocen?
- ¿Por qué son divertidos estos juegos?
- ¿Alguna vez se han aburrido con estos juegos? ¿Por qué?

**COMPRESIÓN AUDITIVA/ CONEXIONES DE LECTURA ORAL:**

Todos los autores tienen un estilo único. Los alumnos pueden aprender ese estilo al estudiar los elementos del cuento y la habilidad del autor. *Jumanji* es un **cuento de fantasía**. Escoja un ejemplo de un **cuento de fantasía** para leer en voz alta a los estudiantes. Asegúrese que ellos enfoquen en la forma en que las técnicas de los **cuentos de fantasía** apoyan al estilo del autor y refuerzan la habilidad del lector para construir el significado mientras lee. Algunos ejemplos de otros **cuentos de fantasía** son: *Las manos en el agua* y *Yo viví con una bruja*.

?PREVISIÓN/PREDICCIÓN/PROPÓSITO: Pídales a los estudiantes que lean y mediten sobre el título del cuento, que observen el dibujo de la portada, y que lean las primeras dos páginas. Haga que los estudiantes predigan lo que pueda pasar en el cuento. Después, pídeles que se hagan un propósito de lectura, tal como, “**Voy a leer para saber qué pasará cuando los niños jueguen con el juego.**”

**LEA LAS PÁGINAS 1-3 EN VOZ ALTA A LOS ESTUDIANTES**

✦ PALABRAS RETADORAS ✦

*instrucciones	ópera	decepcionado	monos
*aburriendo	regodearon	belfos	aguacero
*aventura	invitados	jadeando	trueno
*retroceder	revolcarse	vestíbulo	suéter
*tablero	gratuito	estación del monzón	bocanadas

Búsqueda de Tesoros



SECCIÓN I. Lee las páginas 1 a 8. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras que tu compañero contesta por separado.

1. **¿De qué manera actuaba Judy como una hermana mayor?** A ella le gustaba decirle a Peter qué hacer.
2. **¿Por qué hicieron los niños un desorden en la casa?** Las respuestas varían.
 - *Si tus padres salieran de tu casa, ¿harías lo mismo que Judy y Peter? ¿Por qué?*
3. **¿Por qué llevaron Judy y Peter el juego de Jumanji a casa?** Las respuestas varían.
 - *¿Cómo te das cuenta de que Jumanji es un juego muy emocionante?*
4. **¿Por qué crees que la instrucción "D" estaba escrita en letras mayúsculas?** Las respuestas varían.
5. **¿Por qué era tan especial ese juego?** Cuando Peter movió su ficha al séptimo cuadro, apreció un león verdadero en la casa. Lo que pasaba en el juego estaba sucediendo en la vida real.



Haz una Predicción

¿Crees que aparecerán más animales en la casa de Judy y Peter? Justifica tus respuestas. (Discuta las predicciones de los estudiantes. Pídeles que apoyen sus predicciones con el texto).

SECCIÓN II. Lee las páginas 9 a 14. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras tu compañero contesta por separado.

1. **¿Cómo escapó Peter del león?** Peter corrió a un dormitorio y se escondió debajo de la cama. El león trató de seguirlo pero su cabeza se atoró bajo la cama. Peter salió del dormitorio y cerró la puerta tras de sí.
2. **¿Por qué Peter ya no quería seguir jugando el juego?** Las respuestas varían.
3. **¿Por qué insistía Judy en que tenían que terminar el juego?** Las respuestas varían.
 - *¿Haces siempre lo que te mandan tus hermanos, primos o amigos mayores? ¿Por qué?*
4. **¿Era Jumanji un juego fantástico? Explica por qué.** Las repuestas pueden variar.
5. **¿Cómo crees que terminará el juego?** Las respuestas varían.
 - *¿Si fueras Peter o Judy seguirías jugando? ¿Por qué?*



1. **¿Qué pasó cuando los padres de Judy y Peter salieron de la casa?** Tan pronto sus padres se fueron, Judy y Peter sacaron todos los juguetes del baúl. Hicieron un gran desorden. De pronto, los dos se sintieron muy aburridos. Salieron al parque.

2. **¿Qué hicieron Judy y Peter en el parque?** Al pie de un árbol encontraron una caja larga y delgada. La caja tenía un recado pegado advirtiéndolo que si decidían jugar con el juego, tendrían que leer las instrucciones cuidadosamente. Peter y

Judy se llevaron el juego a casa.

3. **¿Qué pasó cuando los niños empezaron a jugar?** Cuando Peter movió su ficha al séptimo cuadro, apareció un león. Peter corrió al primer piso y se tiró debajo de la cama. El león trató de seguirlo pero su cabeza se atoró bajo la cama. Judy movió entonces su ficha al número ocho, su mensaje era, "Los monos se roban la comida; pierde un turno." En la cocina aparecieron una docena de monos destrozando todo. Después, la pieza de Peter cayó en un cuadro que decía, "Empieza la estación del monzón; pierde un turno." Empezó a llover en la sala.



¡Aventuras con la Escritura!

Escoge una de las siguientes opciones:

1. **¿Crees que a Peter le gustaba el juego? ¿Crees que él quería seguir jugando?** Escribe el diálogo que tendría con Judy para pedirle que guardara el juego.

2. **Imagina que encuentras este juego y lo llevas a tu casa. ¿Qué crees que pasaría si jugaras con el? Escribe un cuento describiendo lo que pasaría en tu casa si jugaras Jumanji.**

*** RESPUESTAS DEL EXAMEN DEL CUENTO ***

1. **¿Por qué fueron Judy y Peter al parque?** Estaban aburridos en casa.
2. **¿Por qué llevaron Judy y Peter el juego a su casa?** Las respuestas varían.
3. **¿Por qué era tan especial este juego?** Cuando Peter movió su ficha al séptimo cuadro, apareció un león verdadero en la casa. El juego estaba sucediendo en la vida real.
4. **¿Por qué los niños tenían que continuar jugando Jumanji?** Las instrucciones indicaban que no podía terminar el juego antes de que uno de los jugadores llegara a la ciudad dorada.
5. **¿Querían continuar el juego los niños?** Explica por qué. Peter no quería continuar, pero Judy sí quería. Las explicaciones varían.

✦ PALABRAS RETADORAS ✦

*estampida	*explorador	rinocerontes	volcán
*erupción	zumbido	culebra	codazo
*suplicar	ahuyentarlo	atajo	excitación
*rompecabezas	bostezo	inundación	alivio

Búsqueda de Tesoros



SECCIÓN III. Lee las páginas 15 a 20. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras que tu compañero contesta por separado.

1. **Explica cómo llegaron el explorador y la estampida de rinocerontes a la casa.** Las respuestas varían.

- *¿Cómo te sentirías si fueras Judy o Peter?*

2. **¿Por qué se quedó dormido Peter?** A Peter le picó la mosca tse-tsé y contrajo el mal del sueño.

3. **Explica cómo llegó la boa a la casa.** Peter tiró los dados y cayó en ese cuadro.

4. **¿Cómo crees que se sentían los niños mientras jugaban?** Las respuestas varían.

- *¿Cómo sabes que este cuento es fantasía y no ficción realista?*



Haz una Predicción

¿Crees que terminarán de jugar el juego? ¿Qué crees que aparecerá ahora? Justifica tus respuestas. (Discuta las predicciones de los estudiantes. Pídeles que apoyen sus predicciones con el texto).

SECCIÓN IV. Lee hasta el final del cuento. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras tu compañero contesta por separado.

1. **¿Cómo desaparecieron los animales y el explorador?** Judy tiró y su ficha llegó a la ciudad dorada.
2. **¿Por qué llevaron los niños el juego de Jumanji nuevamente al parque?** Las respuestas varían.
 - *¿Qué hubieras hecho si fueras Judy o Peter?*
3. **¿Creyeron los padres el relato de los niños? ¿Cómo lo sabes?** Los adultos no les creyeron. Ellos se rieron y pensaron que lo estaban inventando todo.
 - *¿Cómo convencerías a alguien de que estás diciendo la verdad?*
4. **¿Qué crees que aprendieron los niños?** Las respuestas varían.
 - *¿Por qué crees que el recado pegado al juego decía "Juego gratuito, diversión para algunos pero no para todos"? ¿Crees que Peter y Judy se divirtieron con el juego? ¿Por qué?*
5. **¿Qué crees que les pase a los niños a quienes Judy y Peter vieron desde la ventana?** Las respuestas varían.

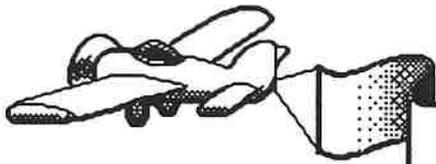


1. **¿Qué pasó al seguir los niños jugando?** En la casa apareció un explorador. A Peter le picó la mosca tse-tsé y se quedó dormido. También aparecieron una estampida de rinocerontes y una boa. Finalmente, apareció un volcán a punto de hacer erupción.

2. **¿Cómo terminó el juego?** Judy tiró el número doce y su ficha llegó a la ciudad dorada. Ella gritó, "Jumanji" lo más fuerte que pudo. El vapor del volcán se hizo más denso y desaparecieron los animales, el explorador y todos los destrozos.

Inmediatamente, Judy y Peter se llevaron el juego al parque y lo dejaron al pie de un árbol.

3. **¿Qué pasó cuando llegaron los padres de Judy y Peter?** Cuando llegaron sus padres, los niños estaban dormidos. Ellos intentaron explicarles lo que había sucedido, pero los adultos no les creyeron. Luego, mientras Judy y Peter miraban por la ventana, vieron que dos niños salían corriendo del parque con el juego.



¡Aventuras con la Escritura!

Escoge una de las siguientes opciones:

1. Al final del cuento, Daniel y Walter Budwing encontraron el juego en el parque. La Sra. Budwing había dicho que los niños nunca leían bien las instrucciones. Escribe varios párrafos sobre Daniel y Walter. ¿Qué sucederá cuando jueguen Jumanji? ¿Crees que terminen el juego? Describe sus aventuras al jugar Jumanji. Incluye un dibujo sobre lo que encontrarían los señores Budwing si llegaran a casa mientras sus hijos jugaban.

2. Imagina que los padres de Judy y Peter hubieran llegado a casa mientras ellos jugaban. ¿Qué hubieran hecho sus padres? ¿Se hubieran encontrado en un problema Judy y Peter? ¿Hubieran terminado el juego? Escribe varios párrafos.

★ RESPUESTAS DEL EXAMEN DEL CUENTO ★

1. **¿Cómo terminó el juego?** Desaparecieron los animales y el explorador cuando Judy tiró doce y su ficha llegó a la ciudad dorada.
2. **¿Qué hicieron Judy y Peter con el juego? ¿Por qué?** Lo llevaron otra vez al parque. Las respuestas a la segunda pregunta varían.
3. **¿Por qué no creían los padres a los niños?** Las respuestas varían.
4. **¿Qué pasó con el juego de Jumanji al final?** Dos niños encontraron el juego en el parque y lo llevaron con ellos.
5. **¿Qué aprendieron Judy y Peter como resultado de su aventura?** Las respuestas varían.



ACTIVIDADES DE EXTENSIÓN



1. *Inventa tu propio juego. Usa Jumanji como modelo e incluye situaciones en tu juego que verdaderamente podrían suceder. Piensa en las reglas que Van Allsburg usó para Jumanji. Incluye las cosas o los lugares que más te interesen.*
2. *Haz una investigación sobre África. África no es sólo selva. En África hay también grandes ciudades, desiertos y praderas. Cuando tengas suficiente información, elabora un folleto de viajes del continente. Incluye los detalles importantes y describe los lugares de interés.*
3. *Haz una comparación y un contraste entre las ilustraciones de este cuento y las de algún otro cuento de Van Allsburg. Escoge otro de sus cuentos y busca tu ilustración favorita. Compárala a la que más te guste de Jumanji. Explica por qué te gusta tanto y cómo influyen las ilustraciones en el desarrollo del cuento.*
4. *Haz una investigación sobre los volcanes. ¿Cómo se forman? ¿Dónde se encuentran los más importantes del mundo? ¿Cuáles han sido algunas de las erupciones más famosas de la historia? ¿Por qué se considera peligrosos a los volcanes? Escribe un informe y preséntalo a tus compañeros. Recuerda incluir la ilustración de un volcán.*

*** ENTONCES, QUIERES LEER MÁS... ***

📖 ¿Otros cuentos de Chris Van Allsburg? Lee *El higo más dulce* y *La escoba de la viuda*.

📖 ¿Otros cuentos de fantasía? Lee *La noche de las estrellas* de Douglas Gutiérrez y *El vuelo de Apolodoro* de Hugo Hiriart.

ALAS PARA LEER

JUMANJI

DE
CHRIS VAN ALLSBURG



EDICIÓN DEL ESTUDIANTE

✦ PALABRAS RETADORAS ✦

*instrucciones	ópera	decepcionado	monos
*aburriendo	regodearon	belfos	aguacero
*aventura	invitados	jadeando	trueno
*retroceder	revolcarse	vestíbulo	suéter
*tablero	gratuito	estación del monzón	bocanadas

**Búsqueda
de Tesoros**

SECCIÓN I. Lee las páginas 1 a 8. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras que tu compañero contesta por separado.

1. ¿De qué manera actuaba Judy como una hermana mayor?
2. ¿Por qué hicieron los niños un desorden en la casa?
3. ¿Por qué llevaron Judy y Peter el juego de Jumanji a casa?
4. ¿Por qué crees que la instrucción "D" estaba escrita en letras mayúsculas?
5. ¿Por qué era tan especial ese juego?



Haz una Predicción

¿Crees que aparecerán más animales en la casa de Judy y Peter? Justifica tus respuestas. (Discuta las predicciones de los estudiantes. Pídeles que apoyen sus predicciones con el texto).

SECCIÓN II. Lee las páginas 9 a 14. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras tu compañero contesta por separado.

1. ¿Cómo escapó Peter del león?
2. ¿Por qué Peter ya no quería seguir jugando el juego?
3. ¿Por qué insistía Judy en que tenían que terminar el juego?
4. ¿Era Jumanji un juego fantástico? Explica por qué.
5. ¿Cómo crees que terminará el juego?



1. ¿Qué pasó cuando los padres de Judy y Peter salieron de la casa? Tan pronto sus padres se fueron, Judy y Peter sacaron todos los juguetes del baúl. Hicieron un gran desorden. De pronto, los dos se sintieron muy aburridos. Salieron al parque.

2. ¿Qué hicieron Judy y Peter en el parque? Al pie de un árbol encontraron una caja larga y delgada. La caja tenía un recado pegado advirtiéndoles que si decidían jugar con el juego, tendrían que leer las instrucciones cuidadosamente. Peter y

Judy se llevaron el juego a casa.

3. ¿Qué pasó cuando los niños empezaron a jugar? Cuando Peter movió su ficha al séptimo cuadro, apareció un león. Peter corrió al primer piso y se tiró debajo de la cama. El león trató de seguirlo pero su cabeza se atoró bajo la cama. Judy movió entonces su ficha al número ocho, su mensaje era, "Los monos se roban la comida; pierde un turno." En la cocina aparecieron una docena de monos destrozando todo. Después, la pieza de Peter cayó en un cuadro que decía, "Empieza la estación del monzón; pierde un turno." Empezó a llover en la sala.



¡Aventuras con la Escritura!

Escoge una de las siguientes opciones:

1. ¿Crees que a Peter le gustaba el juego? ¿Crees que él quería seguir jugando? Escribe el diálogo que tendría con Judy para pedirle que guardara el juego.

2. Imagina que encuentras este juego y lo llevas a tu casa. ¿Qué crees que pasaría si jugaras con el? Escribe un cuento describiendo lo que pasaría en tu casa si jugaras Jumanji.

✦ PALABRAS RETADORAS ✦

*estampida	*explorador	rinocerontes	volcán
*erupción	zumbido	culebra	codazo
*suplicar	ahuyentarlo	atajo	excitación
*rompecabezas	bostezo	inundación	alivio

**Búsqueda
de Tesoros**

SECCIÓN III. Lee las páginas 15 a 20. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras que tu compañero contesta por separado.

1. Explica cómo llegaron el explorador y la estampida de rinocerontes a la casa.
2. ¿Por qué se quedó dormido Peter?
3. Explica cómo llegó la boa a la casa.
4. ¿Cómo crees que se sentían los niños mientras jugaban?



Haz una Predicción

¿Crees que terminarán de jugar el juego? ¿Qué crees que aparecerá ahora? Justifica tus respuestas. (Discuta las predicciones de los estudiantes. Pídeles que apoyen sus predicciones con el texto).

SECCIÓN IV. Lee hasta el final del cuento. Discute las respuestas a las preguntas con tu compañero. Luego, escribe tus respuestas, mientras tu compañero contesta por separado.

1. ¿Cómo desaparecieron los animales y el explorador?

2. ¿Por qué llevaron los niños el juego de Jumanji nuevamente al parque?

3. ¿Creyeron los padres el relato de los niños? ¿Cómo lo sabes?

4. ¿Qué crees que aprendieron los niños?

5. ¿Qué crees que les pase a los niños a quienes Judy y Peter vieron desde la ventana?



1. **¿Qué pasó al seguir los niños jugando?** En la casa apareció un explorador. A Peter le picó la mosca tse-tse y se quedó dormido. También aparecieron una estampida de rinocerontes y una boa. Finalmente, apareció un volcán a punto de hacer erupción.

2. **¿Cómo terminó el juego?** Judy tiró el número doce y su ficha llegó a la ciudad dorada. Ella gritó, "Jumanji" lo más fuerte que pudo. El vapor del volcán se hizo más denso y desaparecieron los animales, el explorador y todos los destrozos.

Inmediatamente, Judy y Peter se llevaron el juego al parque y lo dejaron al pie de un árbol.

3. **¿Qué pasó cuando llegaron los padres de Judy y Peter?** Cuando llegaron sus padres, los niños estaban dormidos. Ellos intentaron explicarles lo que había sucedido, pero los adultos no les creyeron. Luego, mientras Judy y Peter miraban por la ventana, vieron que dos niños salían corriendo del parque con el juego.



¡Aventuras con la Escritura!

Escoge una de las siguientes opciones:

1. Al final del cuento, Daniel y Walter Budwing encontraron el juego en el parque. La Sra. Budwing había dicho que los niños nunca leían bien las instrucciones. Escribe varios párrafos sobre Daniel y Walter. ¿Qué sucederá cuando jueguen Jumanji? ¿Crees que terminen el juego? Describe sus aventuras al jugar Jumanji. Incluye un dibujo sobre lo que encontrarían los señores Budwing si llegaran a casa mientras sus hijos jugaban.

2. Imagina que los padres de Judy y Peter hubieran llegado a casa mientras ellos jugaban. ¿Qué hubieran hecho sus padres? ¿Se hubieran encontrado en un problema Judy y Peter? ¿Hubieran terminado el juego? Escribe varios párrafos.

 **ACTIVIDADES DE EXTENSIÓN** 

1. *Inventa tu propio juego. Usa Jumanji como modelo e incluye situaciones en tu juego que verdaderamente podrían suceder. Piensa en las reglas que Van Allsburg usó para Jumanji. Incluye las cosas o los lugares que más te interesen.*
2. *Haz una investigación sobre África. África no es sólo selva. En África hay también grandes ciudades, desiertos y praderas. Cuando tengas suficiente información, elabora un folleto de viajes del continente. Incluye los detalles importantes y describe los lugares de interés.*
3. *Haz una comparación y un contraste entre las ilustraciones de este cuento y las de algún otro cuento de Van Allsburg. Escoge otro de sus cuentos y busca tu ilustración favorita. Compárala a la que más te guste de Jumanji. Explica por qué te gusta tanto y cómo influyen las ilustraciones en el desarrollo del cuento.*
4. *Haz una investigación sobre los volcanes. ¿Cómo se forman? ¿Dónde se encuentran los más importantes del mundo? ¿Cuáles han sido algunas de las erupciones más famosas de la historia? ¿Por qué se considera peligrosos a los volcanes? Escribe un informe y preséntalo a tus compañeros. Recuerda incluir la ilustración de un volcán.*

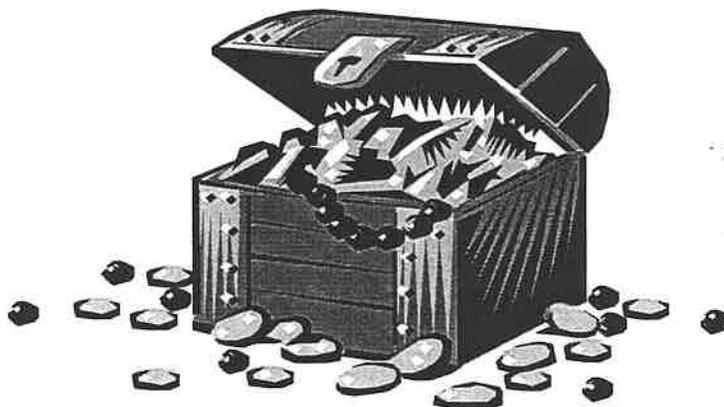
 **ENTONCES, QUIERES LEER MÁS...** 

- ➡ ¿Otros cuentos de Chris Van Allsburg? Lee *El higo más dulce* y *La escoba de la viuda*.
- ➡ ¿Otros cuentos de fantasía? Lee *La noche de las estrellas* de Douglas Gutiérrez y *El vuelo de Apolodoro* de Hugo Hiriart.

ALAS PARA LEER

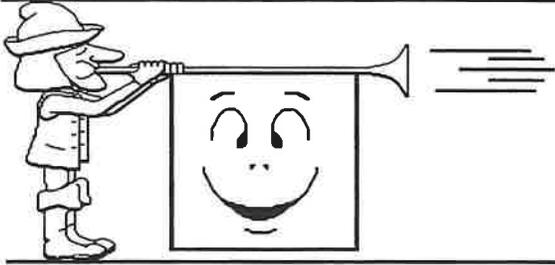
JUMANJI

DE
CHRIS VAN ALLSBURG



1997

EXÁMENES



EXAMEN DEL CUENTO

Nombre: _____

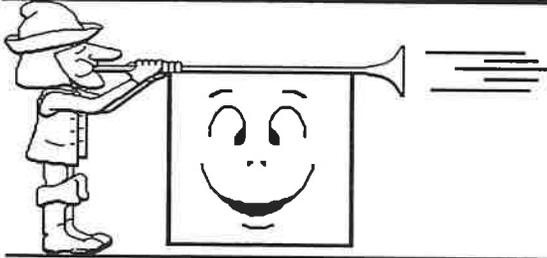
1. ¿Por qué fueron Judy y Peter al parque?

2. ¿Por qué llevaron Judy y Peter el juego a su casa?

3. ¿Por qué era tan especial este juego?

4. ¿Por qué los niños tenían que continuar jugando Jumanji?

5. ¿Querían continuar el juego los niños? Explica por qué.



EXAMEN DEL CUENTO

Nombre: _____

1. ¿Cómo terminó el juego?

2. ¿Qué hicieron Judy y Peter con el juego? ¿Por qué?

3. ¿Por qué no creían los padres a los niños?

4. ¿Qué pasó con el juego de Jumanji al final?

5. ¿Qué aprendieron Judy y Peter como resultado de su aventura?

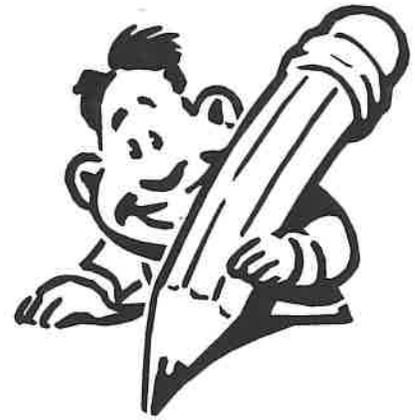
SAMPLE MEANINGFUL SENTENCES (EJEMPLOS DE ORACIONES SIGNIFICATIVAS)

This appendix contains examples of meaningful sentences that a teacher might use to introduce the starred words for *Jumanji* (see Appendix 9 for the complete Treasure Hunt). Be sure that you prepare meaningful sentences for the starred words before you present the vocabulary for the new story on Day One. Frequent modeling of excellent meaningful sentences will help students understand the process for creating their own sentences. On the following page is a sample checking device that you may want to enlarge for a poster.

Sample Meaningful Sentences

- *Ya que todos queríamos hamburguesas grandes y jugosas con papitas, nos pusimos fácilmente de acuerdo en ir al mejor restaurante para comer juntos.*
- *La pesada cortina de terciopelo se levantó despacio y gradualmente reveló el escenario inusitado de la obra "Cats".*
- *Mi mamá tarda una eternidad en la sección de frutas del mercado asegurándose de seleccionar las naranjas más frescas y jugosas.*
- *El horrorizado hombre pasado de peso estaba sin aliento después de que lo corrió un perro feroz.*
- *Cuando me pusieron la inyección contra el tétano me dolió solamente por un instante pero hacía varias horas que estaba preocupada.*
- *La niña agotada sintió alivio cuando finalmente paró la tormenta de truenos y pudo salir a jugar.*

ORACIONES SIGNIFICATIVAS



Definición:

Una oración significativa dice al lector algo y demuestra que el escritor entiende el significado de la palabra.

Revisar la Estrategia:

Sustituye la palabra con estrella en la oración. Si puedes usar otras palabras en su lugar (razonablemente) y la oración aún tiene sentido, no es una oración significativa.

Encerrar y Subrayar:

Encierra en un rectángulo la palabra con estrella. Subraya todas las palabras/frases que digan algo sobre la palabra con estrella.

HOJA DE CONTROL DE ACTIVIDADES

Nombre _____ Fecha _____
 Cuento _____

DÍA 1	<i>Iniciales del Alumno</i>	<i>Iniciales de la Pareja</i>
Lectura en Silencio Sección I		
Lectura en Parejas Sección I		
Búsqueda de Tesoro Sección I • Discutir		
• Escribir		
DÍA 2		
Lectura en Silencio Sección II		
Lectura en Parejas Sección II		
Búsqueda de Tesoro Sección II • Discutir		
• Escribir		
Práctica de Oraciones Significativas		
Práctica de Palabras Orales		
DÍA 3		
Preexamen de Palabras Orales		
EXAMEN DE PALABRAS ORALES		
Oraciones Significativas • Continuar		
• Corregir		
• Revisar		
Aventuras con la Escritura • Discutir Plan		
DÍA 4		
ACUERDO EN GRUPAL LA PRÁCTICA DE COMPRENSIÓN DE LECTURA		
Volver a Contar el Cuento		
EXAMEN DEL CUENTO		
Aventuras con la Escritura • Borrador		
• Respuesta en parejas		
DÍA 5		
DOMINIO GRUPAL EN LA COMPRENSIÓN DE LECTURA		
EXAMEN DE COMPRENSIÓN DE LECTURA		
EXAMEN DE ORACIONES SIGNIFICATIVAS		
Aventuras con la Escritura • Revisar		
• Compartir		

HOJA DE CONTROL DE ACTIVIDADES

Nombre _____ Fecha _____

Cuento _____

PRÁCTICA DE EQUIPO / PAREJA

	<i>Iniciales del Alumno</i>	<i>Iniciales de la Pareja</i>
Lectura en Silencio Sección I		
Lectura con Parejas Sección I		
Búsqueda de Tesoros Sección I • Discutir		
• Escribir		
Lectura en Silencio Sección II		
Lectura con Compañeros Sección II		
Búsqueda de Tesoros Sección II • Discutir		
• Escribir		
Práctica de Oraciones Significativas		
Práctica de Palabra Orales		
Preexamen de Palabras Orales		
EXAMEN DE PALABRAS ORALES		
Oraciones Significativas • Continuar		
• Verificar		
• Corregir		
• Revisar		
Aventuras con la Escritura • Discutir Plan		
ACUERDO EN GRUPAL LA PRÁCTICA DE COMPRESIÓN DE LECTURA		
Volver a contar el Cuento		
EXAMEN DEL CUENTO		
Aventuras con la Escritura • Borrador		
• Respuesta en parejas		
DOMINIO GRUPAL EN LA COMPRESIÓN DE LECTURA		
EXAMEN DE COMPRESIÓN DE LECTURA		
EVALUACIÓN DE ORACIONES SIGNIFICATIVAS		
Aventuras con la Escritura • Revisar		
• Compartir		



READING STRATEGIES

- **Antes, Durante y Después de la Lectura**
- **Comprobar la comprensión**
- **Estrategias para el manejo de palabras desconocidas**
- **Estrategia para extender el pensamiento del alumno**
- **Bloom's Taxonomy**
- **Maintaining Momentum for Growth—Strategies Bank**



Antes, Durante y Después de la Lectura

Antes de la lectura:

- Predigo de lo que se tratará la lectura.
- Pienso en lo que sé del tema.
- Sé por qué estoy leyendo el material.

Durante la lectura:

- Presto completa atención al material.
- Creo "Películas Mentales" de lo que estoy leyendo.
- Paro y vuelvo a leer lo que no esté claro.
- Paro y pienso en lo que acabo de leer.

Después de la lectura:

- Me pregunto qué he aprendido.
- Pienso en cómo esto se relaciona con lo que ya sé.
- Decido cómo usaré esta información.
- Me pregunto si he cambiado gracias a lo que he leído.

COMPROBAR LA COMPRENSIÓN

Pregúntate:

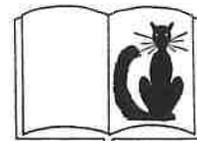
**"¿Tuvo sentido
lo que leí?"**

Si no, . . .

- **Vuelve a leerlo.**
- **Léelo despacio o léelo a tu compañero.**
- **Detente y piensa en lo que ocurre en el cuento...resúmelo en una sola oración.**
- **Platica con tu compañero sobre lo que has leído.**

Estrategias para el manejo de palabras desconocidas

- Pronuncia la palabra.
- Sigue leyendo...el resto de la oración puede ayudarte a reconocer la palabra o a averiguar su significado.
- Piensa.
- Observa los dibujos.
- Pregunta a tu compañero.
- Pregunta a tu maestro.



Estrategias para extender el pensamiento del alumno

- haga preguntas de seguimiento.

“¿Por qué?” “¿Estás de acuerdo?”

“¿Puedes elaborar?” “Dime más.”

“¿Me puedes dar un ejemplo?”

- cuestione utilizando diferentes puntos de vista.

Obligüe a los alumnos a que defiendan su razonamiento ante diferentes puntos de vista.

- pida a los alumnos que “desempaquen” su modo de pensar.

“Describe cómo llegaste a esta respuesta.”

- fomente el cuestionamiento del alumno.

Permita que los alumnos desarrollen sus propias preguntas.

- motive las respuestas del alumno.

“No existe solamente una respuesta correcta para esta pregunta. Quiero que consideren las respuestas alternativas.”

BLOOM'S TAXONOMY



Evaluation
Synthesis
Analysis
Application
Comprehension
Knowledge

APPLYING BLOOM'S TAXONOMY OF COGNITIVE PROCESS

THINKING PROCESS VERBOS ÚTILES EJEMPLOS DE FRASES PARA INICIAR PREGUNTAS POTENTIAL ACTIVITIES AND PRODUCTS

K N O W L E D G E	di menciona describe relaciona localiza escribe encuentra declara nombra	¿Qué sucedió después de ... ? ¿Cuántos (Cuántas) ... ? ¿Quién fue el que ... ? ¿Puedes decir quien (quienes) ...? Describe lo que sucedió en ... ¿Quién habló con ...? ¿Podrías decir por qué ... ? ¿Qué significa ... ? ¿Qué es ...? ¿Es ... verdadero o falso? ?	<ul style="list-style-type: none"> List the story's main events. Make a time line of events. Make a facts chart. List any pieces of information you can remember. Recite a poem. List all the animals in the story. Make a chart showing . . . Make an acrostic.
C O M P R E H E N S I O N	explica interpreta esboza comenta distingue pronostica resume traduce compara describe	¿Puedes decir con tus propias palabras lo que ... ? Describe brevemente ¿Qué piensas que pudo haber pasado después de ...? ¿Quién piensas que ... ? ¿Cuál es la idea principal de ... ? ¿Quién es el personaje principal? ¿Puedes distinguir entre ... y ... ? ¿Qué diferencias existen entre ... y ...? ¿Puedes dar un ejemplo de lo que quieres decir al ... ? ¿Cómo puedes definir ... ?	<ul style="list-style-type: none"> Cut out or draw pictures to show a particula revent. Illustrate the main idea. Make a cartoon strip showing the sequence of events. Write and perform a play based on the story. Make a coloring book. Retail the story in your own words. Paint a picture of some aspect of the story you like. Write a summary of the event. Prepare a flow chart to illustrate the sequence of events.
A P P L I C A T I O N	resuelve muestra usa ilustra calcula construye completa examina clasifica	¿Conoces otro caso en el que ... ? ¿Podría haber pasado lo mismo en ... ? ¿Podrías clasificar ... de acuerdo a características como ... ? ¿Qué factores cambiarías si ... ? ¿Podrías aplicar este ... a alguna experiencia que tú hayas tenido? ¿Qué preguntas le harías a ... ? ¿Te sería útil esta información si tuvieras ... ?	<ul style="list-style-type: none"> Construct a model to demonstrate how it will work. Make a diorama to illustrate an important event. Compose a book about . . . Make a scrapbook about the areas of study. Make a paper-maché map showing information about an event. Make a puzzle game using ideas from the study area. Make a clay model of . . . Paint a mural. Design a market strategy for your product. Design an ethnic costume.

A	analiza	¿Qué acontecimiento no hubiera podido ocurrir si ... ?	• Design a questionnaire to gather information.
N	distingue	Si ... hubiera sucedido, ¿cómo hubiera terminado el cuento?	• Make a flow chart to show critical stages.
A	examina	¿En que se parece esta historia a ... ?	• Write a commercial for a new/familiar product.
L	compara	¿Cuál es el tema oculto de ... ?	• Review a work of art in terms of form, color, and texture.
Y	haz contraste	¿Qué otros posibles finales pudo haber tenido la historia?	• Construct a graph to illustrate selected information.
S	investiga	¿Cómo sucedieron los cambios de ... ?	• Construct a jigsaw puzzle.
I	ordena por categorías	¿Puedes comparar tu ... con el (la) de ... ?	• Analyze a family tree showing relationships.
S	identifica	¿Qué crees que haya sucedido cuando ... ?	• Write a biography about a person being studied.
	explica	¿En qué se parece ... a ... ?	• Arrange a party and record/list the steps you took.
	separa	Menciona algunos de los problemas de ...	
	anuncia	¿Puedes distinguir entre ... y ... ?	
		¿Cuál es el punto decisivo de la historia?	
		¿Qué problema tenía ... ?	
		¿Cuáles son algunos de los motivos de ... ?	
S	crea	¿Podrías diseñar un ... para ... ?	• Invent a machine to do a specific task.
Y	inventa	¿Cuál sería una posible solución para ... ?	• Design a building.
N	redacta	¿Qué sucedería si ... ?	• Create a new product. Give it a name and plan a marketing campaign.
T	pronostica	¿Si tuvieras las posibilidades cómo te enfrentarías a ... ?	• Write about your feelings in relation to ...
H	planifica	¿te enfrentarías a ... ?	• Write a TV show, play puppet show, role play, song, or pantomime about ...
E	construye	¿Cómo harías ... a tu modo?	• Design a record, book, or magazine cover for ...
S	diseña	¿De cuántas maneras podrías ... ?	• Devise a way to ...
I	imagina	¿Podrías crear nuevos y extraordinarios usos para ... ?	• Create a language code.
S	mejora	¿Podrías desarrollar una propuesta para ... ?	• Sell an idea to a billionaire.
	propón	¿Cómo compondrías una canción acerca de ... ?	• Compose a rhythm or put new words to a known melody.
	idea	¿Qué receta idearías para un sabroso platillo de ... ?	
	formula		
E	juzga	¿Crees que haya una mejor solución para ... ?	• Prepare a list of criteria to judge a ... show.
V	selecciona	Juzga el valor de ...	• Indicate priority and ratings.
A	elige	Defiende tu posición acerca de ...	• Conduct a debate about an area of special interest.
L	decide	¿Crees que ... sea bueno, o sea malo? Explica por qué.	• Make a booklet about 5 rules you value.
U	justifica	¿Cómo hubieras enfrentado tú ... ?	• Form a panel to discuss a topic. State criteria.
A	discute	¿Qué cambios recomendarías para ... ? Por qué?	• Write a letter to ... advising changes needed.
T	verifica	¿Crees que ... ?	
I	argumenta	¿Te consideras una persona ... ? ¿Por qué?	• Prepare arguments to present your view about ...
O	recomienda	¿Qué sentirías si ... ?	
N	comenta	¿Crees que ... funcione?	
	determina	¿Qué piensas acerca de ... ?	
	ordena por prioridades		
	obtien, califica		

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN ALAS
<p>Letter/Sound Discrimination and Syllable Blending</p>	<p>Development of phonemic syllable awareness: Recognizing that syllables have associated sounds and knowing how to blend those sounds to decode unfamiliar words; inability to recognize the different number of sound groups in words (syllables); understanding how word families facilitate the decoding of unfamiliar words.</p>	<p>Play a quick game with word sounds to reinforce similarities. Say two words that have the same beginning/ending syllables. Model how to use this same technique to <i>Parar y Leer</i> unfamiliar word(s) one part at a time. You can also use this game to reinforce the concept that words have different numbers of sound groups.</p>	<p><i>Comprensión Auditiva</i> (Use poetry to model and have students practice recognition of ending sounds, alliteration)</p> <p>Introduction and review of <i>the list of Dominio de Palabras</i>. (For example, have students clap or count the number of syllables in their vocabulary words.)</p>
<p>Letter/Sound Discrimination and Syllable Blending</p>	<p>Recognizing syllable patterns as well as ending patterns and word parts so they can decode longer words.</p>	<p>Continue auditory activities such as “<i>Dilo Rápido</i>”, “<i>Dilo-por-Partes</i>” y “<i>Borrar Rápido</i>”. (Examples for activities in the appendix.) As the vocabulary words are introduced or reviewed, model the <i>Parar y Leer</i> technique whereby you gradually reveal the letters in the word until the whole word is pronounced.</p>	<p>Quick activity prior to introduction and review of the <i>list of Dominio de Palabras</i>. Show application of these activities in this element of <i>Alas para Leer</i>.</p> <p>Teach students to independently pronounce the word(s), then do a Self-check by asking themselves if the sounds and syllables match. This is a visual version of “<i>Dilo-por-Partes</i>.”</p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN WINGS
<p>Word Recognition/ Word Meanings/ Associations</p>	<p>Inability to recognize when they make a mistake and then what to do to “fix” it; inability to recognize words that are the same in a variety of contexts; figuring out unknown words by understanding the meanings for various prefixes, suffixes, etc.; identifying smaller word(s) in the context of the larger word(s)</p>	<p>Teach students to apply the strategy for <i>Comprobar la Comprensión</i> by asking themselves, “¿Entendí lo que lei?” then explain to their partners. Begin to recognize which strategies they can use to fix mistakes. Help students look for words in the surrounding text that they do recognize for clues to unlock unknown words; use word cards to do text matching, enabling students to find the same word in different contexts; include high frequency or troublesome sight words on the <i>Pared de Palabras</i>.</p> <p>Actions/movements for vocabulary words on Day 1 to make words more concrete.</p>	<p>Model in <i>Comprensión Auditiva</i>, using <i>Pensar en Voz Alta</i>.</p> <p>Show students how to use the Chart for <i>Palabras Desconocidas</i> to make decisions about fix-it strategies. (<i>Lectura con Compañeros, Club de Libros</i>, etc.)</p> <p>Provide word cards with troublesome word for text matching that students can manipulate during review of the <i>Dominio de Palabras, Lectura con Compañeros, Review of Pared de Palabras</i>.</p> <p>Review the <i>Lista de Dominio de Palabras</i> and/or Word Wall 5-6 times, 10-15 seconds each, during the 90- minute block.</p> <p>(Do actions – movement correlates to definition)</p> <p>Composition of <i>Oraciones Significativas</i>—oral and written—demonstration of understanding word meaning as it applies to the text.</p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN ALAS
<p>Comprehension of Text (Narrative and Expository)</p>	<p>Student does not perform “<i>Comprobar la Comprensión</i>” and is unable to recognize and attempt to correct errors in comprehension.</p>	<ol style="list-style-type: none"> 1. Teach students to check by asking themselves “<i>¿Tiene sentido lo que leí?</i>” “<i>¿Entendí lo que leí?</i>” 2. Student states meaning in his/her own words if the answer is “<i>Si</i>”. 3. The teacher continues to model using “<i>Pensar en Voz Alta</i>” strategies. 4. Students monitor for meaning during <i>Lectura Guiada en Grupo</i>, <i>Lectura en Silencio</i> o <i>Lectura con Compañeros</i> after each sentence or paragraph. <ul style="list-style-type: none"> • The teacher stops the student periodically to check for understanding and encourages rereading if he/she experiences difficulty. • Student begins to self-monitor and explains understanding to the partner. • Have sticky notes mark place where answer is found. 	<p><i>Comprensión Auditiva</i></p> <p>Use <i>Búsqueda de Tesoros</i> questions to guide and support monitoring for meaning by discussing these questions before the student reads. Use the questions to set the purpose for reading. Select 1-2 questions in the beginning that the student will respond to following reading.</p> <p>Make sure the information needed to answer the <i>Búsquedas de Tesoros</i> question is understood. For example, is the question answered directly in the story or will the student need to think about what he has read and come up with his own response?</p> <p><i>Lectura Guiada en Grupo</i> <i>Lectura en Silencio</i> <i>Lectura con Compañeros</i> <i>Lectura Autoseleccionada</i></p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN WINGS
<p>Comprehension Strategies (continued)</p>	<p>Student does not understand how to review and summarize what he/she has just read.</p> <p>Review means to go back over the pages and think about what was read on each page such as the characters, their names, what they did in the story, or in factual stories, specific events or information.</p> <p>A summary is made up of those ideas put together from the review.</p>	<p>Explain to the student why reviewing and summarizing are important. The teacher continues to model reviewing and summarizing using “<i>Pensar en Voz Alta</i>” strategies.</p> <p>Teach the student to use the strategy by himself/herself. First, have the student review page by page what he/she has read. After the review, the student is asked to put those ideas together to summarize or tell the story succinctly: Who were the characters, what happened to them, and how did the story end?</p> <p>Continue this pattern until the student can review and summarize the story without prompts or assistance. Give feedback with comments telling the student why his/her thoughts are correct. When the student can review and summarize without assistance, reinforce with an explanation of how this strategy is helpful.</p>	<p><i>Comprensión Auditiva</i></p> <p><i>Lectura Guiada en Grupo</i></p> <p><i>Lectura en Silencio</i></p> <p><i>Lectura con Compañeros</i></p> <p>Use the <i>Búsqueda de Tesoros</i> questions to help the student review what has been read. Use some of the questions as a guide to look back in the story for specific information.</p> <p>After discussing the questions, as the student to use this information to summarize the story.</p> <p><i>Club de Libros</i> (Reading and Sharing)</p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN ALAS
Comprehension Strategies (continued)	Students are unable to use the “Before” reading strategies to use prior knowledge, previewing and predicting to establish a context for the story prior to reading.	<ol style="list-style-type: none"> 1. The teacher gives direct instruction on how to preview a story by using the title, pictures, prior knowledge, etc. to predict the content of the text and support it with evidence. 2. The teacher uses “<i>Pensar en Voz Alta</i>” to model previewing and predicting. 3. The students establish a purpose for reading the story based on the previewing. The student begins to support the predictions with evidence. 4. The students periodically compares the story’s content with his/her predictions to make adjustments or changes in the initial prediction. 	<p><i>Comprensión Auditiva</i></p> <p>Introduction of the list <i>Dominio de Palabras</i> and the connections among the words to provide a context for the literary selection</p> <p><i>Lectura Guiada en Grupo</i></p> <p><i>Lectura en Silencio</i></p> <p><i>Lectura Independiente en el Club de Libros</i></p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN WINGS
Tracking	Students are unable to follow print, loses place and/or skips words.	<ol style="list-style-type: none"> 1. Scaffold students through self-guidance during reading: <ul style="list-style-type: none"> • Encourage the student to use his finger as a guide from word-to-word/line-to-line. • Encourage the student to guide his reading with the use of an index card or strip of paper placed below the line he is reading. • Allow the student to discontinue the use of a finger/card as he gains ability. • Allow the student to return to the use of his finger/card should he experience additional tracking difficulties 2. Encourage the student to self-check his own comprehension to ensure that meaningful words were not skipped or changed by asking himself after each sentence/paragraph/page, “¿Tiene sentido lo que lee?” 	<p><i>Lectura Guiada en Grupo</i></p> <p><i>Lectura en Silencio</i></p> <p><i>Lectura con Compañeros</i></p> <p><i>Club de Libros</i></p> <p><i>(Lectura Autoseleccionada)</i></p>
Fluency	Students do not read smoothly or with expression	<ol style="list-style-type: none"> 1. Compare reading with talking <ul style="list-style-type: none"> • Illustrate through modeling how words sound when not connected as they would be in speech. • Illustrate how expressive reading can bring voice to text. • Do movements to emphasize speech. 	<p><i>Comprensión Auditiva</i></p> <p><i>Presentación del cuento</i></p> <p><i>Lectura con Compañeros</i></p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN ALAS
<p>Fluency (continued)</p>	<p>Student is unable to identify and/or comprehend an unknown word. (Reminder: Comprehension often leads to identification of an unknown word.)</p>	<ol style="list-style-type: none"> 1. Sound Out Words <ul style="list-style-type: none"> ◆ Encourage the student to sound out words by looking at the letters, thinking what the sounds are and then combining the sounds quickly to recognize the word. ◆ Teacher models sounding out the word slowly until student recognizes the word. ◆ Encourage the student to check comprehension ensuring his word makes sense. 2. Rereading <ul style="list-style-type: none"> ◆ Explain the purpose and application of rereading. ◆ Teacher models rereading and student determines accuracy based on comprehension within the passage read. ◆ Encourage student to attempt rereading when unable to sound out a word. 3. Context Clues <ul style="list-style-type: none"> ◆ Explain that using context includes sounding out words, reading ahead, and examining pictures. ◆ Model the usage of context until the student grasps identification and naming of the unknown word. ◆ Prompt the student to use context when trying to identify and/or understand the word within the passage. 	<p><i>Lectura Guiada en Grupo</i> <i>Lectura en Silencio</i> <i>Lectura con Compañeros</i> <i>Club de Libros</i> (<i>Lectura Autoseleccionada</i>)</p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN WINGS
Fluency (continued)	<p>Student is unable to identify and/or comprehend an unknown word</p> <p>(Reminder: Comprehension often leads to identification of an unknown word)</p>	<p>4. Ask for Help</p> <ul style="list-style-type: none"> ◆ Guide the student in understanding how and when to ask for help. <ul style="list-style-type: none"> • Does not know a word and is unable to figure it out. • Able to say the word but does not understand the meaning. • Unable to comprehend a portion of a story • Model by using a “<i>Pensar en Voz Alta</i>” strategy. • Reinforce appropriate usage of asking for help after the use of other strategies. • Model by using “<i>Pensar en Voz Alta</i>” strategy. • Reinforce appropriate usage of asking for 	
Memory and Recall	<p>Student is unable to recall new or difficult sight words.</p>	<p>1. Student unable to recall sight words (May utilize note cards)</p> <p>2. Within a passage, if a student is unable to say a word, say it for him.</p> <p>3. Associate the word with meaning.</p> <ul style="list-style-type: none"> ◆ Emphasize the meaning of these words and assist student in relating them to the context of the story (may include pictures and realia). ◆ Encourage students to explain the meaning of the word, use it in a sentence, and then apply it to the story’s context. ◆ Encourage the student to acknowledge the words upon encountering them within the story. 	<p><i>Comprensión Auditiva</i> <i>Lectura Guiada en Grupo</i> <i>Lectura en Silencio</i> <i>Lectura con Compañeros</i> <i>Oraciones Significativas</i> <i>Composición</i> <i>Aventuras con la Escritura</i></p>

MAINTAINING MOMENTUM FOR GROWTH STRATEGIES BANK

PROBLEM	DESCRIPTION OF PROBLEM	INTERVENTION STRATEGIES	APPLICATION WITHIN ALAS
		<ul style="list-style-type: none"> ◆ Encourage the student to acknowledge the words upon encountering them within the story. 4. If there is confusion with another word, challenge the student to define, compare, and contrast the confused word. 5. Challenge the student to use the sight word in their writing activities. 	
Memory and Recall	Student is unable to recall the general meaning of story	<ol style="list-style-type: none"> 1. Explain to the student why he needs to remember the important parts of a story <ul style="list-style-type: none"> ◆ Discuss comprehension throughout the reading of the story. ◆ Discuss the key information to remember (problem, sequence of events, solution, setting, characters). 2. Guide the student is using helpful hints and cues to remind him of the important information. 3. Physically act out various parts of a story. 	<p><i>Comprensión Auditiva</i> <i>Leer Juntos</i></p> <p><i>Actividades de Extensión</i></p>
Memory and Recall	Student is unable to recall a story the following day	<ol style="list-style-type: none"> 1. Show or remind the student about cue words or helpful hints from the previous story. 2. Offer student reminders of key information discussed when reading the story. 3. Refresh the student's memory by recalling role-playing from previous day. 4. Continue reviewing the same questions until recall is automatic. 	<p><i>Comprensión Auditiva</i> <i>Leer Juntos</i> <i>Contar el Cuento</i></p>

Fact, Not Fiction:

Using the Expository Text Strategies of “La Ardilla Estudiosa”



La Ardilla Estudiosa Success for All Strategies for Reading Expository Texts

Introduction

More and more, students are expected to read to get information. Informational or expository texts give factual information, explain ideas, or present an argument. Expository texts differ from narrative texts in both purpose and structure, and therefore require different strategies for reading and comprehension. Students need to know how to organize information so they can show they have understood what they read and can put that knowledge to practical use. This is where expository strategies are effective.

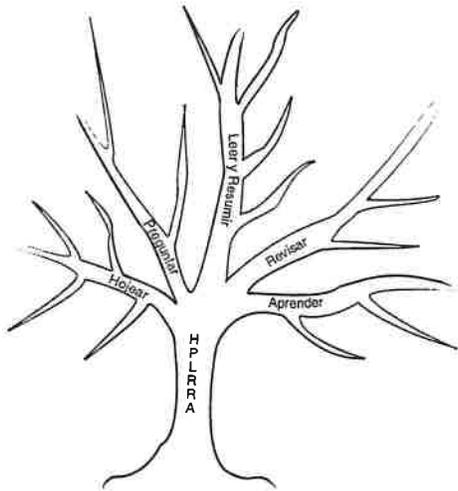
La Ardilla Estudiosa: The information gathering activities of “*La Ardilla Estudiosa*” are designed to guide students through a series of steps for expository reading. Just as “*La Ardilla Estudiosa*” climbs through the branches of an Idea Tree, gathering informational nuts, students, too, can acquire an understanding of expository text, by following six simple steps. In order to help students remember the steps and their sequence, a rubric about “*La Ardilla Estudiosa*” has been designed. In this rubric, “*La Ardilla Estudiosa*” whose name is Hortensia Perez is described thus: *Hortensia, Perez, La Relatora, Redactora Ardilla*. The first letter of each word in this rubric stands for one of the expository text strategies: *Hojea*r, *Preguntar*, *Leer*, *Resumir*, *Revisar*, *Aprender*. The Idea Tree of “*La Ardilla Estudiosa*” can be used as a graphic organizer to indicate the topic, the main limbs to outline the main ideas, and the smaller branches on each limb to show supporting details. Students take notes on their reading with this graphic organizer and use it as a reference for answering the questions on the *Búsqueda de Tesoros*, and the questions they formulate themselves.



Hojear: The process begins with a survey. Students look at the pictures, title, headings, and questions on *Búsqueda de Tesoros*. This information gives them an idea of what the selection will be about. Then they write down the topic of the article on their Idea Trees.

Preguntar: Questioning helps give students a purpose for reading. Students look at the questions on the *Búsqueda de Tesoros*, just as they would look at a set of study questions if they were reading a textbook. However, it is also important for students to discover their own purposes for reading. Students write two of their own questions on the back of their Idea Trees. These questions should focus on things that interest students about the topic and may or may not be questions already covered in the *Búsqueda de Tesoros*.

Leer y Resumir: Students with a partner, taking turns reading to each other. At the end of each paragraph (or page depending on the text and the students' reading level), the listener restates what the reader read. The first time through the



selection, students write down main ideas on their Idea Trees. Then they discuss within their teams the main ideas they have selected for their trees. A short teacher-led discussion follows. They read and restate again, this time collecting supporting details and writing them on their Idea Trees. Again, students discuss their supporting details with their teams and then have a teacher-led class discussion.

Revisar: Reviewing to be sure you understand what is read is important. As a part of their review, students complete the questions on the *Búsqueda de Tesoros* and answer the questions they wrote on the backs of their Idea Trees. The information is all organized on their Idea Trees, so keeping track of all those facts is not a problem. This is followed by a class discussion of the selection.

Aprender: To demonstrate what they've learned, students complete the *Examen del Cuento* that is a part of the activities on the *Búsqueda de Tesoros*. They also turn back to their Idea Trees and summarize the ideas on at least two branches in two sentences each. To practice meaningful vocabulary use, students include at least two vocabulary words in their summaries. Students share and revise their summaries with the help of their partners.

The first several weeks, students will learn the strategies of the process followed by "La Ardilla Estudiosa" as she gathers her informational nuts on the Idea Tree. When students have shown proficiency with this process, additional strategies will be introduced to help them with their reading comprehension.

Pilot Cycle:

The initial introduction of this process will involve a three week cycle.

Week 1: Have students read an article and answer the questions of the *Examen del Cuento* on the *Búsqueda de Tesoros*. Emphasize that no one will see the scores they get on the test, and it will not go on their *Hoja de Calificación del Equipo*. It is just a pretest to help students see how much they improve as they learn a new strategy. Record pretest scores for each student.

Then take the rest of the week to explain the process of "La Ardilla Estudiosa" as you go through the story again, this time following each information-gathering step of "La Ardilla Estudiosa", and doing the *Búsqueda de Tesoros*. Emphasize that this process will help them organize all of that information they get in factual texts and that using these information-gathering strategies will help them be successful readers.

Week 2: Students read two short expository texts, using the process of "La Ardilla Estudiosa." As they become more proficient with the process, they will see the progress they are making in reading expository texts.

Week 3: As you did in week one, have students read a short article and take the *Examen del Cuento*. Remind them to use the informational gathering process of “*La Ardilla Estudios*” as they read. Take some time to examine the progress from the first independent test to the second. Then the rest of the week, go through the same article with the process, talking about the strategies they should use to help them with the test. Students should be able to see progress from their attempts during the first week to read expository texts without using the process to their use of the strategies during the second and third to help them remember and organize information. Remind students that they will see even more progress after they’ve used the information gathering process of “*La Ardilla Estudiosa*” many times—but they’ve shown progress after just using it twice.

Sample Schedule

Day One

Introduce Vocabulary

Building Background

Hojea

- Look at pictures, title, headings, questions on the *Búsqueda de Tesoros*
- Write topic on Idea Tree

Preguntar

- Look at questions on the *Búsqueda de Tesoros*
- Write 1 or 2 questions

Leer y Resumir

- Read and Restate for main idea
- Write main ideas
- Team discussion main idea
- Class discussion main idea

Day Two

Leer y Resumir

- Read and Restate for main idea (continued)
- Read and Restate for details
- Write details
- Team discussion details
- Class discussion details (continue on Day Three if needed)

Práctica de Palabras en Voz Alta

Day Three

Leer y Resumir

Revisar

Questions on the *Búsqueda de Tesoros*

Answer your own story questions

Pre-examen de Palabras en Voz Alta

Examen de palabras en Voz Alta

Aventuras con la Escritura

- Discuss
- Plan

Day Four

Story Discussion

Aventuras con la Escritura

- Draft
- Team Response

Aprender

- ¿Qué aprendiste?
- Summarize two main ideas.

(Use two new vocab words in summaries.)

Day Five

Aprender

- ¿Qué aprendiste?
- Share and Revise summaries

Examen del Cuento

Aventuras con la Escritura

- Revise
- Share

LOS PASOS DE LA ESCRITURA



1. Habla con tu compañero acerca de lo que planeas escribir. Comenten sus ideas.
2. Haz un borrador de tu escrito.
3. Lee tu composición a tu compañero.
¿Qué le gusta a tu compañero acerca de tu composición?
¿Sobre qué necesita saber más?
4. Haz las correcciones o cambios que necesite tu escrito.
5. Comparte tu composición con los demás.

Reading Comprehension Outcomes

Grade 2	Grade 3	Grade 4	Grade 5
Palabras desconocidas	Palabras desconocidas	Palabras desconocidas	Palabras desconocidas
La relación entre causa y efecto	La relación entre causa y efecto	La relación entre causa y efecto	La relación entre causa y efecto
Secuencia	Secuencia	Secuencia	Secuencia
Casino de la Comprensión	Casino de la Comprensión	Casino de la Comprensión	Casino de la Comprensión
Predicción	Predicción	Predicción	Predicción
Corrígelo	Corrígelo	Corrígelo	Corrígelo
Haciendo deducciones	Haciendo deducciones	Haciendo deducciones	Comparación y Constrate
Resumir	Resumir	Resumir	Resumir
Intención del Autor	Intención del Autor	Intención del Autor	Intención del Autor
Personificación	Personificación	Personificación	Personificación
Escenario	Escenario	Escenario	Sufijo
Sinónimos	Sinónimos	Sinónimos	Sinónimos
Dándole un título a un párrafo	Dándole un título a un párrafo	Dándole un título a un párrafo	Dándole un título a un párrafo
Fantasia y Ficción Realista	Fantasia y Ficción Realista	Fantasia y Ficción Realista	Fantasia y Ficción Realista
Problema y Solución	Problema y Solución	Problema y Solución	Problema y Solución
Sentimientos de los personajes	Sentimientos de los personajes	Sentimientos de los personajes	Sentimientos de los personajes
Integración de Habilidades	Integración de Habilidades	Integración de Habilidades	Integración de Habilidades
Lenguaje figurado: símiles	Lenguaje figurado: símiles	Lenguaje figurado	Lenguaje figurado
Hechos y Opiniones	Hechos y Opiniones	Hechos y Opiniones	Hechos y Opiniones
Haciendo Inferencias	Haciendo Inferencias	Haciendo Inferencias	Haciendo Inferencias
Secundo Conclusiones	Secundo Conclusiones	Secundo Conclusiones	Secundo Conclusiones
Siguiendo instrucciones escritas	Siguiendo instrucciones escritas	Siguiendo instrucciones escritas	Siguiendo instrucciones escritas
Idea principal y detalles	Idea principal y detalles	Idea principal y detalles	Idea principal y detalles
Mapas	Cronología	El Árbol Genealógico	Gráfico
Caracterización	Caracterización	Caracterización	Caracterización
Lenguaje figurado: metáforas	Lenguaje figurado: metáforas	Los Prefijos	Los Prefijos
Palabras compuestas	Palabras con significados múltiples	Palabras con significados múltiples	Palabras con significados múltiples
Comparar y Contraste	Los Prefijos	Comparación y Constrate	Comparación y Constrate

The CL Process

Teacher-Directed Lesson

Teacher-Guided Practice

Team Consensus

Teacher-Led Discussion

Team Mastery

Time for Checkout (Partner Conference)

If all correct: take test.

If one wrong: get help from
team, then complete
additional Team Mastery
before continuing.

If more than
one wrong: consult teacher before
continuing.

Reflect and Connect

Comprensión de Lectura Test

THE READING COMPREHENSION (RC) *COMPENSIÓN de LECTURA (CL)* PROCESS AND EXAMPLES

Outcome: Each *Comprensión de Lectura* lesson begins with an outcome, stating what students will accomplish during the lesson.

Teacher Introduction: This segment includes scripted instructions teachers use to explain each *Comprensión de Lectura* skill. The script is intended to give a model of how to explain the skill. Teachers may adapt the script to their class as needed.

Examples: Following the teacher introduction, one or two scripted examples that reinforce the skill taught in the introduction are included. The examples are in the same format as the student practice.

Student Practice: At the end of the Teacher Instructions there is an explanation of the Student Practice. Some of the information in this section will change from lesson to lesson, so it is important to read it each time. This section explains how to use the Student Practice. Following is an example:

The Student Practice contains 12 items. Items 1–4 are intended as **Teacher Guided Practice with Team Consensus**. Have students discuss the items together as a team before answering. The team members should all agree and all team members should be able to **explain** their answers. Teachers should lead additional discussion of these consensus examples, if necessary. Items 5–8 are for **Team Mastery**. Have students write their answers to all four items **before** additional discussion within the team.

Time for Checkout (Partner Conference): The checkout gives students an opportunity to assess their understanding and to get clarification surrounding any confusion. Monitor Team Mastery by walking around and spot checking.

After students check their Team Mastery answers with their partner, they use the following guide to determine what to do next:

If all correct:	Take the test.
If one wrong:	Get help from team, then complete additional Team Mastery before continuing.
If more than one wrong:	Consult teacher before continuing.

If students have not mastered the concept at the end of the first practice, discuss any mistakes or reteach if necessary. Then have students complete the additional practice items (between the Time for Checkout headings).

Reflect and Connect: This section calls for a summary of what has been learned in the lesson. With prompts specific to each lesson, Reflect and Connect asks students to:

REFLECT AND CONNECT

THINK about the reading comprehension skill.

EXPLAIN the skill to someone else.

WRITE an explanation of how to use the skill.

Test: The test contains five items similar to those in the Student Practice.

Note: All answer keys are included for both Student Practice and tests.

See the following pages for a summary of the CL Process and examples of CL lessons on the third- and fourth-grade levels.

Caracterización

Práctica: 14-16

Objetivo: Los alumnos leerán un texto e identificarán las características de algún personaje.

Introducción del maestro: “Cuando leemos un relato, es importante entender cómo son los personajes, es decir, saber qué características poseen. El autor nos muestra cómo son los personajes mediante las palabras, los pensamientos y las acciones de cada uno de ellos. La forma en que los personajes se relacionan entre sí es otra muestra importante de sus características. También, el autor puede usar adjetivos, es decir, palabras que describan, a los personajes. Esto es lo que llamamos **caracterización**. La caracterización nos ayuda a conocer al personaje y a entender cómo es su temperamento.”

“Noten que los autores usan adjetivos, que son palabras descriptivas, para caracterizar a un personaje. Vamos a pensar en la forma en que esas palabras describen a un personaje.”

Trabaje con la siguiente lista de adjetivos. Pida a los alumnos que describan a qué tipo de persona caracteriza cada adjetivo. Guíelos mediante las siguientes preguntas:

“¿Qué cosas suele hacer una persona alegre?”

“¿Les gustaría tener como amigo a una persona alegre?”

alegre	bondadoso
aburrido	inteligente
simpático	cuidadoso
tímido	travieso

“Ahora, vamos a leer acerca de un personaje, tratando de identificar las palabras que describen al personaje, así como lo que dice, piensa, y hace el personaje.”

Lea a sus alumnos el siguiente ejemplo.

La fiesta de fin de año de la escuela estaba un poco aburrida. La música no era muy buena y nadie parecía estarse divirtiendo. En ese momento, llegó Pablo. A todos nos dio mucho gusto verlo. Pablo siempre era el alma de las fiestas. Él sacó su guitarra y empezó a tocar nuestra música favorita. Después se puso a bailar y nos animó a que hiciéramos lo mismo. Acabamos todos cantando y bailando alrededor de Pablo.

“Recuerden que un autor puede usar un adjetivo para caracterizar a un personaje. Vamos a ver, ¿cuál de los siguientes adjetivos describe mejor a Pablo?”

- a. alegre
- b. travieso
- c. tímido

“Ahora, piensen en lo que ocurrió en este relato. Basándose en lo que acaban de leer, ¿qué piensan acerca de Pablo? ¿Qué tipo de persona es Pablo? Expliquen el por qué de sus respuestas.” *(Acepte las respuestas basadas en evidencias del párrafo. Pablo es una persona alegre. Si no fuera alegre, no hubiera animado a todos a que se divirtieran en la fiesta.)*

“Así, vemos que en este ejemplo Pablo está caracterizado como una persona alegre. Observemos este otro ejemplo.”

La fiesta de fin de año de la escuela estaba muy alegre. La música era excelente. Todos nos divertíamos, bailando y cantando. Es decir, todos menos Pablo. Él normalmente hablaba poco y casi nunca bailaba. Pero esa noche, con mucho esfuerzo, convencimos a Pablo de que bailara con nosotros. Le costó mucho trabajo animarse a hacerlo, pero al final, se divirtió mucho. ¡Lo que nunca logramos fue que pasara a bailar al centro!

“¿Cuál de los siguientes adjetivos describe mejor a Pablo en este relato?”

- a. alegre
- b. travieso
- c. tímido

“Ahora, piensen en lo que pasó en este relato. Es similar al párrafo anterior, pero Pablo no es el mismo. ¿Qué piensan sobre este Pablo? ¿Qué tipo de persona es él? Expliquen el por qué de sus respuestas.” *(Acepte las respuestas basadas en evidencias del párrafo. Pablo es una persona tímida. Él habla poco y casi nunca baila.)*

Práctica: La Práctica consiste en seis ejercicios y dos preguntas para cada uno.

Haga el primer y el segundo ejercicio con los alumnos como práctica guiada durante la actividad Consenso del Equipo. En esta actividad los alumnos discutirán el párrafo en equipo para llegar a un acuerdo **antes** de contestar.

Los alumnos harán el tercer y el cuarto ejercicio durante la actividad Dominio del Equipo. Para esta actividad, ellos escribirán sus respuestas individuales a las cuatro preguntas antes de discutir las en equipo.

Supervise el aprendizaje y dominio del tema, circulando entre los alumnos y verificando la actividad que estén realizando. Si los alumnos no dominan el concepto al final de los primeros ejercicios, discuta con ellos las equivocaciones y, de ser necesario, vuelva a explicar el concepto.

En el Tiempo para Revisar los alumnos podrán evaluar su propia comprensión del tema hasta ese punto. Los alumnos harán el quinto y el sexto ejercicio como práctica adicional durante este tiempo de revisión.

Examen: El examen consiste en dos párrafos y cuatro preguntas similares a las de la Práctica.

Actividad de enriquecimiento: Pida a los alumnos que creen a un personaje y lo presenten con sus características propias. Deben incluir por lo menos un hecho que sustente cada característica. Pueden describir las características de un personaje imaginario o las de algún compañero o amigo.

REFLEXIONA Y CONECTA

PIENSA en la forma de entender el temperamento de un personaje.

EXPLICA a tu compañero cómo entender el temperamento de un personaje.

ESCRIBE algunas oraciones explicando cómo entender el temperamento de un personaje.

Instrucciones: Lee los siguientes párrafos. Contesta las preguntas que aparecen al final de cada párrafo. Escribe las respuestas en tu propia hoja.

CONSENSO DEL EQUIPO

Lo que más le gusta a José es jugar al béisbol. Un día José tenía un partido y no encontraba su bate por ningún lado. Le preguntó a María, su hermana mayor, si le podía prestar su bate. Lo usaría para el partido y se lo devolvería esa misma tarde. "¡No pienso prestarte mi bate!" le dijo María. "Seguro que me lo perderás del mismo modo que perdiste el tuyo." "¡Por favor, María!" le suplicó José. "Préstame el bate, sólo por hoy." "No." dijo María. "Este bate es mío. ¡Busca el tuyo!"

1. ¿Qué adjetivo es el que mejor describe a María?
 - a. egoísta
 - b. bondadosa
 - c. colaboradora
2. Explica por qué.

Alfredo vive en una granja con sus padres. Allí siempre hay muchas tareas que hacer. Él alimenta a las gallinas y recoge sus huevos. A veces ayuda a ordeñar a las vacas. Otras veces, ayuda a cepillar a los caballos y a limpiar el establo. También ayuda a su papá cuando tiene que arreglar el cerco alrededor de la granja.

3. ¿Qué adjetivo es el que mejor describe a Alfredo?
 - a. vergonzoso
 - b. juguetón
 - c. colaborador
4. Explica por qué.

DOMINIO DEL EQUIPO

Soledad nunca hace ruido. Habla con voz muy suave. A veces hasta es difícil oírla. Siempre me sorprende, porque nunca escucho sus pasos cuando llega. Se acerca en silencio y me toca la espalda. Yo siempre me sobresalto. Cuando lo hago, ella sonrío.

5. ¿Qué adjetivo es el que mejor describe a Soledad?
 - a. colaboradora
 - b. tranquila
 - c. bondadosa
6. Explica por qué.

Gastón estaba sentado en un banco de la escuela. Abrió su portaviandas dispuesto a almorzar. Tenía un emparedado de queso y tomate, unas galletas de chocolate y una naranja. Juana se acercó a Gastón. Se veía triste. Gastón le preguntó qué le pasaba. Ella le contestó, "Olvidé mi vianda en casa y tengo mucha hambre." Gastón le dio a Juana la mitad de su emparedado.

7. ¿Qué adjetivo es el que mejor describe a Gastón?
 - a. hambriento
 - b. bondadoso
 - c. egoísta
8. Explica por qué.

TIEMPO PARA REVISAR

El pichón miró hacia abajo desde el nido. Estaba en lo más alto del árbol. Sus hermanos ya habían aprendido a volar. Su mamá le había dicho que él también podía lograrlo. Le dijo que saltara y moviera sus alas. Pero el pichón tenía miedo. No sabía si podría hacerlo. No quería golpearse contra el suelo.

9. ¿Qué adjetivo es el que mejor describe al pichón?
 - a. contento
 - b. aburrido
 - c. temeroso
10. Explica por qué.

Antonio quería que alguien le hiciera compañía. Estaba enfermo y ese día había tenido que quedarse en casa. Sus hermanos estaban en la escuela. Sólo su mamá estaba en la casa con él. Pero ella estaba abajo, trabajando en la computadora. La casa estaba demasiado tranquila. Antonio no podía dormir porque no tenía sueño. Quería que alguien lo fuera a visitar, para tener con quien conversar.

11. ¿Qué adjetivo describe mejor cómo se siente Antonio?
 - a. solitario
 - b. bondadoso
 - c. tranquilo
12. Explica por qué.

TIEMPO PARA REVISAR

REFLEXIONA Y CONECTA

PIENSA en la forma de entender el temperamento de un personaje.

EXPLICA a tu compañero cómo entender el temperamento de un personaje.

ESCRIBE algunas oraciones explicando cómo entender el temperamento de un personaje.

Instrucciones: Lee los siguientes párrafos. Contesta las preguntas que aparecen al final de cada párrafo. Escribe las respuestas en tu propia hoja.

“¡Hola Sandra!” dijo Roberta. “¿Te gusta mi vestido nuevo?” “No. La verdad es que me parece horrible,” le contestó Sandra. Roberta se fue ofendida. La verdad era que a Sandra le había encantado el vestido. Ella lo había visto en la tienda con su mamá. Lo que le enfadaba era que Roberta tuviera ese vestido y ella no.

1. ¿Qué adjetivo es el que mejor describe a Sandra?
 - a. honesta
 - b. celosa
 - c. bondadosa

2. Explica por qué.

El cachorro vio un zapato debajo de la mesa. Movi6 la cola y ladr6. Luego, fue a morder el zapato. Despu6s de jugar con 6l un rato, se lo llev6 a su amo. 6l tom6 el zapato y lo volvi6 a poner debajo de la mesa. Le dijo que se lo llevara nuevamente. El cachorro salt6 y ladr6 de contento. Busc6 nuevamente el zapato y se lo llev6 entre los dientes a su amo. Movía alegremente la cola.

3. ¿Qué adjetivo describe al cachorro?
 - a. tranquilo
 - b. enojadizo
 - c. juguet6n

4. Explica por qu6.

CL 4D5

Respuestas a la Práctica

(Las respuestas a la segunda pregunta de cada párrafo podrán variar.)

1. a. egoísta
2. María es egoísta porque no quiere prestarle el bate de béisbol a su hermano.
3. c. colaborador
4. Alfredo ayuda a sus padres en las tareas de la granja.
5. b. tranquila
6. Soledad no hace ruido, es muy delicada para hablar y caminar.
7. b. bondadoso
8. Gastón es bondadoso porque decidió compartir su comida con Juana.
9. c. temeroso
10. El pichón está temeroso. No se anima a volar porque tiene miedo de caerse al suelo.
11. a. solitario
12. Antonio se sentía demasiado solo, quería conversar con alguien.

Respuestas al Examen

1. b. celosa
2. Sandra reacciona con celos al ver que Roberta tiene un vestido que ella quisiera tener también.
3. c. jugueteón
4. El cachorro corre, salta, mueve la cola y ladra. Le gusta que su amo juegue con él.

READ AND RESPOND FORMS (LEER Y RESPONDER)

This section contains examples of Read and Respond Forms. Students take these forms home each week to keep track of their independent reading. If the form is returned on Friday verifying that the student has completed the daily homework assignment for reading, he or she earns 20 bonus points for the team. You may design additional forms as you wish. Using interesting forms and varying the design from time to time will increase students' interest and thus the likelihood that they will return the form. It is recommended that you inform parents of the home reading and writing requirement and request their cooperation and assistance in filling out the form. (A sample letter for this is on the next page.) Students are more apt to complete their independent Reading and Respond assignment each day and to remember to return their forms if parents/guardians are aware of the importance of this activity and are invited to share in it by listening to a few minutes of oral reading or talking with their child about what they have read. This is a wonderful opportunity to draw parents into their children's world of books and their children's learning in a positive and rewarding situation.

SAMPLE PARENT LETTER

Estimados padres de familia:

Las investigaciones muestran que los niños que leen **más** leen **mejor**. Por lo cual les pedimos que su hijo(a) lea por lo menos durante veinte minutos por día. Puede leer un cuento para sí o a un miembro de la familia. Se puede leer en silencio o en voz alta.

Después de la lectura, su niño(a) debe escribir un breve comentario sobre lo que ha leído. Este comentario puede tratar sobre la lectura en general, sobre su reacción a un determinado pasaje, o sencillamente sobre lo que al niño le gustó y el por qué.

Todas las semanas su niño(a) llevará a casa una Hoja de Leer y Responder para registrar la lectura y el comentario a la lectura. Esta hoja contiene un espacio para que usted firme la forma. Esta verificará que se ha completado la lectura. Su niño recibirá 20 puntos adicionales para su equipo de lectura por devolver esta hoja cada viernes.

Usted puede apoyar a su niño(a) propiciando un tiempo y un lugar especial para la lectura, proporcionándole libros, llevándolo(a) a la biblioteca y en especial compartiendo con él/ella su lectura. Queremos que ésta sea una actividad entretenida para todos, por lo que debe enfatizarse el leer con placer.

"Pistas para Escuchar"

- Escuche el cuento. Comente lo que le gustó o lo que le haya parecido interesante. Pregunte a su niño(a) qué parte le gustó más.
- Explíqueme cualquier palabra que le sea difícil de entender. Déle la oportunidad de intentar leerla si él/ella quiere, pero no le pida que adivine o pronuncie los sonidos de las palabras.
- Sea positivo(a). Hágale saber a su niño(a) que usted piensa que su labor es excelente cuando él/ella lee con expresión, intenta descifrar una palabra difícil o comienza a leer más fluidamente.

¡Gracias por apoyar a su niño(a) a convertirse en el mejor lector posible!

Sinceramente,

Leer y Responder



Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

_____ Alumno

_____ Fecha

_____ Oyente

Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

_____ Alumno

_____ Fecha

_____ Oyente

Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

_____ Alumno

_____ Fecha

_____ Oyente

Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

_____ Alumno

_____ Fecha

_____ Oyente

Leer y Responder



Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

Alumno Fecha Oyente

Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

Alumno Fecha Oyente

Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

Alumno Fecha Oyente

Hoy he leído 20 minutos en casa. Leí parte del tiempo en silencio, y luego leí en voz alta a:

Alumno Fecha Oyente



SFA CAFE

Como premio a tus buenos hábitos de lectura
en casa, este certificado te otorga una
entrada al SFA Café.

Alumno

Maestro





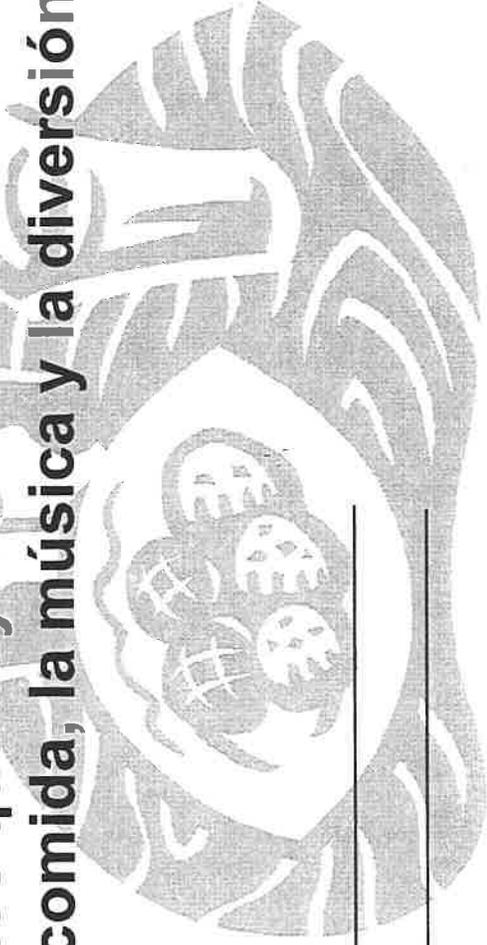
SFA CAFE

Gracia por visitar el Café SFA.
Esperamos que hayas disfrutado de la lectura, la
comida, la música y la diversión.

Visitante: _____

Fecha: _____

Hora: _____

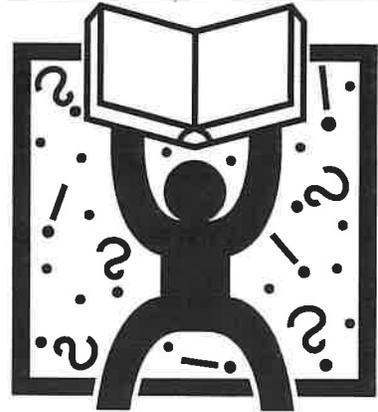


BOOK CLUB (*CLUB DE LIBROS*) FORMS AND ACTIVITIES

Book Responses can be oral or written, formal or informal. Students should be sharing responses to self-selected literature every week. The Independent Reading Response forms in this section are basic book response forms, which you can use to hold students accountable for the books they read at home and during Sustained Reading. Formal Book Club presentations, oral or written, would be given by each student two to three times during the eight weeks. If the students on two different selections in the same week give an informal and a formal response, then that student would earn bonus points as well.

This section also contains ideas for additional Book Club activities. These activities may be integrated with the book response requirements in many ways. There are many creative ways to hold students accountable for their independent reading; if you vary the format, students will remain excited about reading and sharing the literature they enjoy.

CÓMO COMPARTIR LOS LIBROS



- **Dramatizar el cuento.**
- **Vestirse como un personaje favorito.**
- **Escribir una carta al autor.**
- **Hacer un diorama.**
- **Hacer un anuncio para “vender” el cuento.**
- **Diseñar una portada para el libro.**
- **Dibujar/Pintar un escenario del cuento.**
- **Hacer un banderín/mural/colage.**
- **Escribir una carta a un personaje.**
- **Presentar una obra de títeres.**
- **Escribir y cantar una canción.**
- **Hacer máscaras de personajes.**
- **Hacer un reportaje de noticias acerca del cuento.**
- **Escribir un poema.**
- **Presentar un programa televisivo de discusión.**
- **Escribir un final nuevo para el cuento.**
- **Escribir un anuncio comercial para el cuento.**

ADDITIONAL BOOK CLUB (*CLUB DE LIBROS*) ACTIVITIES

Club de Libros should provide an opportunity for students to explore their unique interests in books and the magic of reading. Whether students are in the classroom or the media center, encourage them to share ideas, search for exciting reading material, and enjoy the reports that their classmates have developed. Try some of the following ideas for structuring *Club de Libros* sharing time, and feel free to develop your own. The opportunities are unlimited, so have fun!

- **Books Around the World**

With the help of your media specialist, direct students to books set in a foreign country or another culture. Book reports can be in a travel log format. Students can write a journal or pretend to be a travel agent selling a trip.

- **Eyewitness**

Students can become roving reporters, giving eyewitness accounts of the events in the story. They can interview or describe the main character(s), write and share a description of the setting, or share a piece of concrete evidence, such as an object from the story.

- **Book Court**

A student judge presides over the court to hear testimonies by four or five “suspects.” Each suspect tries to prove that his or her book is the most interesting. Other class members serve as jurors.

- **Media Center Players**

A group of six to eight students read the same book and prepare to act out a scene from the book.

Respuesta Individual de la Lectura

Nombre _____ Fecha _____



Título del Cuento _____

Autor/a _____

Ilustrador/a _____

¿Quiénes son los personajes principales?

¿Dónde es el escenario del cuento?

¿Cuál es el problema principal?

¿Cómo se soluciona el problema?

¿Qué te gustó del cuento? ¿Había algo que no te gustó?

Respuesta Individual de la Lectura

Nombre _____ Fecha _____



Título del Cuento _____

Autor/a _____

What is the topic of this book? _____

Write the main idea and three or four of the most important details.

A spiral-bound notebook with four horizontal lines for writing.A spiral-bound notebook with four horizontal lines for writing.

Escribir el problema o la idea.

A large oval shape with two horizontal lines inside for writing.A spiral-bound notebook with four horizontal lines for writing.A spiral-bound notebook with four horizontal lines for writing.

¿Qué te gustó del libro? ¿Había algo que no te gustó?

EIGHT-WEEK ASSESSMENTS

EIGHT-WEEK ASSESSMENTS

The goals of the eight-week assessments are to **identify**:

- ◆ the appropriate teaching-group placement for each student;
- ◆ the reading level at which each teaching group should be working;
- ◆ students who need to be moved into or out of tutoring, if *available Alas para Leer* students;
- ◆ students who are not succeeding, so that problems such as tutoring needs, poor attendance, poor behavior, lack of motivation, and family issues can be identified and addressed;
- ◆ students who have made rapid progress and should be accelerated; and
- ◆ instructional goals for each teaching group, particularly comprehension skills and writing.

To achieve these goals, the assessment reviews the performance of the students over the past eight weeks on informal (observational) and written measures. It provides an independent measure of reading level and an opportunity to review the problems of individual students.

INFORMAL MEASURES

Weekly tests are routine measures of performance on assigned material that let you know if a student is struggling and whether the group as a whole is on track. You are able to plan future writing objectives based on how completely students express their ideas on the *Búsqueda de Tesoros*, questions on the *Examen del Cuento*, and *Aventuras con la Escritura*. Observations of reading fluency, which should be done during Partner Reading on a weekly basis, provide another measure of performance. During partner/team discussions of the *Búsqueda de Tesoros*, questioning individual students helps you determine whether they are using comprehension strategies effectively.

FORMAL MEASURES

It is desirable to have a separate assessment of reading level that students complete independently. For students in *Lee Conmigo*, stories and word lists have been developed for this purpose. For students in *Alas para Leer*, this is more difficult because schools use a wide variety of materials in their reading programs. Some schools use the basal tests provided for the end of each unit or level in their particular reading series. Only the comprehension section of these tests should be used, since the purpose is an assessment of reading level. Vocabulary and skills sections may be used as guides for planning instruction, but **not** as data for level assessment or teaching group placement. It is often possible to use basal tests even if the school's reading program is based on trade books, unless the vocabulary is specific to the basal series. Two standardized measures that have been successfully used by many Success for All schools include, the Gates–MacGinitie Reading Test and the Scholastic Reading Inventory.

PROBLEM REVIEW

The Problem Review is usually conducted after the ratings and scores for the other parts of the assessment have been collected. If a student has low ratings and scores, the source of the problem needs to be determined. Students with problems involving attendance, paying attention, or behavior management need to be targeted. These problems should be noted on the **Eight-Week Assessment Summary Form** and discussed with the facilitator and the Family Support Team. Plans for addressing these problems should be noted on the form.

REMINDER

When looking at conflicting ratings or scores in the assessment data, always weigh a student's strengths more heavily. For instance, it may appear by observational data and scores on the *Examen del Cuento* that a student is doing quite well, but the formal measure may indicate that the student is performing at a lower level. The opposite may also occur. Classroom ratings and measures may indicate that a student is struggling, while an end-of-book reading series test shows the student performing adequately. For placement purposes, it is best to use the higher of the two. Support in the classroom may be needed to help a student with specific activities, but students should be placed at the highest feasible level so that they can grow at a rapid pace. **Be sure that you NEVER move a student into a group that is reading material that he or she has read previously.** Usually, if a student is struggling, adaptations can be made to support success at the current level.

There are many ways to support students so they can succeed at a challenging level. Some students with adequate reading skills may have difficulty with writing. Expectations for such students can be modified so that they are, for example, asked to write fewer answers, respond orally to questions on the *Examen del Cuento*, or scored according to a different standard than other students. Maintaining students with learning disabilities at challenging reading levels with some modifications to enable them to experience success is effective in helping them continue to progress.

Specific guidelines for conducting the eight-week assessments follow. A sample **Eight-Week Assessment Summary Form** for recording assessment data is provided. These forms (in their full size) are available from your on-site facilitator. The forms may be changed or adapted to meet the expectations of your school/district.

EIGHT-WEEK ASSESSMENT INSTRUCTIONS

Conduct the following assessment activities during the eight-week period. Use the Assessment Summary Form to summarize this information.

◆ **OBSERVATIONS**—Observe students weekly during *Comprensión Auditiva*, Partner Reading, other partner activities, and story discussions to assess the standards listed under the *Comprensión Auditiva*, Oral Reading, and Comprehension sections of the Assessment Summary Form. Keep some informal records of your observations. Use the standards on the back of the form and the following symbols to record an overall rating for the eight weeks on the Assessment Summary Form:

- + = Consistently demonstrated
- √ = Demonstrated with support
- = Unable to demonstrate

◆ **CURRICULUM-BASED TESTS**—Record average scores for *weekly Palabras en Voz Alta*, *Oraciones Significativas*, and tests from *Comprensión de Lectura*.

◆ **WRITING**—Review *Adventuras con la Escritura* and the written responses to questions on the *Examen del Cuento* both for content quality and mechanics. Use this information **ONLY** to determine future instructional needs of the group, not for placement.

◆ **FORMAL TEST**—If you are using a basal/anthology test, conduct the unit or placement test from the available basal series. **Record the highest grade level passed with an 80% correct score.** Remember to use **only** the comprehension sections of the test for placement purposes. Skills sections may be used as a guide for planning future skills instruction.

If using Gates–MacGinitie, record the grade norm.

If using the Scholastic Reading Inventory, record the Grade Level equivalent for the student’s lexile score. (Contact your point trainer for these equivalents.)

◆ **INDEPENDENT READING**—Use the standards listed on the back of the form to assess independent reading.

◆ **FAMILY SUPPORT REFERRAL**—Use the abbreviations listed at the bottom of the Assessment Summary Form to record any concerns about attendance, behavior, health, and/or other family issues.

◆ **TUTORING**—Note which students would benefit from tutoring or reading to a volunteer listener.

◆ **TEACHER JUDGMENT**—Note in the “Comments” section your own judgment as to whether students seem to be adequately challenged, under, or over challenged.

Alas para Leer

LISTENING COMPREHENSION

Active Listening:

- Listens and attends to a story or activity most of the time.
- Demonstrates listening through eye contact, body language, and facial expression.

Oral Response:

- Responds orally to activities centered around story elements.
- Retells a story or responds to story questions to indicate an understanding of the story elements.

Author's Craft:

- Identifies author's purpose for writing and the literary devices used to accomplish that purpose.
- Responds orally to cues concerning author's purpose, genre, and technique.

ORAL READING

Fluency and Self-Monitoring:

- Reads smoothly and evenly using expression and punctuation cues.
- Self-corrects errors and omissions.
 - Rereads when a sentence does not make sense.
 - Reads with automaticity.

Partnering:

- Reads with another student.
- Actively listens.
 - Alternates reading by paragraph and page.
 - Provides correct word pronunciation.

Word Recognition:

- Applies syllable blending word strategies.
- Uses sight vocabulary, syllable blending, context cues, and structural cues to identify words.

COMPREHENSION

Story Comprehension:

- Constructs meaning from written texts.
- Identifies major story elements.
 - Makes predictions that include supporting evidence.

Strategic Reading:

- Controls reading in relation to purpose, nature of the material.
- Before reading: Integrates purpose, prior knowledge, and prediction.
 - During reading: Gives full attention to material by creating mental pictures, periodically reviewing, and rereading
 - After reading: Summarizes; integrates new information in relationship to prior knowledge.

CURRICULUM-BASED TESTS

Use the average of the weekly tests given in each category for the quarter.

- 80–100% indicates mastery.
- Below 80% indicates a need for instructional support.

WRITING

Content/Fluency:

- Uses written language to communicate a message with sufficient detail.
- Uses the five step writing process.
 - Expresses ideas clearly, vividly, and concisely.

Mechanics:

- Uses previously taught editing techniques.
- Uses correct spelling of high frequency words and previously taught spelling words.
 - Uses approximate spelling of personally meaningful words.
 - Uses correct punctuation and capitalization.

FORMAL TEST

Use the reading level as determined by a commercially published assessment instrument, or use the assessment provided with basal series.

MASTERY LEVEL

Use ALL of the information included on the Assessment Summary Form to determine a student's mastery level. When there are conflicting ratings or scores in the assessment data, always keep in mind that a student should be challenged at the highest level at which they can succeed. Weigh evidence of strengths most heavily.

PLACEMENT

Did the student assess at or above the starting level? In recommending placement for the next eight weeks, consider ALL of the information included on the Assessment Summary Form. Remember that placement is at least one level higher than assessment (mastery). For instance, if mastery level is 2.1, placement is at least 2.2. If there is a possibility for success at a higher level with some support, placement should be at the higher level and the supports should be provided. For instance, if mastery level is 3.1, but oral reading and vocabulary skills appear higher, a student would be assigned to a 4.1 level with adaptations and support provided for written responses.

INDEPENDENT READING

Book Club:

Shares literary experiences, orally and in written form, using specific criteria to include:

- Story grammar
- Story summary
- Personal reaction

Homework:

- Reads 20 minutes per night at home.
- Returns Read and Respond form.
 - Has completed at least one book in this eight-week period (record number).

Self-Selected Reading:

- Chooses to read during free time.
- Keeps a list of reading (books, magazines, etc.).
 - Is observed by teacher.
 - Uses library.

FAMILY SUPPORT REFERRAL

Does contact need to be made with the family to support student progress and/or seek solutions to problems? Use codes.

TUTORING REFERRAL

In your opinion, does the student need tutoring support to succeed at this level?

COMMENTS

- Is the student adequately challenged? Under- or over-challenged?
- Are there other pertinent issues?

GLOSSARY

Alas para Leer

The original version of the reading component of *Éxito para Todos* for grades two through six was *Más Allá de lo Básico*; it uses school/district selected reading materials, basals, and trade books; emphasizes comprehension using activities for *Aprendizaje Cooperativo* built around partner reading, *Búsquedas de Tesoros*, story summarization, writing, and direct instruction in listening and reading comprehension skills. Now updated as *Alas para Leer*.

Aprendizaje Cooperativo

A set of strategies in which students work in heterogeneous teams to help one another learn; emphasizes individual accountability, team goals and recognition, and equal opportunities for success.

Aprendizaje en Equipo

A set of strategies for *Aprendizaje Cooperativo* developed and researched at The Johns Hopkins University's Center for Social Organization of Schools; research has shown positive effects on academic achievement, interethnic relationships, acceptance of mainstreamed academically-handicapped students, student self-esteem, liking of self and others, and attitudes toward teachers and school; includes the key elements of team recognition, individual accountability, and equal opportunities for success.

Aventuras con la Escritura

The story-related writing activity which students complete as part of each weekly cycle of *Leer Juntos*. The assignment is designed to extend students' comprehension by relating the story/novel they are reading to their own experiences or feelings. Students follow the process of *Pasos de la Escritura* and share their final stories with teammates or the class. For completion of this activity, 70 to 100 points are awarded on the form called *Hoja de Calificación del Equipo*. (See rubric for scoring hints.)

Búsqueda de Tesoros

A structured sequence of follow-up activities for each basal story/novel that students read in the component of *Leer Juntos* for *Alas para Leer*; it consists of a list of words called *Dominio del Vocabulario*, questions for Sections I and II of the story, predictions about the outcome of the story, a retell activity called *Contar el Cuento*, and a story-related writing activity called *Aventuras con la Escritura*.

Claves del Contexto

A strategy for decoding words in which the reader uses the meaning of the surrounding sentence(s) or words as clues to understanding the unknown word.

Club de Libros

The last 15 minutes of the daily reading class; one or more days per week are used for *Lectura en Silencio Prolongada*; two days a week students engage in a variety of creative and enjoyable book-sharing activities.

Comprensión Auditiva

A component of *Alas para Leer* which takes place during the first 20 minutes of reading class each day; an interactive activity in which the teacher reads quality literature aloud to the students; models comprehension enhancement strategies; and engages students in discussion using tools and elements such as *organizadores gráficos, elementos del cuento, astucia del autor, and Películas Mentales*.

Comprensión de la Lectura

A set of skill objectives on five levels, including teacher lesson plans, student practice sheets, answer keys, and tests; a structured sequence of teacher presentation, guided practice, team consensus, Team Mastery, partner checking, additional practice, "Reflect and Connect," and test is followed on Days Four and Five of *Leer Juntos* to reinforce reading comprehension skills development. *Comprensión de Lectura* lessons should be linked in some way to the basal story or novel students are reading during *Leer Juntos* to allow students to understand how the skill is used within the context of "real" reading.

Compromiso Individual

One of the essential principles of effective cooperative learning; students must demonstrate on an individual assessment that they have learned the material being taught. Because team points are awarded based on this individual performance, teams can only be successful if every member of the team has learned.

Consenso del Equipo

The time during the lesson sequence of *Comprensión de la Lectura* in which students work in their teams to reach consensus on a series of practice items on the student practice sheet or identify errors in the passage. During the activity of *Consenso del Equipo*, students read, discuss, answer, and explain the items within their teams. The teacher circulates and reinforces positive teamwork behaviors.

Contar el Cuento

A peer pre-assessment in which students take turns asking each other summary questions about the story/novel they have read during *Leer Juntos* and checking their partner's responses to be sure they understand the story and are ready to take the Story Test.

Corrección en Dos Minutos

A brief focused activity based on common grammar/mechanic errors in students responses or compositions performed during *Leer Juntos*. Students should reach consensus on four to five identified errors and process as a whole group.

Destrezas Adicionales

Reading skills which are not included in the components of *Alas para Leer* and cannot be included in any other curriculum or content area. The last 15 minutes of the reading class may be used for this skills instruction one or two times per week, when necessary.

Dominio del Vocabulario

The new vocabulary words listed on the *Búsqueda de Tesoros* for the basal story or novel being studied during the segment of *Leer Juntos*. On the *Examen de Palabras en Voz Alta*, students are held accountable for decoding the words on this list fluently and smoothly, and scores for this are recorded on the form called *Hoja de Calificación del Equipo*. Students are also responsible for writing meaningful sentences for the starred words on the list.

¡En unísono!

A technique for engaging readers at an early level or students with attention/tracking problems in the story they are reading; the teacher reads a few words or sentences, then cues the students, “¡En unísono!”, picking up where the teacher left off to read the next part of the sentence/story chorally. Sentences or parts of sentences may be alternated between teacher and students.

Estrategias para Abordar Palabras

Techniques for decoding words that are explicitly taught to students and reinforced during *Lectura en Silencio* and *Lectura con Compañeros*. These strategies include: • *Pronuncio la palabra por partes*; • *Busco partes de la palabra que me parezcan conocidas*; • *Leo el resto de la oración para entender el sentido*; • *Pregunto a mi compañero*; and • *Busco la palabra en un glosario o en un diccionario*. Students should also be taught and reminded to continually ask themselves if they understand what they are reading as they read.

Evaluación de Oraciones Significativas

Students demonstrate mastery of the starred words by writing an excellent polished meaningful sentence for each. Scores are recorded on the Team Score Sheet.

Evaluaciones de Ocho Semanas

Formal and informal measures, including observations and testing, conducted every eight weeks for each student in the teaching group; used to place students, assign tutoring, identify problems, set instructional goals, and initiate/follow up on Family Support referrals as needed.

Examen de Comprensión de la Lectura

An individual test given on Day Five of *Leer Juntos* following some of the *Comprensión de Lectura* (CL) skills lessons; each student’s score is recorded on the *Hoja de Calificación del Equipo*. Whether there is a test in a given week depends on the particular CL lesson selected by the teacher.

Examen del Cuento

A written test, usually consisting of about five questions, that tests students’ comprehension of the story/novel they have read during *Leer Juntos*; students take the test individually and the score is recorded on the *Hoja de Calificación del Equipo*.

Examen y Preexamen de Palabras en Voz Alta

To prepare for being tested on their ability to read to the teacher, fluently and smoothly, the words on the *Lista de Dominio del Vocabulario* during *Leer Juntos*, students practice with their partners on the *Preexamen de Palabras en Voz Alta*. Following the oral test, scores are recorded on the form called *Hoja de Calificación del Equipo*.

Éxito para Todos

A school-wide program for students in grades pre-K to six designed to organize resources to ensure that every student will reach the third grade with adequate reading skills and maintain that success in subsequent grades; its major components include a comprehensive reading program, tutors, *Aprendizaje Cooperativo*, cross-age grouping, *Evaluaciones de Ocho Semanas*, a family support team, an on-site facilitator, and staff support teams.

Grupo de Enseñanza

The time set aside each day for the teacher-directed lesson during the segment for *Leer Juntos*. The teacher meets with the teaching group to share the lesson for *Comprensión Auditiva*, introduce and practice vocabulary, discuss story elements, reinforce *Oraciones Significativas*, explain *Aventuras con la Escritura*, and to teach and review the skills lesson for *Comprensión de Lectura*.

Grupo de Lectura

A group of students on the same reading level, brought together from different classes and/or grades, who work in a teaching group and in cooperative learning teams during the *Alas para Leer* reading period. In some schools where *Éxito para Todos* is practiced, students in the upper grades are not regrouped, but remain in their homerooms for reading class. In this case, a teacher may have two teaching groups and teams will consist of partnerships from two different reading levels.

Hoja de Calificación del Equipo

A record-keeping page provided weekly for each team to keep track of the points they earn toward their team score. Score sheets may be posted on a bulletin board or kept in team folders so that students can keep track of their progress, and record scores for each of the activities in *Leer Juntos*. Scores are recorded for the following tests or assessments: *Examen del Cuento*, *Evaluación de Oraciones Significativas*, *Examen de Palabras en Voz Alta*, *Examen de Comprensión de la Lectura*, *Aventuras con la Escritura*, *Respuesta al Libro*, *Hoja de Firmas para la Actividad de Leer y Responder*, and for positive teamwork behaviors. At the end of each week or story cycle, scores are averaged and teams receive designations of *BUEN EQUIPO*, *GRAN EQUIPO*, or *SUPER EQUIPO*, along with the appropriate team recognition.

Hoja de Control de Actividades

The form given to each student weekly to keep track of partner/team activities during *Leer Juntos*. Partners hold one another accountable for completing each activity by initialing each other's forms.

Hoja de Firmas para la Actividad de Leer y Responder

Parents/Listeners are asked to verify completion of the nightly reading assignment by signing a form called, *Hoja de Firmas para Leer y Responder*; students receive 20 bonus points for the team by returning the completed form. (Sample forms of *Hojas de Firmas para Leer y Responder* are found in Appendix 13.)

Igualdad de Oportunidades para el Éxito

One of the basic principles of effective cooperative learning; students have the same chance to contribute points to the team regardless of ability level. In *Alas para Leer*, students are placed in a teaching group appropriate to their instructional reading level.

Lecto Escritura Cooperativa e Integrada (LECI)/Cooperative Integrated Reading Comprehension (CIRC)

A comprehensive reading, writing, and language arts instruction program developed and researched at The Johns Hopkins University's Center for Social Organization of Schools; the foundation and prototype for *Más Allá de lo Básico* and *Alas para Leer*.

Lectura con Compañeros

Students reading out loud to each other in pairs or triads; they face in opposite directions and alternate paragraphs as they read with expression and help each other with unfamiliar words. Students also use the position for *Lectura con Compañeros* to discuss their answers to the questions of *Búsqueda de Tesoros*.

Lectura en Silencio

A component of *Leer Juntos* in which students read their basal story or trade book silently before reading out loud to their partners; stories/novel sections are usually divided into two sections so that students engage in *Lectura en Silencio*, both, on Days One and Two of the story cycle. The goal of *Lectura en Silencio* is that students concentrate on comprehension of the story.

Lectura en Silencio Prolongada

A time set aside for students to read silently an appropriate trade book of their choice; one or more times per week, the last 15 minutes of reading class is set aside for this; additionally, students should be encouraged to read silently whenever they have unoccupied time. Teachers may call this *ALAS (Ahora Lee a Solas)* or some other catchy title to generate student interest in the activity.

Lectura Guiada en Grupo

An opportunity to read new text with the teacher and other students all reading together; provides support so that comprehension of the material is maintained. Students gain mastery as they engage in *Lectura con Compañeros* and *Lectura en Silencio* after *Lectura Guiada en Grupo*.

Lee Connigo

The reading component of *Éxito para Todos* for students in kindergarten and first grade; emphasizes language skills, auditory discrimination and syllable blending; uses engaging, phonetically regular mini-books which students read many times, often as partners. Instruction is fast-paced and involving. The program was developed in 1990. It was revised in 1994 and 1997. A new edition was completed in 1999.

Leer en Voz Alta

A process which may be used with early-level students or students with attention/tracking problems in which the teacher reads the first few sentences out loud, helps to focus students' attention and engage them in the story they are about to read.

Leer Juntos

The component of *Alas para Leer* during which students work with the basal stories or trade books used for reading instruction; the 55-minute segment includes direct instruction in a teaching group and follow-up activities in teams. In the teaching group, students are introduced to and practice the new vocabulary for the story, both for decoding and word meaning, and engage in meaningful discussions of story elements. In their teams, students participate in activities such as *Lectura en Silencio*, *Lectura con Compañeros*, *Hacer Predicciones*, *Preevaluaciones en Parejas*, and *Aventuras con la Escritura*, as well as discussing and writing answers to questions for *Búsquedas de Tesoros*.

Leer y Responder

The homework component of *Alas para Leer*; students are expected to read for twenty minutes each night, Monday through Thursday, and to write a brief response to what they have read.

Mapa del Cuento

A graphic organizer for narrative writing that requires the identification and illustration of the relationships among characters, setting, problem, sequence of events, and solution in a story.

Motivación para el Cuento

A brief introductory activity on Day One in the *Leer Juntos* teaching group designed to pique students' interest in the story they are about to read.

Narración

A piece of writing or an oral presentation; tells a story that has a beginning, a middle, and an end.

Normas del Aprendizaje Cooperativo

Basic criteria for the behaviors of students who are working in cooperative learning teams: •*Escuchar con atención*; •*Ayudarse y animarse unos a otros*; •*Hacer que todos participen*; •*Explicar ideas; decir por qué*; •*Completar tareas*.

Oración Significativa

Tells the reader the meaning of the word and creates a vivid image, or *Película Mental*. Students are taught the checking strategy of taking the key word out of the sentence to see if any other words, within reason, can be substituted; they are asked to demonstrate their ability to use vocabulary words in meaningful sentences as they develop polished sentences during each cycle.

Organizador Gráfico

A drawing or diagram that provides a structure for organizing information in a specific way; used, for example, to allow students to visualize the structure of a story, to plan a piece of compare/contrast writing, or to take notes on expository text using a structure that visually illustrates the relationships between ideas.

Palabras con Asterisco

A high-frequency, transferable new vocabulary word that students will make part of their own speaking and writing vocabularies during *Leer Juntos*. There are usually about five starred words per *Búsqueda de Tesoros*; students create for each one an *Oración Significativa*. Students are assessed on their ability to write *Oraciones Significativas* and their scores are recorded as part of the weekly team score.

Película Mental

A visualization strategy practiced by students during *Comprensión Auditiva*, when writing and sharing meaningful sentences, and in writing and revising *Aventuras con la Escritura*. In the first unit of *Comprensión Auditiva*, students are taught to create an image in their minds as they listen to or read a story.

Práctica en Equipo

A component of the lesson sequence of *Comprensión de la Lectura* in which students independently answer items on their study sheet, then have their partners check their work; if all items are correct, they may go on to the activity of *Reflexiona y Conecta* and to the test, *Examen de Comprensión de Lectura*. If any items are missed, the student must get help and complete additional practice items before moving on.

Predicción

A statement about what is expected to happen. Students make predictions and support them with evidence before they begin to read a story and as they read. A formal prediction, supported by evidence from the story, is required after Section I of the *Búsqueda de Tesoros*. Students should always be asked if they would like to add to or change their predictions as they learn more information.

Preevaluación en Parejas

The opportunity for partners to pretest each other before taking their final individual tests on Days Three, Four, and Five of *Leer Juntos*; to make sure they will do their best, students practice *Palabras en Voz Alta*, check one another's *Oraciones Significativas*, and take turns answering the questions on *Contar el Cuento*, initialing their partner's *Hoja de Control de Actividades*, as they complete each activity.

Premiación al Comportamiento Positivo del Equipo

An effective approach to classroom management in *Aprendizaje Cooperativo* in which the teacher gives attention to positive team behaviors and ignores negative ones; the attention should be specific and reinforced with teamwork points.

Premiación al Equipo

The process of recognizing and rewarding successful teams. Teams earn points for doing well on the following tests: *Examen del Cuento*, *Examen de Comprensión de la Lectura*, and *Aventuras con la Escritura*, as well as book reports, and teamwork. At the end of each weekly story cycle, a brief ceremony, called *Ceremonia de Reconocimiento al Equipo*, is held. During this activity, teams celebrate their success and receive certificates and other small rewards.

Reconocimiento Previo del Título

A brief introductory activity in the teaching group on Day One of *Leer Juntos* in which the teacher uses the title or a word in the title to elicit student responses based on their background knowledge; designed to focus the students' attention and thinking on the story they are about to read.

Repaso Rápido

A vocabulary decoding exercise used on Days Two and Three of the cycle of *Leer Juntos*; the teacher points to the words on the list, *Dominio del Vocabulario*, and cues students in the teaching group to read them out loud in unison.

Respuesta Coral

A vocabulary decoding exercise used on Days One and Two of *Leer Juntos* in which the teacher pronounces the vocabulary word and the students in the teaching group repeat the word in unison.

Se Parece A/Se Oye Como/Se Siente Como

A way to demonstrate positive teamwork behaviors for students and enhance their social skills; involves eliciting from students suggestions about the way a positive behavior might look, sound and feel like. Students' responses should be listed on a chart; students can then refer to the chart to guide their behavior as they work with their teammates.

Señal de Cero Ruido

An important and effective classroom management strategy in *Aprendizaje Cooperativo*; involves visual signals by the teacher. The teacher raises a hand in the air to which students are taught to respond by quickly completing their statement, stopping talking, giving their full focused attention to whoever is giving the signal, then returning the signal as a commitment that they are ready to listen.

Telaraña de Ideas

A free-form graphic organizer used to record a main idea and supporting details; the main idea is written inside a central circle and the supporting details are recorded on lines radiating from the circle.