

# As Full as the World

*When I want  
Shooting stars,  
Foreign cars,  
Ancient wars,  
Or matadors;  
When I want  
Prairie schooners,  
Eclipses lunar,  
Olympic races,  
Or loaded bases;  
When I want  
Treasure chests,  
Eagles' nests,  
A runaway horse,  
Or epics Norse—  
I open a book  
And take a look  
At pages unfurled,  
As full as the world.*

—Dawn L. Watkins

## Reading 6 Teacher's Edition Part 1

Second Edition

 **BJU PRESS**  
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## **Consultants**

*from the administration, faculty, and staff of Bob Jones University*

### **Philip D. Smith, Ed.D.**

Provost

### **Grace C. Hargis, Ph.D.**

Chairman, Department of English Education

### **Bryan Smith, Ph.D.**

Elementary Bible Consultant, BJU Press

### **James R. Davis, M.A.**

Director of Product Development, BJU Press

### **Dorothy A. Buckley**

Elementary Authors Project Director, BJU Press

### **Janice A. Joss, M.A.T.**

Professor of Reading, School of Education

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## **READING 6 for Christian Schools® Teacher's Edition, Part 1**

*As Full as the World*

**Second Edition**

### **Project Coordinators**

Dorothy A. Buckley

Janice A. Joss

Susan J. Lehman

### **Coordinating Writers**

Karen Wooster—Reader 6,

*As Full as the World*

Amy Miller—Reader 6,

*As Full as the World*

Susan J. Lehman—Teacher's  
Edition

### **Writers**

Leigh Ann Bockle

Vicky Burr

Addy Forrest

Elizabeth Mann

Amy Miller

### **Contributing Writers**

Eileen M. Berry

Christine Kuhr

Janice A. Joss

Ann Larson

Debra L. Mills

Diana C. Simms

Lynn Tracy

Dawn L. Watkins

### **Project Editors**

Carolyn Cooper

Debbie L. Parker

### **Project Manager**

Richard Ayers

### **Computer Formatting**

Carol Larson

### **Designers**

Holly Gilbert—Reader 6,

*As Full as the World*

Elly Kalagayan—Reader 6,

*As Full as the World*

Patricia A. Tirado—

Teacher's Edition

### **Design Coordinator**

Wendy Searles—

Teacher's Edition

### **Cover and Title Page**

Noelle Snyder

### **Photo Acquisition**

Tara Warrington

Photo credits appear on page 404.

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# Introduction

What better results could a teacher have than students who love to read—and who do read, thoughtfully and fluently? Because *READING for Christian Schools* emphasizes comprehension and develops phonics systematically, it produces confident, eager readers who continue to read all their lives.

A skillful teacher can use these materials not only to teach reading well but also to encourage growth in Christian character. A variety of selections—family stories, adventure stories, Christian realism, historical fiction, Bible accounts retold, biographies, information articles, folktales, poems, and plays—offers delightful instruction, providing the student with both pleasure and understanding.

## Goals for *READING for Christian Schools*

### Teaches biblical principles and discernment for daily living

Bible Action Truths (BATs) and Bible Promises are integrated throughout lessons.

Reader selections reflect Christian truths.

Worktext pages provide practical application of biblical principles.

### Develops higher-level thinking skills

Questions for lesson discussion go beyond facts and details to include appreciative consideration and critical reasoning.

Worktext pages evoke the use of higher-level thinking skills.

### Builds skills needed for lifelong learning

Silent reading enables the student to focus on comprehending the author's message.

Oral reading is taught as a communication skill.

Reading strategies are emphasized to enhance independent reading.

Vocabulary instruction goes beyond memorizing word definitions to provide strategies for discovering word meanings.

Vocabulary reviews and quizzes in sixth grade reinforce context analysis and provide a tool for evaluation.

Structural analysis is taught to facilitate word recognition.

Literary skills promote understanding and discernment in reading literature.

Study skills are introduced with relevant selections in the reader to strengthen and build comprehension.

A listening strategy is developed as a study skill to benefit learning.

Phonics skills equip students in lower elementary grades with tools for word recognition.

Phonics remedial review assists struggling readers in fourth and fifth grades.

### Fosters enjoyment and appreciation for reading and learning

Reader units contain a variety of genres from various cultures.

High interest, quality literature includes selections from classic authors.

Excerpts from junior novels pique student interest and encourage further reading.

Colorful illustrations add interest and enhance story content.

### Meets the needs of individual teachers and students

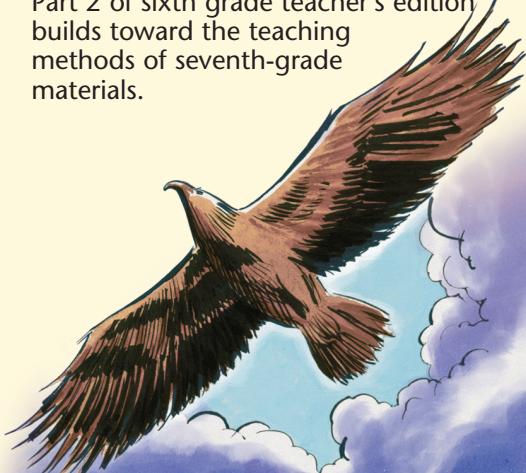
Flexible teacher lesson format can be adapted easily to different reading levels of students, group sizes, and time allotments.

Question-answer format promotes interactive teaching.

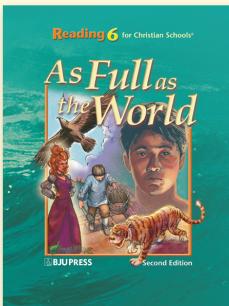
Worktext pages include review and application of skills as well as enjoyable, challenging activities.

Options are provided for verbal and written student evaluation.

Part 2 of sixth grade teacher's edition builds toward the teaching methods of seventh-grade materials.



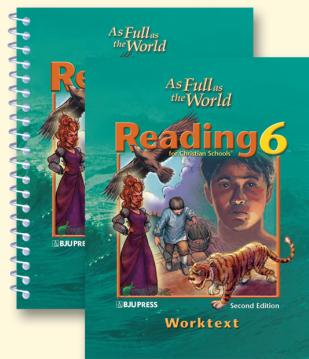
# Instructional Materials



## Student Reader

### *As Full as the World*

The colorful hardcover textbook contains a wide variety of inviting selections.



## Student Worktext

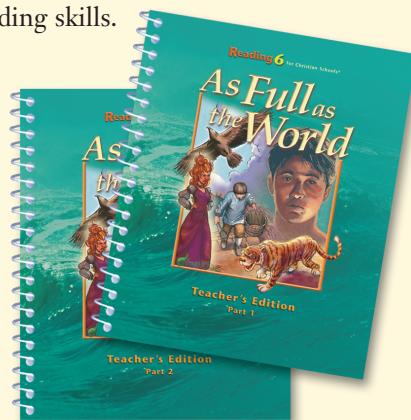
This colorful worktext contains comprehension activities to accompany each reading selection. The Skill Day section provides a strong emphasis of literary elements and techniques along with study skills and structural analysis. The Author Scrapbook section includes a listening strategy and information about specific authors. The Vocabulary section provides review of vocabulary words and their meanings selected from the student reader.

## Teacher's Edition

The spiral-bound, two-volume teacher's edition includes complete lesson plans for teaching the reader selections. Questions and teaching strategies are printed beside each full-color, 75-percent-sized student page. Each reading lesson also focuses on one or more reading skills. An Appendix provides support materials for instruction.

The weight of the skill teaching, however, is carried by special lessons on important skills. These lessons, designed for whole-class teaching, are supported by a Skill Day section in the student worktext.

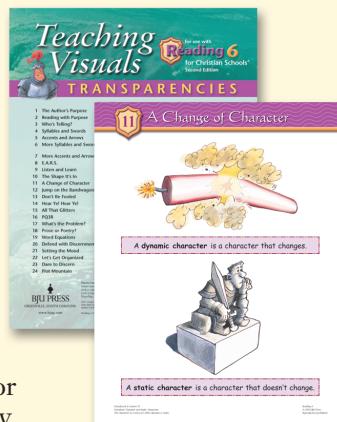
Each of the six units includes a composition lesson. Together the composition lessons provide an introduction to writing the main elements of fiction. Six author lessons provide a valuable listening strategy along with interesting biographical information about various classic authors.



## Teaching Visuals

The set of twenty-four colorful, attractive transparencies designed to be used on an overhead projector provides tools for teaching important skills: literature skills, study skills, syllable division and accent rules, and etymologies.

Included in the set is a full-color paper copy of each transparency, which can be used in the reading group setting. The full-color visuals are also available as a flip chart.



## Worktext Teacher's Edition

A spiral-bound copy of the student worktext includes answer overprint for the teacher. The first time a particular skill is taught, the page is labeled "Skill introduction" to alert the teacher that the activity is provided for student practice rather than evaluation. The Vocabulary section includes quizzes to use for evaluation after the student completes and studies the vocabulary reviews.

## BJ BookLinks: Journey into Literature Novels and teacher's guides

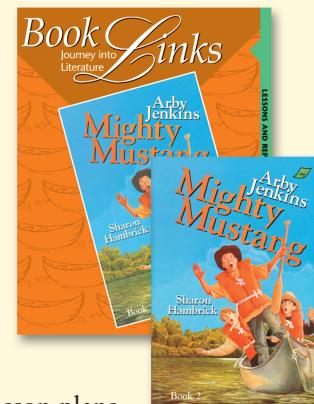
*Arby Jenkins, Mighty Mustang*  
by Sharon Hambrick, Level 1

*Trouble at Silver Pines Inn*  
by Gloria Repp, Level 2

*A Father's Promise*  
by Donnalynn Hess, Level 3

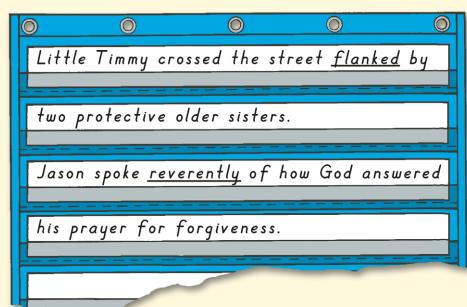
Supplementary novels broaden the reading opportunities for sixth graders. A copy is needed for each child in the instructional group.

Each teacher's guide includes a set of lesson plans for developing literature and comprehension skills through the reading of the novel, as well as reproducibles for practicing skills. The guide is enclosed in a folder containing additional ideas for student projects. These are available with and without a copy of the student novel.



## Sentence strips and pocket chart

Context sentences, used in nearly every lesson for teaching vocabulary, may be written on lined oak-tag strips. The sentence strips may be displayed in a pocket chart for teaching. These materials are available from BJU Press or any teacher supply source.



# Sample Lesson

Bring each selection back to memory by reading the **short summary**. The summary should not be read to the students.

Know what items to collect ahead of time by simply glancing over the **list of materials**.

Enhance lessons by learning useful **additional information**. Use the information to liven discussions, but avoid reading the paragraph directly to the students.

Create interest and initiate comprehension by using the **short introductory activities**.

Make classroom management achievable by providing **enjoyable activities** for students to do while another reading group is being instructed. Corresponding instructions are given in the Appendix beginning on page A10.

Prepare the **vocabulary sentences** to be used at the beginning of each lesson. A list of sentences appears at the beginning of each lesson.

## LISTENING TO KATEY

Kingdom by the Sea! What a name for the new amusement park! Pete, Ike, and Katey can't wait to go, but the bad news is that tickets cost forty dollars. When the treasure hunt, fur trapping, and bait business backfire on the boys, they decide to earn their money Katey's way, which is simply good old-fashioned work.

### Materials

- An empty wallet or a sock
- Vocabulary sentences for display. Use the prepared sentences from pages 64, 69, and 74 to introduce the vocabulary words in context at the beginning of each lesson.

### Background information

Lewis and Clark—Referred to on page 60 of this story, Lewis and Clark were men chosen by President Thomas Jefferson in the early 1800s to explore a way to the Pacific. They mapped the areas they traveled and brought back information about the land. Their travels aided our country in acquiring what is now the western United States.

## INTRODUCTION

### Part-time jobs

- Display the empty wallet or a sock. Turn it upside down (or inside out) to show that it's empty.
- Where do you keep money you are saving for some future use?
  - Have you ever had no money or very little?
  - What did you do to earn more money?
  - As you read "Listening to Katey," you'll learn about several unusual ways to earn money.

### Correlated Activities

- Word Work, Activity 2: Direction Confection
- Recreational Reading, Activity 4: Board Game

See "Classroom Management for Grouping" in the Appendix.

Listening to Katey

Lesson	Reader pages	Worktext pages
13	46–50	21
14	51–55	22–23
15	56–63	24–26
16	—	27–28

## OBJECTIVES

### LESSON 13

#### The student will

- Identify first-person point of view.
- Identify simile.
- Note the author's use of irony to create humor.
- Note the author's use of exaggeration to create humor.

### LESSON 14

#### The student will

- Determine cause-and-effect relationships.
- Note the author's use of a blending element (history class).
- Contrast character traits.

### LESSON 15

#### The student will

- Infer unstated facts and details.
- Evaluate the author's choice of words.
- Identify character growth and change.
- Identify simile.
- Note the author's use of humor.

### LESSON 16

#### The student will

- Recognize the use of flashback in a story.
- Identify flashback.

Lesson 13

63

Look over **objectives** to preview the skills and concepts emphasized in each lesson.

Stimulate purposeful silent reading by asking questions before beginning to read. These **motivation questions** encourage students to look for an answer or think about an idea while they read. Avoid giving answers prior to reading.

Broaden and evaluate understanding of silent reading segments and objectives through **discussion**. The Overview and Follow-up discussion sections contain thought-provoking questions on the four levels of comprehension. See pages xiv-xv, Comprehension, for ideas on adapting the format to the student level.

## LESSON 13 EASY MONEY

### COMPREHENSION

#### VOCABULARY

Someone who commits a **felony** is usually sent to prison. (p. 47)

Eating the vegetables I had grown in my garden was a **gratifying** experience. (p. 48)

Mom was **appalled** when she saw the dog's muddy prints on the carpet. (p. 50)

#### Before silent reading: pages 46–50

##### Motivation

- What do Pete, Ike, and Katey want money for?

#### After silent reading

##### Overview discussion: pages 46–50

- [interpretive] Why do Pete and Katey need to earn the money to pay their own way to Kingdom by the Sea? (Their father can't afford to pay it.)
- [interpretive] What does Pete mean by saying that "when Katey does not seek out life, it seeks her out"? (Exciting things seem to happen to Katey, even

at looking for excitement.) Is he referring to saw the snake at Uncle

Who is the one who seek out life," or look for

Pete) Explain your an-

gle answers: Pete would the barn than stay in the

uld rather find an easy

money than do some-

ple as pick strawberries.)

is telling the story? (Pete

[interpretive] From what point of view is the story being told? (first-person) How do you know? (It is told



#### Easy Money

As I see it, all my troubles started in history class. Ike, my best friend, says history class had nothing to do with the whole mess. But Ike never has been strong on cause-and-effect reasoning.

Ike thinks maybe we should have listened to Katey. Now, I ask you—why should two sixth graders listen to a ten-year-old girl? Don't get me wrong. My little sister is just about the best a guy could ask for, but Katey simply has no imagination.

Take for instance the time our family went to a family reunion down in Tennessee. Katey was five then, and I was seven. Uncle Luke's place is way out in the country, a real log cabin with a split-rail fence around the yard and a barn, two sheds, a chicken coop,

46

and an outhouse. Beyond that is pastureland and woods for miles.

Soon as I got there I said to Katey, "Let's take off and see what we can find that's adventuresome." She said, "No, let's go to the cabin." Go in the cabin! What could possibly be adventuresome in a cabin? So I went on to the barn to scout around, and Katey went into the kitchen with Grandma, Mom, Aunt Louise, Aunt Betsy, Aunt Mildred, and however many cousins. You can see that a man of adventure would have been out of place in the kitchen.

I say would have because normally a kitchen offers little in the way of true excitement—discounting, of course, Aunt Louise's chocolate pie. But this time, as it is many times

**NOTE** The students will find out later in the story that one of the most disastrous plans for earning money came from listening to the history teacher.

Read aloud the paragraph in which Pete explains why he doesn't want to listen to Katey. Read in a somewhat indignant voice.

**appreciative** Would you want to take advice from a ten-year-old sister or brother? Why or why not?

**literal** Why doesn't Pete want to go into the cabin at the family reunion? (He doesn't think there will be any excitement there.)

Use the **vocabulary sentences** to teach words that may hinder comprehension. Students gain the meaning of vocabulary through the context of the sentence.

*Note: Display the sentences so that the reading group can see them easily.*

Discuss the main ideas found throughout the assigned silent reading segment. The **Overview discussion** briefly establishes general information, such as character change and conflict, and examines the most important ideas.

Conduct a detailed discussion for each page of the reading segment by using the questions in the **Follow-up discussion**.

Be alert to **highlighted questions** that cover objectives and main ideas. See pages xiv-xv, Comprehension, for information about using highlighted questions in guided discussion.

Adapt lessons so that focused instruction is suited to the student's level. Because each **silent reading segment** has motivation questions and an overview discussion, it can be treated as an independent lesson. See pages xiv-xv, Comprehension, for ideas on adapting silent reading segments to the student's level.

#### Before silent reading: pages 60-63

##### Motivation

- Will Pete and Ike finally have some success with one of their money-making plans?

##### After silent reading

###### Overview discussion: pages 60-63

- [interpretive] Why does Pete compare himself and Ike to Lewis and Clark? (He's pretending he and Ike are great explorers and fur trappers.)

**NOTE:** See the background information about Lewis and Clark.

- [critical] What lesson should Pete and Ike be learning from all of their get-rich-quick schemes? (Answers will vary, but elicit that hard work is rewarded, but trying to take the easy way out has its consequences.) [BATs: 2e Work; 4a Sowing and reaping]

- [interpretive] Why does Pete feel triumphant when he sees the rabbit? (Now he thinks they'll get a fur and make some money after all.)

- [interpretive] Why do Pete's and Ike's enterprises, or schemes, come to an end? (Their parents find out about their escapades, and they have to apologize for digging up someone else's property; they are going to do yard work for Mrs. Norwood.)

##### Follow-up discussion: page 60

- [interpretive] Why can't the boys find many animals to trap in their "woods"? (The stretch of trees only forms a barrier between their houses and another subdivision.)

- [interpretive] Why is the fact that the boys can walk through the woods to the other side so discouraging to Pete? (He's beginning to realize that they probably will not be able to trap any animals for fur.)

Read aloud in a dejected tone the paragraph in which Pete is realizing the foolishness of this plan.

The next afternoon, Ike and I rigged up a covering for our animal trap. It was a wonderfully inventive arrangement of old boards and binder twine, which we carefully covered with lots of grass and some of the dirt. We had plenty of dirt.

"Now," I said, "no animal will notice that hole until he's in it! Shall we go see what we can scare up?"

Ike was agreeable; so we saffled<sup>21</sup> forth, the Lewis and Clark of Alton Heights, out across the prairie and into the heavily wooded mountains beyond.

The dense forest turned out to be only a thin strip of birch trees and overgrown with hazel.<sup>22</sup>

"I don't see too many foxes in here," said Ike. "Maybe it's the wrong time of day."

"Maybe."

"Have you ever seen any foxes around here?" There went Ike again, needing to see something before he believed.

"Well, no," I said. "But that doesn't mean there aren't any."

We walked through to the other side and looked out onto another street of houses just about like ours.

"Hey," said Ike, "I didn't know that this woods came out over here. That's amazing, isn't it?"

<sup>21</sup>saffled—set out  
<sup>22</sup>hazel—hazel-type of shrub or small tree with yellow flowers.

<sup>23</sup>reveling—delighting in

<sup>24</sup>excavation—the act of digging or digging out

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I didn't think it was amazing. I thought it was flatly discouraging. What animal worth his pelt would live in such scrawny woods as these? We stood there a moment, Ike reveling<sup>23</sup> in his geographical discovery and I wondering if I could come up with another plan to replace this that was rapidly going the way of our archaeological excavation.<sup>24</sup>

Suddenly, perhaps having stood the suspense as long as he could, a rabbit burst forth from the underbrush right beside us, springing high into the air and stretching out long and lean. He hit the ground about a yard in front of us. Finding himself suddenly in a clearing, he veered back in our direction.

"After him," I yelled triumphantly, as he sped back between us into the small wood.

Ike and I thrashed after the fleeing rabbit in wild excitement, battling the low branches and the tangles around our ankles. The rabbit broke into the open lot on the cul-de-sac with Ike right behind him. Zigzagging better than a sewing machine, the rabbit outmaneuvered both of us and shot away.



#### SOMETHING EXTRA

##### Write It: Frog capers

Instruct the student to write another episode using the Clantons, the Tarketts, and Granddaddy Frog. Discuss the following and other possible incidents with which the episode can be developed:

- Granddaddy goes to a picnic/pig roast
- Granddaddy goes to a birthday party
- Granddaddy goes on vacation

Include how and where Granddaddy may be disguised or hidden (e.g., with green beans, under lettuce or cabbage, in a basket of zucchini squash).

##### Can It: Pickles

Find a relatively easy pickle recipe and can a few jars of pickles with your students.

Enhance and nurture skills and creativity with enjoyable **elective activities**. These activities often incorporate writing.

## THE SCULLERY BOY

A dark cubby, straw for a bed, days consumed with the heaviest household tasks—how different from the education and room and board the Vicar had been paid to provide for him. But one day Will finds a way that helps him bear the injustice.

##### Materials

- A leather-bound book or a book with a beautiful cover
- An old candle taper or bits of candle
- Vocabulary sentences for display (e.g., on the chalkboard or on sentence strips). Use the prepared sentences from pages 33, 40, and 48 to introduce the vocabulary words in context at the beginning of each lesson.

##### Background information

**Foundling**—“The Scullery Boy” is taken from *The Foundling* by Linda published by BJU Press.

**Purpose**—One of the main characters in “The Scullery Boy” is a disolute clergyman. The author of *The Foundling* comments on the wrongs of the manner of Charles Dickens (see the excerpt from *Oliver Twist* in the reader). When Dickens wrote, the social ills described (and exaggerated) were a current problem. Dr. Hayner, a historian, reveals the social ills of the past with lessons to be learned in the present. For centuries, the and the government of European countries worked closely together. The Vicar was a political one that paid well, providing opportunities for men. This is one of the reasons that the Founding Fathers of America concerned about the separation of church and state. They did not want to corrupt religion.

#### INTRODUCTION

##### and possessions

- Think about your most prized possession. Are you willing to share it? How would you feel if someone damaged it?

Would you be able to replace it?

Display a beautifully bound book. Point out that the value of rare books is partially determined by the condition of the parchment paper, the beautiful illustrations, the leather binding, and the edition number, and that the author and time period are also very important.

- Today we will begin reading a story that shows the importance of books in a young man's life.

Display the candle taper.

- We also will find out how a little bit of candle wax is a very important detail in the young man's journey for knowledge and adventure.

#### Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Creative Writing, Activity 1: Prime-Time Publications

See “Classroom Management for Grouping” in the Appendix.

Perspectives

Make a connection between subject areas for the students. Suggestions signal when other subject areas are referred to in the reading selections.

Note: This is not a direct correlation to specific lessons in other BJU Press textbooks.

#### Perspectives

##### The student will

- Identify elements of humor.
- Compare and contrast characters in a story.
- Interpret literature through oral reading.
- Describe characters' motives.
- Describe characters' traits.



Lessons 8, 9, and 10 can be linked to the study of seventeenth-century England.

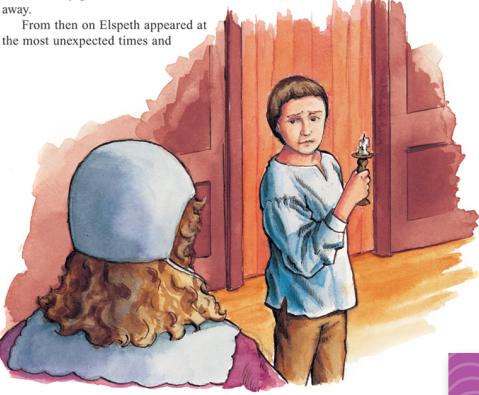
clean these. Now if you don't want this one cleaned . . ." He left the sentence unfinished, shrugged, and moved to replace the candlestick on the mantle.

"Oh, no. Please do clean it," Elspeth fairly purred. "I'm going to follow you, though, until I find out whether or not you're selling those candle bits. This will be more fun than my embroidery and music lessons."

Will watched her.

"You may go." She motioned him away.

From then on Elspeth appeared at the most unexpected times and



*The Scullery Boy* 27

**WORKTEXT OBJECTIVES****The student will**

- Paraphrase sentences.
- Identify synonyms to develop word meaning.
- Match synonyms to build vocabulary.

**Study skills:**  
**Worktext page 13**

Read the information above at the top of the page. That paraphrasing is combining a sentence or just substituting a few words the first sentence to

**Vocabulary:**  
**Worktext page 14**

Use the indicated **worktext pages** to reinforce and develop comprehension, vocabulary, and other skills.

Read the **brief summary** of the unit reader stories to familiarize yourself with the unit and its theme. The summary should not be read to the students.

**Follow-up discussion:**  
**page 27**

- [critical] Is Elspeth sincerely concerned that Will might be stealing candles? (no) What might be her real concern? (Elicit that Elspeth doesn't like Will and is looking for ways to get him in trouble.)

Read aloud from pages 26 and 27 the conversation between Will and Elspeth, using Will's mimicking tone and Elspeth's suspicious, purring tone.

- [interpretive] Why do you think it would be annoying to Cook that Elspeth starts visiting the kitchen more often? (Accept any answer.)

**NOTE** The above question will be answered more fully as the students continue reading.

**Looking ahead**

- Will Elspeth's spying get Will into trouble?

Encourage students to anticipate and **predict the events to come** in the following chapters.

Give a brief **introduction to the unit** to interest students in the selections they will be reading.

**PERSPECTIVES**

1

**Unit discussion:**  
**page 1**

- Who is the person in this picture and what is he doing? (He is a bass drummer in a marching band, and he is looking at someone, probably waiting to see when to march or play.)

From what perspective are you seeing him? (from above and behind him)

Is this the normal perspective from which you would view a marching band member? Why or why not?

- Sometimes looking at things from a different perspective changes how we view things. Look at the titles in this unit in the table of contents and see if you can guess from whose perspective the stories are told.

From whose perspective do you think "Jake Sparks and the Case of the Missing Monkey" is told?

**Proverbs 29:18**

*Where there is no vision, the people perish.*

How many stories would have been told differently if the situation had been viewed from another angle? How many wars, court decisions, and relationships would have had different endings if the facts had been fully known and seen? Perspective is all-important, especially for the Christian who must learn to look at each life-challenge through the "eyeglasses" of God's Word. The folktales "The Apple of Contentment" and "The Squire's Bride" take a colorful look at human behavior and achieve a satisfying outcome for their readers. The narrators of "Jake Sparks and the Case of the Missing Monkey" and "Aunt Mazey Ain't Crazy" give interesting views of two elderly women who help children and in turn are helped by them. Humor and fancy give "Listening to Katey," "Mowgli's Brothers," and "Wind-Wolves" interesting perspectives. In "A Tree for the Wilderness," "The Scullery Boy," and "The Greater God," the right views actually preserve human life.

# Phonics

Simply stated, phonics, the study of basic phonetics, is a tool for word recognition. The spellings of the forty-four sounds of the English language, presented in a variety of sequences and levels of intensity, make up the content of all phonics programs.

## Phonics in *READING for Christian Schools*

Students using BJU Press materials learn all forty-four sounds of the English language in K5. Because of a strong emphasis on phonics teaching with songs and word family practice, most children by first grade have a good working knowledge of phonics. To assist struggling readers or children new to a phonics-based reading program, phonics teaching is continued in grades 2 and 3. Remedial review is provided in fourth and fifth grades. These materials may be used to provide review for sixth graders who need remedial help.

### A syllable emphasis

In every syllable (one “beat” of a word), there is a vowel sound. In English the vowel letters can represent many sounds. The choice of vowel sounds is greatly simplified when the student is taught to notice the pattern or setting for the vowel letter before he attempts to assign it a sound. This unique way of looking at phonics—a method as old as *The Blue Back Speller*—sets this phonics program apart from others. Looking at phonics as it appears in the syllables of the language has far-reaching rewards that continue to aid the student in the upper levels of reading.

**Closed syllable pattern: The Short Family**—A syllable that ends in one or more consonants is a closed syllable. The words *not* and *got* are closed syllables, as are *nest* and *best*. Both sets of syllables have one vowel letter. The first set ends in one consonant, the second set in two consonants. In this closed syllable pattern, the vowel letter nearly always represents the short sound.

In the BJU Press materials (K5–grade 3), the vowel patterns are represented by characters that help the students remember them. Mrs. Short represents the short vowel, which is followed by a consonant. She never appears without her husband, Mr. Short, who represents the consonant that always follows a short vowel. Sometimes Mrs. Short appears with both Mr. Short and his brother Uncle Short. Uncle Short represents the second consonant after a short vowel.



n o t  
g o t



n e s t  
b e s t



n o  
g o  
n o • b l e

**Open syllable pattern: Miss Long**—In a syllable that ends with a vowel, the vowel nearly always represents a long sound. Miss Long, unlike Mrs. Short, may appear alone at the end of a syllable.



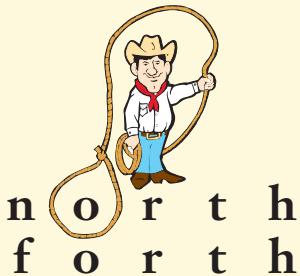
n o t e  
v o t e

**Marker e pattern: Miss Long and Marker e, the dog**—In a syllable with one vowel followed by one consonant and then the letter *e*, the first vowel is long and the final *e* is silent. The dog, Marker *e*, tags along behind Miss Long. He does not say anything, but she says her long sound.



m e a l  
p i e

**R-influenced vowel pattern: Bossy R, the cowboy**—In a one-syllable word or stressed syllable, when the *r* follows a vowel it usually modifies the vowel sound. A different vowel sound is heard instead of the short or long sound you would expect because of the pattern. There are several spellings for most of the *r*-influenced sounds.



**Other patterns**—Several other specific letter patterns represent five other sounds. These include two diphthongs: /oi/ as in *oil* and *boy* and /ou/ as in *loud* and *brown*. There are three other sounds: /oo/ as in *moon*, /oo/ as in *cook*, and /ə/ as in *paw*, *cause*, *lost*, and *ball*.

## The process

Phonics skill is vital to every child. There are three key concepts to be applied to a balanced phonics program.

1. All phonics instruction must be linked to comprehension—the reading of real words.
2. The child needs to know the grapheme/phoneme relationships (letter-sound associations).
3. The child must tie these letter-sound associations to the rest of the word. Drill or practice focuses on word families. It is in the patterns that the letter-sounds are consistent.

From the key concepts listed above, some conclusions can be drawn about phonics teaching methods.

- *Avoid isolating sounds.* Never isolate a series of sounds while trying to decode a word (e.g., “/kuh/ /ah/ /tuh/”—*cat*). Weak readers find it hard to make a transition from this habit to natural (silent) blending. It creates a tunnel vision that does not teach the students to look at the syllable to find the pattern. Letters in isolation may represent a variety of sounds (e.g., the letter *o* in *not*, *note*, *north*, *noise*, *now*, *lemon*, *cost*, and *tractor*).
- *Never practice nonsense syllables.* Practicing nonsense syllables gives the child the idea that reading is the making of “word noises” rather than getting a message from print. Even when practicing word families, context sentences and discussion of word meaning should be part of the drill time.
- *Avoid overlearning any information that may change later.* Repeated practice of the onsets (initial consonant combined with a short vowel) often results in choppy reading when the student encounters the other pronunciations of the vowels (e.g., *la*, /lă/; *late*, /lātē/).

## Word family practice

Most regular one-syllable words can be arranged into word families that provide a good basis for practice. A word family consists of a set of words that have a common phonogram—a combination of letters beginning with a vowel and proceeding to the end of the syllable. Phonograms are based on phonics generalizations and patterns.

**Letter-sound associations:** *a /ă/*  
*n /n/*  
*d /d/*

**Phonogram:** *\_and*

**Word family:** *and*  
*band*  
*land*  
*grand*

**Letter-sound associations:** *i /ī/*  
*d /d/*

**Phonogram:** *\_ide*

**Word family:** *ride*  
*hide*  
*slide*  
*pride*

If a child struggles with reading one-syllable words, he would benefit from practice with word families. It is important to focus on comprehension while practicing word families. The child should be given opportunities to put these words into sentences correctly.

**light**—Please turn off the *light*.

**fight**—We had to hold the dogs to prevent a *fight*.

Practicing the word families will open the door to reading multi-syllable words. When the child comes to the new word *enlighten*, he will not go plodding across the word, one letter at time, saying “/eh/ /nuh/ /el/ /ī/ /guh/ /huh/ /tuh/ /eh/ /n/.” He will see the syllables—*en•light•en*—and read the word with ease.

# Structural Analysis

As part of the process in reading a multisyllable word, a child may also put into use the things he has learned about the way words divide into syllables and which syllables are accented in words.

## Syllable division rules

### Rule 1: VC/CV pattern

Divide words with the *VC/CV* pattern into syllables between consonants, even when one of the consonants is written as a consonant digraph (*bas•ket*, *dol•phin*).

(Introduced in Lesson 11 with Visual 4, *Syllables and Swords*.)

### Rule 2: Compound words

Divide compound words into syllables between the base words (*base•ball*, *bas•ket•ball*).

(Introduced in Lesson 11 with Visual 4, *Syllables and Swords*.)

### Rule 3: Words ending with a consonant + le

In most words ending with a consonant + *le*, divide into syllables before the consonant (*lit•tle*, *Bi•ble*).

In words ending with the consonant digraph *ck* + *le*, divide into syllables after the *ck* (*pick•le*).

(Introduced in Lesson 91 with Visual 6, *More Syllables and Swords*.)

### Rule 4: Words with affixes

a. In words with prefixes, divide into syllables between the prefix and the base word (*un•load*).

b. In words with suffixes, sometimes divide into syllables between the base word and the suffix.

If the base word ends with /d/ or /t/, the suffix *-ed* is in a separate syllable (*hand•ed*, *plod•ded*, *rest•ed*).

If the base word ends with *ch*, *sh*, *s*, *x*, or *z*, the suffix *-es* is a separate syllable (*church•es*, *wish•es*, *dress•es*, *box•es*, *buzz•es*).

(Introduced in Lesson 32 with Visual 6, *More Syllables and Swords*.)

## Accent rules

### Rule 1: Compound words

In compound words the primary accent falls on or within the first base word (*base•ball*).

In compound words the secondary accent falls on or within the second base word (*bas•ket•ball*).

(Introduced in Lesson 11 with Visual 5, *Accents and Arrows*.)

### Rule 2: Words with affixes

In words with affixes, the accent usually falls on or within the base word (*un•lock•ing*, *ham•mer•ing*).

(Introduced in Lesson 32 with Visual 7, *More Accents and Arrows*.)

### Rule 3: Two-syllable words without affixes

In two-syllable words without affixes, the accent usually falls on the first syllable (*bas•ket*).

In two-syllable words without affixes, the accent falls on the second syllable when that syllable contains two vowels (*col•lapse*).

(Introduced in Lesson 11 with Visual 5, *Accents and Arrows*.)

### Rule 4: Schwa syllables

The accent never falls on a syllable with a vowel sound called a schwa—ə.

The schwa sound can be spelled many ways. Some common schwa syllables are *a-* (*again*), *con-* (*content*), *-le* (*little*), *-er* (*never*), *-ain* (*captain*), *-ous* (*famous*), and *-tion* (*nation*).

In words with the schwa ending /shən/, the accent usually falls on the syllable that precedes the ending (*va•ca•tion*).

(Introduced in Lesson 45 with Visual 7, *More Accents and Arrows*)

### Rule 5: Shift in accent

a. Adding suffixes to some words may affect where the primary accent falls. The accent often shifts to the syllable before the suffix (*ac•ci•dent*, *ac•ci•den•tal*).

b. A shift in accent often occurs when the meaning of a word changes (*per•fect*, *per•fect*).

(Introduced in Lesson 94 with Visual 7, *More Accents and Arrows*.)

# Composition/Creative Writing

Compositions are included as part of reading instruction because there is a reading/writing connection that needs to be made. When children are younger, we tend to focus only on the decoding aspect of that connection. But as children mature as readers, it is important for them to be able to write about what they read. Many optional activities, called “Something Extra,” give opportunities for students to write in conjunction with the stories they have been reading. Composition lessons are also provided to correlate with the elements of literature the students learn in each unit.

As the sixth-grade student studies the elements of fiction, he will remember more about how an author reveals character by going through a process of brainstorming and writing himself. In this way, he will also become more aware of author style and become

more appreciative of literature. In addition, writing helps the student with concepts such as sequencing and main idea. Most importantly, though, it is a window into the student’s thinking and an exercise in putting his thoughts into writing.

To encourage eagerness in writing, let the children see you write. Modeling writing is just as important in the upper grades as in lower elementary. Also, find an appreciative audience. Send home various compositions and encourage students to mail their favorite compositions to a close relative or friend who would provide positive feedback. Finally, be sure not to produce frustration by grading every optional activity. Do some just for fun. Others that need to be graded should be graded on content. If the composition has not gone through the entire writing process, do not focus on technical errors.

# Vocabulary

## Vocabulary development

**New vocabulary**—In each lesson a maximum of three words is listed for special study. These words are featured either because their meanings are unfamiliar or because their spellings are irregular. These along with other words are defined in footnotes on the student reader page to aid the student in comprehension while reading.

In the following sentence, most children have heard the word many times, but seeing the unusual spelling may inhibit comprehension of the story.

**bouquet**—Matthew brought a lovely *bouquet* of flowers to his grandmother.

In still another sentence both the spelling and the meaning of the word may be new.

**pirogues**—The Indians paddled down the river in their *pirogues*.

A context sentence is given for selected vocabulary words in each lesson. As you present vocabulary words, follow these steps.

1. Write the sentence on a sentence strip, a chart, or the chalkboard. Underline the new word, but do not tell the students the word.
2. Ask the students to read the sentence silently and to think about the underlined word.
3. If it is a word like *bouquet*, guide the use of context to help the children determine, by the syntax (word order) and the meaning of the other words, that *bouquet*—“an arrangement of flowers”—is the word they have heard often but may not have seen in print.
4. If it is a word like *pirogues*, guide a discussion of the definition and the pronunciation. All words and pronunciations are in the glossary.

## Vocabulary strategies

**Context analysis**—The chief vocabulary strategy used by literate adults is context analysis. Each reading lesson contains sentences with strong context to assist the reader in using interpretative thinking to aid in determining the meanings of the new words. Although this method of teaching requires some preparation and a little class time, learning how to determine word meaning is as important a vocabulary skill as learning specific meanings. Useful context sentences can be framed in a variety of ways:

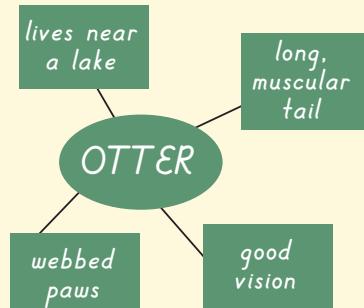
1. Formal definition: An apple is a firm, rounded fruit that is good to eat. (This is the weakest of the types, not much better for permanent learning than simply telling the definition.)
2. Synonym: The auricle or chamber of the heart receives blood from a vein.
3. Antonym: She was willing, but he was loath to try the new vegetable.
4. Example: An example of a phoneme is the sound /f/ in *fan*.
5. Comparison or contrast: A dirigible is like a giant helium balloon.
6. Explanation: Jute, the plant, grows in India.
7. Description: In a decathlon an athlete participates in a series of ten races, jumps, and throws.

**Morpheme analysis**—Determining word meaning by looking at the meanings of parts of words to determine word meaning grows out of a knowledge of the meanings of prefixes and suffixes and of Greek and Latin roots.

**Dictionary and glossary use**—The ultimate vocabulary tool, skill in the use of the word information in a dictionary or glossary, involves both knowledge and an attitude that draws the student to this resource naturally. Overuse of these tools as “busy work” or routine activities that become burdensome may defeat that goal. Although all of the listed vocabulary words in the Reader 6 lessons appear in the glossary, use the glossary as only one of the vocabulary strategies. When pronunciation is the issue, the glossary is certainly useful.

**Classifying, mapping, and analogies**—To promote permanent learning of a word, the student needs to make mental connections between words. A student who participates in activities that cause him to manipulate words and definitions mentally is more likely to remember them permanently than the student who simply writes the words and definitions and studies them for a test.

1. Classifying: Dividing a list of words into smaller categories according to one or more properties.
2. Semantic mapping or webbing: Making a visual representation similar to a flow chart that connects words with lines to clarify relationships and groups words according to properties.
3. Analogies: Pairing two sets of words according to related meaning.  
(Example: *brake* is to *bicycle* as *anchor* is to *ship*.)



Remember that when you introduce vocabulary words in the manner described, you are teaching children strategies for learning words that will carry over into their independent reading. *Just telling them the meaning of a word does not teach these skills.*

## Vocabulary review

**Reviews and quizzes**—The student worktext provides vocabulary reviews of selected vocabulary from the student reader stories and articles. Context analysis is the primary strategy used in these reviews.

A vocabulary quiz to coordinate with each vocabulary review is available in the teacher’s edition of the worktext. Answer overprints of the reviews and the quizzes are also included. See pages xviii–xix, Assessing and Evaluating Reading Progress, for information about grading vocabulary quizzes.

# Comprehension

Four levels of comprehension must be developed in young students. Every question in the comprehension section of the lesson plan is labeled with one of the levels.

1. *Literal*—The student locates and recalls information explicitly stated by the author.
2. *Interpretive*—The student draws inferences about what the author meant by what he wrote. He identifies concepts that the author implies, but he often goes beyond the printed page, synthesizing story information with background information.
3. *Critical*—The student makes judgments about what the author said. He classifies information, develops the ability to relate the information read to other information, evaluates what is read, and draws conclusions according to his own value system.
4. *Appreciative*—The student responds to the content of the text and develops awareness of the author's skill with words and ideas.

## Silent reading first

Teaching the life skill of reading silently for pleasure and understanding requires an emphasis on silent reading.

- ▶ Introduce the story and get your students thinking about it before you assign the silent reading.
- ▶ Introduce any words that might stop a student's comprehension while he is reading silently.
- ▶ Base the length of the assigned silent reading portion on the reading ability of the students.
- ▶ Before your students read a portion silently, develop a purpose for reading by asking the Motivation question in the lesson plan. Ask the question in a way that will make them anticipate something in the coming text.

## Guided discussion (after silent reading)

To build comprehension, use the four levels of comprehension questions to guide discussion. In the lesson plan, questions that develop one line of thought are grouped to help the discussion flow naturally. The beginning of each group or cluster is indicated by an arrow.

- ▶ Each question should sound as though the teacher just thought of it as part of a natural conversation. (It should not sound like an oral quiz.) This atmosphere should generate thought, which is the foundation of comprehension.
- ▶ The highlighted questions are those most essential to building comprehension. Not all of the questions need to be asked every day of every reading group. If you ask only the highlighted question and the students cannot answer it, ask one of the questions preceding it or a question of your own to lead the students to answer the first question you asked. (See also "Flexible instruction" on this page.)
- ▶ Use a variety of the comprehension levels. Each cluster of questions guides students to higher levels of thinking. Oral reading

selections are included for the purpose of teaching students to express the author's message to the audience.

- ▶ Answers provided to questions in the lesson plan are meant to serve as a guide and certainly do not have to be stated verbatim by the student. Instead, the answers should serve as guidelines for the teacher in eliciting responses. Cited Bible Action Truths and Bible Promises accompany questions that involve biblical or moral judgments. These aid the teacher in providing ways to guide children to God's truth.

## Oral reading (with guided discussion)

Because writing is a code for speech, oral reading is more than just the decoding of phonemes. The oral reader is communicating the message of the author to an audience. The meaning and feeling of the text are expressed not only by the words but also by the tone, inflection, rhythm, pacing, and pitch of speech. For that reason the directed oral reading in the lesson is tied to the comprehension questions.

- ▶ Always let students read a word, a phrase, a sentence, or a page silently before you ask them to read it orally.
- ▶ Base your evaluation of a student's reading comprehension on how well he answers the comprehension questions rather than on his oral reading performance.

Although speech defects and certain word recognition skills can be diagnosed through oral reading, *evaluation should not be the main purpose of oral reading practice*.

A play in the student reader provides special opportunities for focus on building oral reading confidence. Children should enjoy reading aloud and do it with the purpose of communicating with the listener.

## Flexible instruction

Because of the varying demands of reading groups, the lessons are designed to give the teacher flexibility during reading instruction.

## Using the format of the questions

The lesson format includes Overview discussions and Follow-up discussions. The discussions can be tailored to meet the instructional level of each reading group.

**Limited readers:** Use the Overview discussion and all or most Follow-up discussion questions to develop students' awareness of main ideas and objectives.

**Average readers:** Because of time constraints, you may sometimes shorten the time in the reading group. Use the Overview discussion, the highlighted Follow-up discussion questions, and the read-aloud requests with average readers. As necessary, use the other Follow-up discussion questions not highlighted to help students work up to critical ideas or objectives.

**Advanced readers:** Because advanced reading groups sometimes require less instruction, you may shorten the lesson from time to time by using the Overview discussion, a few of the highlighted

Follow-up discussion questions, and some of the read-aloud requests. This ensures that the most important ideas are covered.

**Note:** When a reading group consists of exceptionally advanced readers or occasionally when the time is short, use only the Overview discussion questions and a few read-aloud requests.

The lessons in Units 4, 5, and 6 are designed to allow the Overview discussion to stand alone, as preparation for the in-depth discussions the students will be expected to participate in as they advance to Literature classes in higher grade levels. If your students are not able to answer the Overview discussion questions with carefully thought-out answers, use the more sequential view offered in the Follow-up discussion for each student reader page.

## Using the silent reading segments

Some lessons contain more than one silent reading segment. The extra silent reading segment also allows the teacher to tailor the lesson to meet each reading group's needs.

**Limited readers:** Spend more time on lessons with struggling readers. When a lesson contains more than one silent reading segment, take the first day to teach the first silent reading segment and finish the lesson on the following day with the second silent reading segment. Review the vocabulary words for the lesson again on the second day of instruction.

**Average readers:** For average groups, complete the entire lesson in one day. Assign a silent reading segment, discuss it, then go on to the next silent reading segment in the lesson.

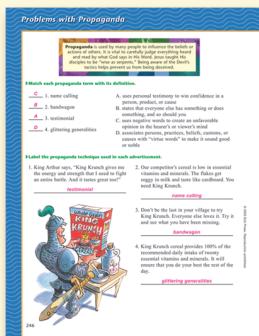
**Advanced readers:** Advanced reading groups could be assigned to read both silent reading segments in one sitting. In order to provide a purpose for reading both segments, first ask the Motivation questions from both silent reading segments.

# Skill Days

Skill Days, designed for *whole-class* instruction, present focused teaching of the reading skills. Activities develop and apply comprehension, structural analysis, study skills, and literature skills. The Skill Day at the beginning of each unit focuses on an aspect of literature that is discussed throughout the lessons in that unit where applicable.

## Skill Day section of the Worktext

A special section in the worktext provides teaching material for the Skill Days. It is intended that this section remain in the worktext so that it also can be used as a reference for skill reteaching.



## Skill Day lessons in the Teacher's Edition

As you proceed through the teacher's edition with your three ability groups of students, you may be flexible about when you teach a Skill Day lesson except the one at the beginning of each unit. The Skill Day lessons appear in sequence with the reader lessons. If your advanced readers are far ahead of the other groups, you might want to wait and teach the Skill Day lesson when the average group comes to it in the lesson sequence. You could also teach it on a day when scheduling constraints prevent you from devoting seventy-five minutes to reading instruction. (See the suggested daily schedule on page xxi.)

## Teaching Visuals for Skill Days

Teaching Visuals are introduced with Skill Days. The Teaching Visual transparency is designed to be used with an overhead projector to introduce the entire class to the new skill. Later, when the same skill is reviewed in a reading group, it may be more convenient to use the paper copy that accompanies the transparency.

To extend the lifetime of the transparency, cover it with a clear acetate sheet and mark the acetate rather than the transparency when the lesson directs you to mark the transparency. Extend the lifetime of the paper copy by laminating it or inserting it in a plastic slipcover.

The full-color visuals are also available as a flip chart.

An index indicating the lessons in which each visual is used is available on Appendix page A7.

# Ability/Achievement Grouping for Reading Instruction

## Why group students for reading instruction?

Achievement grouping benefits all levels of readers in the class.

### Limited readers

- ▶ Strengthen their skills as they progress at a pace that ensures success.
- ▶ Benefit from review and reteaching of subskills.
- ▶ Confidently interact and enjoy reading and discussion.
- ▶ Receive the additional time and guidance required for them to answer higher-level comprehension questions.
- ▶ Experience oral reading in the nonthreatening atmosphere of a smaller group.
- ▶ Benefit from additional class sessions. On whole-class lesson days (Skill Days) and other days when time constraints prevent all three reading groups from meeting, this group of readers may have a reading group lesson.

### Average readers

- ▶ Receive more attention to their immediate and specific needs.
- ▶ Experience more participation in discussion.

### Advanced readers

- ▶ Read and discuss at a level that challenges them.
- ▶ Direct their learning energy toward higher-level reading and thinking activities and enrichment experiences.
- ▶ Meet their needs with *greater dimensions of learning* rather than simply with a greater quantity of work.

Note that some students will be outside the continuum of groups, functioning above the advanced level or below the limited level. It is advantageous for a student with very advanced reading ability to be instructed with the highest group of the class while receiving challenging projects in the areas where his interests lie. It is also beneficial for a reader who is more limited than the lowest level readers in the class to receive individual instruction in addition to reading with the lowest group.

## How should reading groups be formed?

Use evidence from several sources to determine the grouping divisions in your class.

- ▶ Observe the silent reading skill of the student. The rate at which a child reads silently and finds the answer to an interpretive question tells you a great deal about how he will function in a group.
- ▶ Consult the test scores available to you in the student's permanent record. (These may overestimate actual instructional levels but will help you to look at a child in relationship to his classmates.)

- ▶ Administer an informal placement evaluation (IPE) such as the one provided in this teacher's edition. (See Informal Placement Evaluation on pages xxxviii-xl.)

After you gather and record data, divide the students into flexible groups. Most classes divide naturally into three groups. Usually efforts to have any more than three instruction groups result in frustration because of management concerns.

Start the school year by beginning all groups in the first lesson. As you determine the best instructional pace for each group, the advanced students will begin to move more quickly through the reader. The average students probably will complete a lesson a day. The limited students will move more slowly; it is important that they master the skills as they go, rather than just "do the work" to keep up.

## How should reading groups be managed?

Good classroom management is vital to the success of reading groups.

- ▶ Set aside a specific area of the classroom for group instruction. It should be out of high-traffic areas and away from the rest of the class. The teacher should be able to monitor the activities of the rest of the class without leaving the group.
- ▶ Arrange the reading group in a semicircle or at a table, facing the teacher. Students should also have a clear view of the chalkboard or a pocket chart.
- ▶ Provide adequate storage for materials near the reading area.
- ▶ Make a schedule. Reading groups may meet in succession or may be interspersed with other lessons, but the scheduled time and the duration should be as consistent as possible. Twenty-five to thirty minutes of instruction time for each group is a reasonable expectation. (See page xxi for a suggested daily schedule.)
- ▶ Establish routine behaviors for the reading group. Train the students to come and go promptly and quietly and to manage materials properly.
- ▶ Provide activities that profitably engage the other students in the class while you meet with reading groups. Each lesson plan refers to correlated activities located in the Classroom Management for Grouping section of the Appendix, beginning on page A10.
- ▶ Rotate activities for the three groups. Designate a specific activity for each group. One group is with you in the reading group area, another group does the correlated activities mentioned above, and the third group is at their desks with quiet work (worktext, assignments from other subjects, or independent reading). When you announce the next reading group, rotate the activities.

## **What cautions should be observed?**

Grouping should be flexible. Some students will make substantial gains, and others will reveal some weaknesses as instruction progresses. Groups should be changed or varied accordingly. Despite any inconvenience, a student will benefit from being reassigned to a group that better suits his ability.

- ▶ Regrouping can be accomplished smoothly by observing the structure of the lessons and the natural divisions of the school year. Transition of individual students between groups may be accomplished smoothly by allowing the student to meet with both groups for a short time. He should not, however, be required to do the written assignments for both groups.
- ▶ The same time and attention should be given to planning and instruction for each group, even though groups are reading different stories at different times. Lessons should be adapted to differing abilities. Likewise, each group should receive an equal amount of positive reinforcement.
- ▶ Grouping does not eliminate the necessity for addressing individual instructional needs. There will be occasions when it is desirable to challenge or provide remediation for some individuals in addition to their group instruction.

*One group of students works on correlated activities.*



*One group of students remains at their seats doing assigned written work or recreational reading.*



*One group of students has the full attention of the teacher for guided reading.*

## **What about attitude and group placement?**

Student attitude toward ability groups is influenced by the teacher. Social stigma and labeling of "smart" and "dumb" students are not inevitable, but these attitudes can be "caught" from the teacher. There are some things you can do to alleviate this.

- ▶ Transition of students between groups should be accomplished discreetly so that no student feels demoted.
- ▶ Think of the most limited readers as your "favorite" group. Frequently save the best motivational ideas for when it is their turn to read the story. (For example, if you plan to bring cowboy items to introduce a story, save the hat or the silver spurs to show only to this group when they begin reading the story.)

Making reading group instruction and activities equally attractive to all the groups is of great importance. Plan varied exciting reading activities for each group to enjoy.

# Assessing and Evaluating Reading Progress

Every teacher struggles with the question “How do I arrive at a reading grade?” Grading reading is part of the big picture of evaluation, which is done for many reasons.

It is important to define some terms that are needed in any discussion of evaluation.

- *Assessment* is collecting evidence of learning.
- *Evaluation* is judging carefully all the evidence collected.
- *Grading* is assigning a mark that stands for a level of accomplishment. It often involves making a comparison to an accepted standard.
- *Reporting* is giving a presentation of the evidence of learning.

## Who needs to know?

A good teacher evaluates constantly. At the beginning of the school year, assessments are carried out to determine grouping for instruction. (See pages xvi-xvii, Ability/Achievement Grouping for Reading Instruction.) As each teaching day comes to a close, the teacher may simply look at a set of student papers to determine whether or not his teaching has been effective. Finally, the teacher faces the challenging task of determining a grade for a report card or a permanent record for the purpose of documenting the progress of students.

Evaluation that leads to a grade communicates the student's progress to others.

- The *student* will understand his progress.
- The *parent* will understand his child's progress so that he can be supportive.
- The *administrator* will be able to interpret the process and product of assessment.

## Silent reading—Why is it hard to evaluate?

Because silent reading is a skill that takes place in the mind, it is not easy to evaluate. However, the teacher can observe oral and written responses that give clues to silent reading ability.

The teacher can observe whether the student

- Demonstrates apparent use of available cuing systems for unknown words
  1. Syntactic cues—grammar in a sentence  
Is this word a noun, verb, adjective, or other part of speech?
  2. Semantic cues—meaning of other words in a sentence  
Are there clues in the meaning of words nearby to help me determine this word?
  3. Schematic cues—prior knowledge about story content  
What background knowledge do I have that might help me determine the meaning of this word?
  4. Phonics cues—letter-sound associations  
Do the phonics patterns and rules help me to determine this word?
- Evidences information processing
  1. Ability to get information from the text
  2. Ability to store, retrieve, and integrate information
  3. Ability to make logical predictions and inferences

- Applies metacognitive skills

Simply stated, *metacognition* is knowing or having an awareness of what you do and do not know. Does the reader have the ability to judge what he knows and does not know? Does the reader know when a word does not make sense, and does he self-correct? Does he know when to ignore and read on, when to form a prediction, when to reread the current sentence, and when to reread the previous context?

## Oral reading—What do you look for?

When measuring oral reading, it is important to look at communication skills and not just word recognition skills.

Strong oral reading

- sounds like normal speech,
- demonstrates phrasing and pace that match the meaning of the text, and
- uses pitch and tone that interpret the text.

## Written responses—How do they affect grading?

Written work for sixth graders takes several forms. At this level each of the three types listed below can be used as part of the evaluation process.

- Worktext activities can measure specific comprehension skills, study skills, and literary knowledge. The student worktext includes a variety of pages that are useful for evaluation. Pages selected for evaluation should reflect a potential level of mastery.
- Vocabulary review pages and quizzes included in the worktext demonstrate vocabulary mastery. Although the quizzes provide concrete information for determining a grade, the vocabulary grade should not constitute more than twenty percent of the total grade. (Notice the Grading Proportions circle graph on the next page.)
- Compositions offer opportunities for evaluating knowledge of literature elements as well as higher levels of comprehension.

## Collecting the evidence

Some tools will help focus the teacher's observation on specific reading behaviors.

1. Keeping a *portfolio* or folder of these assessments for each student will help the grading process and parent conferences.
2. The dated rating and comments on the *Informal Checklist of Reading Behaviors* (Appendix page A36) provide a framework for focusing your observations. Although this looks like a big task, most teachers can get adequate information by evaluating only a few students each day. (See the sample checklist below.)

**Informal Checklist of Reading Behaviors**

(See instructions for use on page xviii of this teacher's edition.)

Name Brian Hill Grade 6 Reading Group 1

Date	Skill	Task	Rating (10 is excellent; 5 is failing)	Comments
SILENT READING				
9/18	Literal thinking	Recalls explicitly stated facts, ideas, details, and sequence of events	5 6 7 8 9 (10)	Brian's attention to details in life carries over into his reading.
10/26	Interpreting thinking	Makes inferences and draws conclusions that go beyond the printed page (projecting characters beyond the plot; synthesizing story information with background knowledge)	5 6 7 (8) 9 10	With some guidance Brian was able to predict the main character beyond the plot.
10/4	Interpreting thinking	Infer main idea and key concepts in paragraphs and stories Logically predicts coming events Interprets figurative language	5 6 7 (8) 9 10	It's hard for Brian to get past the stated details.
11/15	Critical thinking	Makes perceptive judgments about character thoughts, feelings, actions, and motives Compares actions and thoughts of characters to biblical principles Analyzes by using fact and opinion	5 6 7 8 (9) 10	Yes! Today Brian evaluated the main character's motives thoughtfully!

3. The dated observations and comments on the *Individual Anecdotal Record* (Appendix page A37) provide less of a framework, but this tool allows more space for all your observations and impressions. Because of time constraints, most teachers use either a checklist or an anecdotal record, perhaps at different times during the school year. (See the sample record below.)

<b>Individual Anecdotal Record</b> <small>(See instructions for use on page xix of this teacher's edition.)</small>		
Name <u>Garret Walker</u>	Grade <u>6</u>	Reading Group <u>2</u>
Date	Observation	Comments
9/12	Read the lawyer's questions addressed to Aunt Mazey with a professional, "testy" tone.	Garrett seems to get into the lawyer's mind.
9/12	Confused the vocabulary words <u>plaintiff</u> and <u>defendant</u> .	Guide Garrett into using more context strategies.
9/28	Made a critical judgment about the reason for the author's choice of first-person narrator.	

## What weight does each aspect have?

The teacher and administrator usually decide together what proportion of the grade to assign to each aspect of the reading process.

### Silent Reading Comprehension

For observation of silent reading results, use the Informal Checklist of Reading Behaviors or the Individual Anecdotal Record.

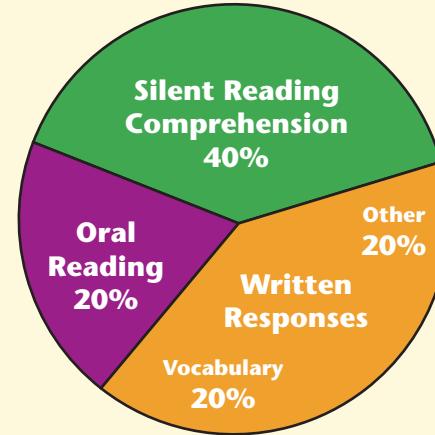
### Oral Reading

For observation of oral reading, use the Informal Checklist of Reading Behaviors or the Individual Anecdotal Record.

### Written Responses

For assessment of written responses, use appropriate worktext pages, vocabulary quizzes, and compositions.

## Grading Proportions



# Getting Parents Involved in Reading Development

## How parents can help

What do you do when a parent asks, "How can I help my child become a good reader?" Reading outside the classroom is an essential ingredient for his success, but this extra reading does not need to take the traditional homework format. There are many suggestions you can give to all parents, even to parents of sixth graders.

- Read to your child.
- Visit the library.
- Read the newspaper with him.
- Ask your child to read to other family members.
- Encourage meaningful writing.
- Show interest in his school papers.
- Be enthusiastic about the stories in his reader.
- Talk about authors.

## A Message to Parents

The above list, accompanied by more specific ideas, is provided in "A Message to Parents" on page 347 of the student worktext. As a teacher you can encourage activities such as those given in the letter by following up on some of them at school. Invite the students to present to the reading group or the class the newspaper articles they have read with their parents.

## What about homework?

After a student, especially a struggling reader, has finished reading and discussing a story in your class, send the story home with him. Include a note that tells which story the child should share. Include specific ideas, such as the following, of how the parent can best use the story at home.

- ▶ Read some of the selections yourself and then carry out a discussion that resembles a dinner table conversation. Some of the stories with strong messages will provide wonderful opportunities for discipling your child.
- ▶ Ask your child to read the most exciting paragraphs aloud. Praise him specifically if he makes you hear the character's voice, if he communicates fear or other emotions, or if he changes the pace or pauses to show suspense.

Parents are good partners. If you will recommend activities that become part of the family life rather than cause "school day" activities to spill over into the home and take from family time, most parents will eagerly cooperate with you.

# BJ BookLinks

BJ BookLinks are individual units based on full-length, grade-level-appropriate novels published by BJU Press. They provide reading instruction and experiences that broaden and deepen the ability of students to comprehend, analyze, synthesize, and evaluate what they read.

## Contents

- Pocket folder printed with complete directions for enrichment activities
- Teacher's guide with carefully planned lessons, enrichment activities, and reproducible work pages

## Strategies

The lessons teach specific reading strategies and higher-level thinking skills, include scriptural applications that help build character and discernment, foster an appreciation for literature, and integrate reading with other subject areas. The suggested experiences include cooking, games, music, art, and crafts.

## Suggestions for use

The three novels chosen for sixth grade represent a range of ability levels and literature genres. Several options may be considered for their use.

- ▶ The advanced readers read two or three of the novels at appropriate points during the school year, the average readers read the one or two novels most suited to their abilities at appropriate points, and the limited readers read only the least difficult of the novels (*Arby Jenkins, Mighty Mustang*) toward the end of the school year.
- ▶ All groups read the same novel at different points in the school year with adjustments in pacing and teaching strategies made for varying abilities.
- ▶ The whole class reads together the least difficult novel at the end of the school year with appropriate adjustments made for varying abilities.

### *Arby Jenkins, Mighty Mustang, Level 1*

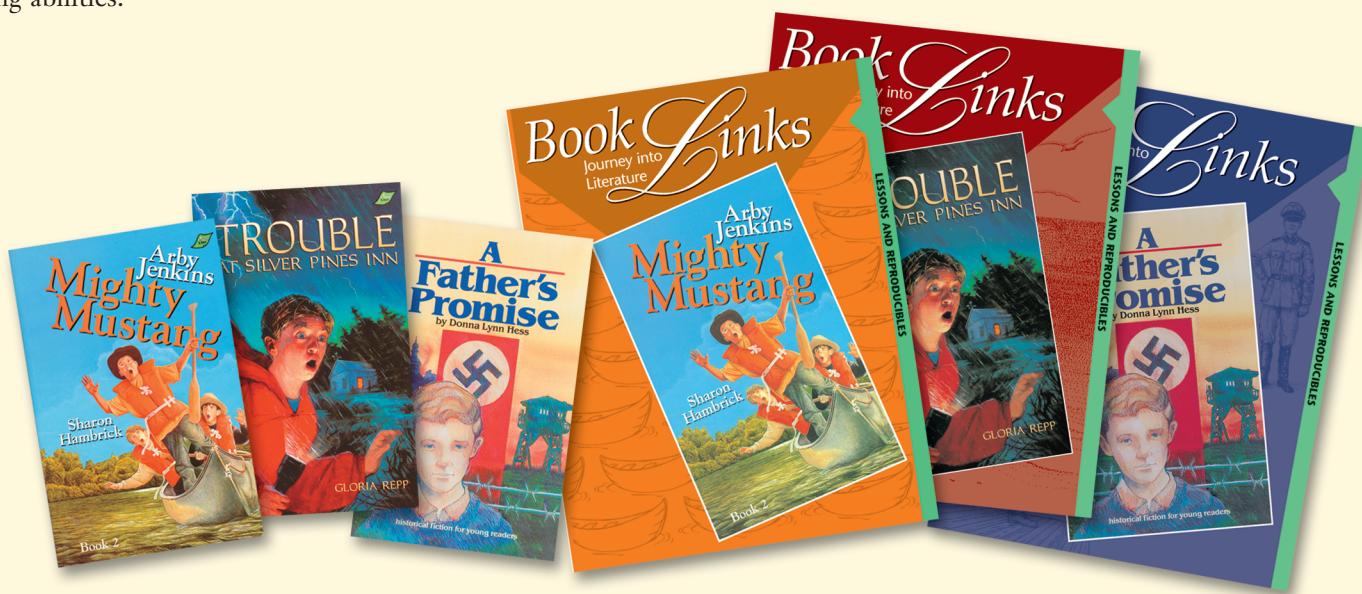
Arby's troubles at camp are just beginning. Not only is he separated from his best friend but he also has to share a wagon with Stuart, the kid who called him "Four Eyes" on the bus. Can Cowboy Joe and his peanut butter s'mores make up for this? Then one day Arby catches Stuart breaking camp rules, and life suddenly gets a lot tougher. (BJU Press product numbers: novel—106138; teacher's set with novel—124412)

### *Trouble at Silver Pines Inn, Level 2*

Treasure is what's on Nick's mind when he gets to Silver Pines Inn, but all he finds is trouble. He seems to offend everyone he meets before his first day is over. Nothing seems as bad, though, when he's with the Japanese man named Kashi. They fly kites together and rescue an injured sea gull, and Nick shares his worries about Grandfather. Nick is sure that Kashi would make a great friend for Grandfather. But his efforts to get the two together just seem to cause more trouble. (BJU Press product numbers: novel—106484; teacher's set with novel—121939)

### *A Father's Promise, Level 3*

Adolf Hitler's ominous statements seem only a distant threat to eleven-year-old Rudi Kaplan. But when the Nazi forces invade Poland and bomb his home city of Warsaw, Rudi finds out that he is Hitler's enemy not only because he is a Pole but also because he's a Jew—and a Christian. With only his imprisoned father's promise that they will be reunited after the war, Rudi must learn how to survive in hiding, how to be truly brave, and how to overcome the hatred of his enemies. (BJU Press product numbers: novel—031229; teacher's set with novel—124479)



# Suggested Daily Schedule

Time	Activity
15 minutes	Preparation for the day (attendance, lunch count, opening exercises)
30 minutes	Bible/Chapel
40–45 minutes	Reading: two groups (or a whole-class Skill Day lesson)
20–25 minutes	Reading: one group*
15–20 minutes	Spelling/Handwriting
25–30 minutes	Writing and Grammar
45 minutes	Lunch, restroom, recess
10–15 minutes	Read-aloud story time
35–40 minutes	Math
50 minutes	Heritage Studies/Science
30 minutes	Music/Physical Education(Art
25–30 minutes	Special classes (Band, Choir, Computer)

\*Weakest reading group (limited readers) meets every day, even Skill Days.

# Table of Lesson Plans

	Lesson	Lesson Pages	Reader Pages	Worktext Pages	Teaching Visuals	Vocabulary Words
<b>Unit 1—Perspectives</b> Lessons 1–30						
<b>Unit page</b>		2	1			
<b>Introduction</b> Purposes for writing and reading	1	3–4		1–2	1— <i>The Author's Purpose</i> 2— <i>Reading with Purpose</i>	
<b>Jake Sparks and the Case of the Missing Monkey</b> Humorous fiction <i>by Sharon Hambrick</i>	2	5–11	2–7	3–4		gavel confidant deceased transfixed
	3	12–18	8–13	5–6		diminutive pillar prosperity
<b>A Visit with a Humorist: Sharon Hambrick</b> An interview <i>by Eileen M. Berry</i>	4	19–23	14–16	7–8		publish dialogue universal cadence philosophical humorist
<b>Skill Day</b> Point of view	5	24–25		240–41	3— <i>Who's Telling?</i>	
<b>The Squire's Bride</b> A folktale <i>retold by Peter Christian Asbjörnsen and Jørgen Moe, translated by George Webbe Dasent</i>	6	26–30	17–20	9–10		widower contradicted coaxing parson tethered courting
	7	31		11–12		
<b>The Scullery Boy</b> From <i>The Foundling</i> <i>by Linda Hayner</i>	8	32–39	21–27	13–14		Vicar scuttle dominated flanked parchment vellum reverently Moslem scullery irksome
	9	40–47	28–35	15–16		parishioners exploits bunging bodice flounced hedges draymen livery askew

**Bible Truths****Comprehension Skills****Other Skills**

2a Authority 5a Love	discerning purposes for reading recognizing a need for personal selection criteria  recalling and inferring facts and details matching characters and dialogue	<b>Study skills:</b> identifying parts of a book's format using the table of contents and index to locate information <b>Literature:</b> identifying authors' purposes for writing scanning text to determine the author's purpose identifying the author's purpose in paragraphs  <b>Literature:</b> noting the narrator of the story noting the author's use of a character to provide foreshadowing identifying the author's use of details to provide imagery <b>Study skills:</b> using the parts of a glossary to determine information
2a Obedience 2c Faithfulness 2e Work 5a Kindness 5a Love 5b Unselfishness  5a Kindness	identifying growth and change in a character interpreting a character's motives identifying cause-and-effect relationships	<b>Literature:</b> identifying foreshadowing used by the author to make a mystery believable noting the author's use of humor identifying the elements of a mystery <b>Vocabulary:</b> matching words and definitions <b>Study skills:</b> identifying the main idea of a paragraph  <b>Literature:</b> identifying elements of a humorous story relating the humorist's statements to examples in her writing identifying exaggeration <b>Vocabulary:</b> matching words and definitions determining word meaning from prefixes <b>Composition:</b> recognizing practice as an important element in gaining writing skill composing sentences with exaggeration
5a Love 7d Contentment 7e Humility	interpreting the moral of a story interpreting the motives of characters recalling facts and details matching characters and dialogue	<b>Literature:</b> distinguishing between the use of first-person narrator and third-person narrator  <b>Literature:</b> identifying third-person point of view noting the author's use of humor <b>Vocabulary:</b> matching words and definitions
4c Honesty	discerning between right and wrong actions and choices	<b>Study skills:</b> using a thesaurus <b>Vocabulary:</b> identifying strong synonyms <b>Composition:</b> writing strong synonyms  <b>Literature:</b> identifying elements of setting identifying point of view identifying the author's use of imagery <b>Study skills:</b> paraphrasing sentences <b>Vocabulary:</b> identifying synonyms to develop word meaning matching synonyms to build vocabulary
2a Authority 2a Obedience 4c Honesty 5a Courtesy 5a Kindness	identifying different characters' perspectives discerning good and evil characters using adjectives to describe characters completing analogies inferring unstated details identifying fact and opinion interpreting imagery	<b>Literature:</b> recognizing the author's purpose describing humorous elements identifying point of view identifying elements of mood <b>Oral reading:</b> interpreting literature through oral reading

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>The Scullery Boy (cont.)</b> From <i>The Foundling</i> <i>by Linda Hayner</i>	10	48–55	36–42	17–18		unlettered apprentice resume frivolous fortnight embezzlement amenities
<b>Skill Day</b> Syllables and accents	11	56–57		242–43	4— <i>Syllables and Swords</i> 5— <i>Accents and Arrows</i>	
<b>Skill Lesson: The Dewey Decimal System</b>	12	58–62	43–45	19–20		
	13	63–68	46–50	21		threshold felony gratifying transfixed enterprise appalled
<b>Listening to Kately</b> Humorous fiction <i>by Louise D. Nicholas</i>	14	69–73	51–55	22–23		endeavor revoked artifacts cul-de-sac dwindling relic
	15	74–81	56–63	24–26		latticed arbors trellises resolve consolation sallied witch hazel reveling excavation
	16	82		27–28		
<b>The Apple of Contentment</b> A literary folktale <i>by Howard Pyle</i>	17	83–93	64–72	29–30		parings steward melancholy simpleton
<b>Author Scrapbook</b> Howard Pyle	18	94–97		269–74	8— <i>E.A.R.S.</i> 9— <i>Listen and Learn</i>	
<b>A Tree for the Wilderness</b> Biblical fiction <i>by Jean Mundell</i>	19	98–107	73–80	31–32		acacia loom incense condemned redemption tormented

Bible Truths	Comprehension Skills	Other Skills
3c Emotional control 4e Honesty 5a Compassion 5a Courtesy 5b Giving 5b Unselfishness 6c Spirit-filled	comparing and contrasting characters in a story describing characters' motives describing characters' traits sequencing events recalling stated and unstated details	<b>Literature:</b> identifying elements of humor <b>Oral reading:</b> interpreting literature through oral reading <b>Vocabulary:</b> matching words and definitions determining word meaning from context <b>Structural analysis:</b> dividing words with the <i>VC/CV</i> pattern into syllables (syllable division rule 1) dividing compound words into syllables (syllable division rule 2) determining the accented syllables in two-syllable words without affixes (accent rule 3) determining the primary and secondary accented syllables in two- and three-syllable compound words (accent rule 1)
2a Obedience 7d Contentment	recalling facts and details	<b>Study skills:</b> using charts to locate information using the Dewey decimal system to classify and locate books distinguishing between skimming and scanning
2c Faithfulness 2e Work 5a Love	determining cause-and-effect relationships contrasting character traits	<b>Literature:</b> identifying first-person point of view identifying and completing similes noting the author's use of irony to create humor noting the author's use of exaggeration to create humor <b>Composition:</b> writing a paragraph in first-person point of view
2e Work 4a Sowing and reaping 5a Love	inferring unstated facts and details identifying character growth and change recalling and inferring facts and details	<b>Literature:</b> evaluating the author's choice of words identifying simile noting the author's use of humor identifying types of humor <b>Vocabulary:</b> determining word usage from context <b>Study skills:</b> reading a chart to locate information
3c Emotional control 4c Honesty 5a Love 7d Contentment	relating story content to biblical truth: contentment is found in Christ	<b>Literature:</b> recognizing the use of flashback in a story identifying flashback <b>Literature:</b> recognizing the author as the narrator: third-person point of view recognizing the genre <i>literary folktale</i> identifying personification noting the use of understatement in the story <b>Composition:</b> using personification in writing writing creative similes from clichés <b>Vocabulary:</b> matching words and definitions
1b Repentance and faith 2e Work 5a Love 5c Evangelism and missions 6c Spirit-filled 7d Contentment 8a Faith in God's promises E. Christ as Sacrifice H. God as Father	recalling facts and details developing a sense of history	<b>Study skills:</b> using a strategy for listening with comprehension
	identifying change in character relating story content to biblical truth: God provides salvation through repentance and faith discriminating between a spirit of gratitude and ingratitude determining cause-and-effect relationships identifying character traits and attitudes applying biblical truth	<b>Literature:</b> identifying simile recognizing the genre <i>biblical fiction</i> <b>Study skills:</b> locating verses in the Bible paraphrasing Bible verses <b>Vocabulary:</b> determining word meaning from context

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>Aunt Mazey Ain't Crazy</b> Regional fiction <i>by Dawn L. Watkins</i>	20	108–14	81–86	33–34		hearing lull status jaunty auger vast
	21	115–20	87–92	35–36		glowered chiseled diagnosis breach winced
	22	121–28	93–99	37–38		client competency violation aghast assessment priority
<b>The Greater God</b> A missionary story <i>by Sharon Woodruff</i>	23	129–37	100–107	39–40		malign appease taunting biased ruefully compound
	24	138		41–42		
<b>Wind-Wolves</b> Poetry <i>by William D. Sargent</i>	25	139–42	108–9	43–44		flanks
<b>Mowgli's Brothers</b> From <i>The Jungle Book</i> <i>by Rudyard Kipling</i>	26	143–50	110–16	45–46	5—Accents and Arrows	threshold hydrophobia mean moon scour mangy quarry fostering
	27	151–59	117–25	47–48		cunning veterans monotonous dispute assembly pads cultivated sullenly

Bible Truths	Comprehension Skills	Other Skills
2e Cooperativeness	recognizing that the rewards of hard work are more than monetary relating story content to biblical principles	<p><b>Literature:</b>  demonstrating an awareness of the author's use of imagery  identifying an element of foreshadowing  noting how the author reveals characters through their actions  applying literary elements—setting, point of view, and main characters</p> <p><b>Oral reading:</b>  reading aloud dialogue and actions in a way that interprets the “heart” of the character</p> <p><b>Study skills:</b>  locating verses in the Bible  using a glossary</p> <p><b>Structural analysis:</b>  applying syllable division rules 1 and 2—<i>VC/CV</i> pattern, compound words  applying accent rules 1 and 3—compound words, two-syllable words without affixes</p>
2e Diligence 5a Love 5a Thoughtfulness	making predictions contrasting characters' reactions and judging the appropriateness of each interpreting imagery matching characters and dialogue	<p><b>Literature:</b>  demonstrating an understanding of figurative language</p> <p><b>Vocabulary:</b>  matching words and definitions</p>
5a Love 5e Loyalty	demonstrating an understanding of the principle that many things are more important than money identifying and interpreting responses of characters giving evidence to support a conclusion	<p><b>Oral reading:</b>  reading aloud character dialogue in a way that communicates motive</p> <p><b>Literature:</b>  interpreting imagery</p> <p><b>Vocabulary:</b>  matching words and definitions</p>
3c Self-control 5a Love 5c Evangelism and missions 6a Bible study 8a Faith in God's promises 8b Faith in the power of the Word of God 8c Fight 8d Courage I. God as Master	demonstrating an understanding of the scope of God's power recognizing that God will use anyone who is willing noting personal growth of a character relating story content to biblical truth: God's promises are true identifying character growth and change identifying adverbs and the questions that adverbs answer	<p><b>Literature:</b>  identifying the beginning and end of a flashback  identifying flashback</p> <p><b>Vocabulary:</b>  determining word meaning from context</p> <p><b>Composition:</b>  completing a flashback scene</p>
	identifying rhyming words—hink pinks	<p><b>Study skills:</b>  identifying the main idea and important details of a paragraph  identifying statements that support a main idea  summarizing with main ideas and important details</p> <p><b>Literature:</b>  recognizing an extended metaphor  recognizing that rhythm supports meaning  identifying the mood of the poem  identifying similes, metaphors, and personification</p> <p><b>Composition:</b>  using repetition in writing</p>
4c Honesty 7e Humility 8d Courage	identifying the emotional responses of characters completing analogies	<p><b>Literature:</b>  recognizing the author's use of sarcasm and irony</p> <p><b>Oral reading:</b>  reading orally to convey the personality of a character</p> <p><b>Vocabulary:</b>  identifying synonyms  determining word meaning from context  determining word usage from context</p> <p><b>Structural analysis:</b>  applying accent rules 1 and 3—compound words, two-syllable words without affixes</p>
4b Purity	describing the qualities of characters determining sentence meaning from context identifying character traits recalling and inferring facts and details completing analogies	<p><b>Literature:</b>  noting the author's use of foreshadowing  recognizing the author's use of irony  identifying elements of realism in fanciful fiction</p> <p><b>Vocabulary:</b>  determining word meaning from context  identifying antonyms</p> <p><b>Composition:</b>  writing descriptive sentences</p>

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>Mowgli's Brothers (cont.)</b> From <i>The Jungle Book</i> by Rudyard Kipling	28	160–67	126–32	49–50		fodder husbandman wicker byre prime fawn marrow gullet
<b>Literature Lesson:</b> <b>Character</b> An article by Morgan Reed Persun	29	168–72	133–36	51–52		stature illuminate loathed traits industrious
	30	173–75	133–36	53–54		

## Unit 2—Victories Lessons 31–52

<b>Unit page</b>		176	137			
<b>Skill Day</b> Types of characters	31	177–78		244–45	10— <i>The Shape It's In</i> 11— <i>A Change of Character</i>	
<b>The Granddaddy of All Frogs</b> Regional fiction by Milly Howard	32	179–84	138–42	55–56	4— <i>Syllables and Swords</i> 5— <i>Accents and Arrows</i> 6— <i>More Syllables and Swords</i> 7— <i>More Accents and Arrows</i>	towheaded monologue scrapper brandished gingerly crooning
	33	185–90	143–47	57–58	10— <i>The Shape It's In</i>	degenerated initiated feud awestruck distraught disengaged indignantly incredulous
	34	191–98	148–53	59–60		suppressed prestigious potential evacuate restricted honorary plight occupants secluded contributing
<b>Skill Day</b> Propaganda	35	199–200		246–47	12— <i>Jump on the Bandwagon</i> 13— <i>Don't Be Fooled</i> 14— <i>Hear Ye! Hear Ye!</i> 15— <i>All That Glitters</i>	"in office" prominent

Bible Truths	Comprehension Skills	Other Skills
5e Loyalty	detecting change in a character	<p><b>Literature:</b>            identifying irony            recognizing the author's use of personification            identifying elements of realism in fanciful fiction</p> <p><b>Oral reading:</b>            reading orally in a persuasive manner</p> <p><b>Composition:</b>            writing an example of irony</p> <p><b>Study skills:</b>            paraphrase sentences</p> <p><b>Vocabulary:</b>            determine word meaning from context</p>
		<p><b>Study skills:</b>            skimming to get the general idea of an article</p> <p><b>Literature:</b>            identifying methods of revealing character in literature</p>
		<p><b>Literature:</b>            recognizing and listing five ways that characters are revealed in literature            identifying methods of revealing character</p> <p><b>Composition:</b>            brainstorming and recording ideas about a character and how it is revealed            writing a character sketch</p>
		<p><b>Literature:</b>            distinguishing between types of characters: <i>round</i> and <i>flat</i>, <i>dynamic</i> and <i>static</i></p>
3c Emotional control	matching story characters with actions and traits interpreting dialect	<p><b>Literature:</b>            identifying elements of setting            recognizing the author's use of humor            noting the author's use of foreshadowing</p> <p><b>Vocabulary:</b>            determining word meaning from context</p> <p><b>Structural analysis:</b>            applying syllable division rules 1, 2, and 4—<i>VC/CV</i> pattern, compound words, and words with affixes            applying accent rules 1, 2, and 3—compound words, words with affixes, and two-syllable words without affixes</p> <p><b>Oral reading:</b>            reading orally to interpret dialect</p>
	predicting outcomes matching story characters with character traits	<p><b>Literature:</b>            noting the author's choice of words            noting how the action builds in a story            distinguishing between round and flat characters</p> <p><b>Oral reading:</b>            reading orally to interpret dialect</p> <p><b>Vocabulary:</b>            writing sentences to convey word meaning            determining meanings of words with prefixes <i>de-</i>, <i>dis-</i>, <i>in</i></p>
2a Authority 2e Work 3b Mind 3c Emotional control 6a Bible study 6b Prayer 6e Forgiveness 8a Faith in God's promises 8d Courage	recognizing cause-and-effect relationships making inferences identifying prejudice comparing facts and opinions drawing conclusions	<p><b>Vocabulary:</b>            matching antonyms            determining word meaning from context</p> <p><b>Study skills:</b>            scanning to locate specific details in an article            identifying the main idea of an article</p>
	recognizing the need to think critically when reading and listening	<p><b>Literature:</b>            recognizing four propaganda techniques: <i>bandwagon</i>, <i>name calling</i>, <i>testimonial</i>, and <i>glittering generalities</i></p> <p><b>Study skills:</b>            locating Bible verses            applying biblical truth</p>

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>Brethren Nisei</b> Christian fiction <i>by Jeri Massi</i>	36	201–6	154–58	61	10— <i>The Shape It's In</i> (optional)	civil action resolute deducing marred anguished stolidly ambushed banned strafed gravely
	37	207–11	159–62	62–63		devout vandals tojos mutedly roused lamented roved
<b>Skill Lesson: Atlas</b>	38	212–18	163–67	64–66		topographical precipitation agricultural population densely literacy
<b>A Ride to Honor</b> Fanciful fiction <i>by Dawn L. Watkins</i>	39	219–25	168–73	67–68		martingale gantlets umbo campaign medals niggling
	40	226–34	174–81	69–70		pommel constraint falter turrets disembarked parapet
<b>Stickball</b> Poetry <i>by Virginia Schonborg</i>	41	235–38	182–83	71–72		ricochets
<b>The Secret Pitch</b> Humorous fiction <i>by Earl Chapin</i>	42	239–45	184–89	73–74	4— <i>Syllables and Swords</i> 5— <i>Accents and Arrows</i> 6— <i>More Syllables and Swords</i> 7— <i>More Accents and Arrows</i>	troupe formidable ascribed seedy profusely conceded unnerved ingloriously patsy placident prematurely vehemently chortled primly
	43	246		75–76	16— <i>PQ3R</i>	
<b>America's Favorite Pastime</b> An article <i>by Amy Miller</i>	44	247–53	190–94	77–78	16— <i>PQ3R</i>	destined evolve counterparts integration lapsed

Bible Truths	Comprehension Skills	Other Skills
1a Understanding Jesus Christ 3c Self-control 5a Compassion 5a Love 5b Giving 6b Prayer 8a Faith in God's promises C. Basis for Prayer E. Christ as Sacrifice G. Christ as Friend H. God as Father I. God as Master	noting the emotional struggles of a character demonstrating an understanding of historical events during World War II relating story content to biblical truth: God is sovereign inferring the motives of characters	<b>Literature:</b> recognizing third-person point of view <b>Vocabulary:</b> matching words and definitions
1a Understanding Jesus Christ 1b Repentance and faith 5a Love 5c Evangelism and missions 6e Forgiveness 8b Faith in the power of the Word of God	noting change in character relating story content to biblical truths: Christians are to be the light of the world; God is sovereign distinguishing fact and opinion recognizing the attitudes of characters	<b>Literature:</b> identifying round and flat characters <b>Vocabulary:</b> determining word usage from context
2a Authority 2d Goal setting 5a Compassion 5d Communication	discerning character traits interpreting meaning from context relating story content to biblical truth: a wise person thinks before he speaks recognizing characteristics of loyalty, compassion, and obedience predicting the meaning of a riddle	<b>Study skills:</b> recognizing the purposes of an atlas scanning to locate specific details in an article using graphs and maps to compare information reading bar graphs and line graphs reading a precipitation map determining the appropriate sources of information in an atlas reading maps and interpreting time changes  <b>Literature:</b> recognizing the author's unique word choices <b>Study skills:</b> reading and interpreting a map <b>Vocabulary:</b> determining word usage from context
4a Sowing and reaping 5a Kindness 5a Thankfulness to men	interpreting imagery interpreting symbolism in a riddle recognizing characteristics of loyalty, compassion, and obedience interpreting meaning from context determining character traits drawing conclusions	<b>Vocabulary:</b> matching words and definitions
	describing the person speaking in a poem	<b>Literature:</b> identifying anaphora noting the author's choice of words <b>Oral reading:</b> participating in a choral reading of a poem <b>Composition:</b> using anaphora to write lines of poetry rewriting a poem to reflect another setting
	discerning the motives of characters detecting change in character	<b>Literature:</b> describing the mood of the story identifying first-person point of view identifying figurative language noting the author's use of descriptive verbs identifying simile noting the author's use of descriptive words <b>Vocabulary:</b> matching words and definitions <b>Structural analysis:</b> applying syllable division rules 1, 2, and 4—VC/CV pattern, compound words, and words with affixes applying accent rules 1, 2, and 3—compound words, words with affixes, and two-syllable words without affixes
		<b>Study skills:</b> using the PQ3R study method to read informational text
4c Honesty 6d Clear conscience	recalling facts and details identifying actions that reflect character	<b>Study skills:</b> using the PQ3R study method to read informational text plotting related events on a time line

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>Rest in Hope: The Michael Weathers Story</b> A testimony by John Weathers with Eileen M. Berry	45	254–60	195–99	79–80	7— <i>More Accents and Arrows</i>	stimulated grafts
<b>The Proud-Minded Princess</b> A folktale <i>dramatized by Dawn L. Watkins</i>	46	261–69	200–207	81–82		dramatis personae suitors lavish beseech doddering compose dowry implore comport disposed arsenal predecessors bolster inclined chambers indistinct beguiles impertinent insufferable vagabond station pauper
	47	270–76	208–14	83		refrain inquiring indulgence oblivious shrew disposition duration
	48	277–85	215–22	84–86	10— <i>The Shape It's In</i> 11— <i>A Change of Character</i>	royalty aught reign “on my account” outriders precision resplendent regalia devices
	49	286		87–88		
	50	287				
<b>Literature Lesson: Setting</b> An article by Morgan Reed Persun	51	288–92	223–26	89–90		encompasses integral
	52	293–95	223–26	91–92		

Bible Truths	Comprehension Skills	Other Skills
1a Understanding Jesus Christ 6b Prayer 7c Praise 7d Contentment D. Identified in Christ H. God as Father I. God as Master	relating story content to biblical truth: all that happens to us is for our good and God's glory	<p><b>Literature:</b> identifying the perspective from which the story is told identifying how the perspective affects the way the story is presented identifying the theme of the story</p> <p><b>Study skills:</b> locating and paraphrasing verses from the Bible</p> <p><b>Structural analysis:</b> identify the schwa sound recognizing that schwa syllables have various spellings recognizing that the accent never falls on a syllable with a schwa sound recognizing that in words with the schwa ending /shən/, the accent usually falls on the syllable that precedes the ending applying accent rule 4—schwa syllables</p> <p><b>Vocabulary:</b> matching words and definitions</p>
3c Emotional control 7d Contentment 7e Humility	demonstrating an understanding of arranged marriages and class distinctions from a historical perspective comparing and contrasting characters relating story content to biblical truth: before honor is humility making predictions completing analogies drawing conclusions	<p><b>Literature:</b> recognizing puns as word play that colors the dialogue</p> <p><b>Oral reading:</b> reading orally to convey character traits</p> <p><b>Vocabulary:</b> matching words and definitions</p>
2b Servanthood 2f Enthusiasm 3c Emotional control 5a Love 5b Unselfishness 7e Humility	interpreting meaning from context inferring unstated facts and details evaluating characters' motives recognizing noble qualities of unselfish love identifying character traits	<p><b>Oral reading:</b> reading orally to demonstrate emotional responses of characters</p> <p><b>Vocabulary:</b> interpreting word meaning from context</p>
2e Work 5b Giving 7d Contentment	relating story content to personal experience comparing and contrasting story events matching characters and dialogue projecting characters beyond the plot	<p><b>Literature:</b> demonstrating an understanding of static and dynamic characters recognizing foreshadowing recognizing and interpreting puns identifying types of characters</p> <p><b>Composition:</b> writing a pun</p> <p><b>Oral reading:</b> reading orally to reveal a change in a character</p> <p><b>Vocabulary:</b> determining word usage from context</p>
		<p><b>Oral reading:</b> reading orally with varied voice expression</p> <p><b>Acting:</b> identifying ways to interact with other characters identifying verbs that describe motivation of characters</p>
	recognizing change in a character	<p><b>Oral reading:</b> reading orally with confidence before others identifying voice expression</p> <p><b>Literature:</b> identifying themes that are carried out throughout the play</p>
		<p><b>Literature:</b> recognizing the influence of setting on a story identifying types of setting: <i>integral</i> and <i>backdrop</i> recognizing setting as a symbol identifying details of a story's setting</p> <p><b>Study skills:</b> skimming to get the general idea of an article</p>
	inferring details of a setting	<p><b>Composition:</b> brainstorming and recording ideas about setting writing the details of a setting</p>

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>Unit 3—Ventures</b> Lessons 53–71						
<b>Unit page</b>		296	227			
<b>Skill Day</b> Types of conflict	53	297–98		248–49	17— <i>What's the Problem?</i>	
<b>Antarctica</b> Christian fiction <i>by Jeri Massi</i>	54	299–305	228–33	93–94	17— <i>What's the Problem?</i> (optional)	expeditions isolation hostile portal wharves dehydrated reconstituted excursions trek commune toboggan deliberate stint
	55	306–13	234–40	95–97		exposure maroon poaching wafting navigation rummaged gauze
<b>Skill Day</b> Prose and poetry	56	314–15		250–51	18— <i>Prose or Poetry?</i>	temperate resort dike moored recoiled glowered
<b>Poems of Day</b> <b>Sunrise</b> Poetry <i>by Emily Dickinson</i>	57	316–19	241–42	98		amethyst bobolink
<b>Weaver of Light</b> Poetry <i>by Louise D. Nicholas</i>						
<b>Ornan the Jebusite</b> Biblical fiction <i>by Becky Davis</i>	58	320–27	243–49	99–100		tedious winnowing deft loath impregnable boisterously prominence pragmatic sham compelled
	59	328–34	250–55	101–2	17— <i>What's the Problem?</i>	privy to vulnerable indulge shrines expediency pestilence petitioning plague contrite
<b>Skill Lesson: Bible Reference Tools</b> An article <i>by Tammie Jacobs</i>	60	335–40	256–59	103–4		

**Bible Truths****Comprehension Skills****Other Skills**

5b Unselfishness 6a Bible study 6b Prayer	relating story content to biblical truth: personal Bible study and prayer are important	<b>Literature:</b> distinguishing between external and internal conflict distinguishing among the types of conflict: man vs. self; man vs. man; man vs. society; and man vs. nature  <b>Literature:</b> noting the author's use of simile noting the author's use of metaphor noting the author's use of details to create setting recognizing foreshadowing identifying the conflict in the story distinguishing between metaphors and similes <b>Composition:</b> writing metaphors and definitions <b>Vocabulary:</b> matching words and definitions <b>Study skills:</b> using a Venn diagram to compare and contrast information
7e Humility 8d Courage	comparing and contrasting characters recognizing the value of respect and cooperation interpreting word meaning from context distinguishing between good and evil characters	<b>Literature:</b> identifying the conflict in the story completing a story map <b>Vocabulary:</b> matching words and definitions <b>Study skills:</b> reading a catalog order form  <b>Literature:</b> recognizing characteristics of prose and poetry classifying literature as prose or poetry on a writing spectrum distinguishing the differences between prose and poetry
	comparing and contrasting two poems	<b>Literature:</b> identifying personification recognizing the poet's use of figurative language recognizing and marking rhyme scheme
1c Separation from the world 4b Purity 5c Evangelism and missions 6b Prayer	identifying character traits comparing the story to biblical content relating story content to biblical truth: a Christian's actions affect his testimony distinguishing traits of story characters	<b>Study skills:</b> reading a map to determine locations and directions drawing a map with a map key
4a Sowing and reaping 8d Courage H. God as Father	identifying character growth and change relating story content to biblical truth: God punishes sin yet is loving and forgiving identifying the sequence of character growth and change	<b>Literature:</b> identifying the main conflict in the story: man vs. self recognizing the genre <i>biblical fiction</i> distinguishing types of conflict <b>Vocabulary:</b> matching words and definitions  <b>Study skills:</b> identifying five types of Bible reference tools: Bible concordance, Bible commentary, Bible dictionary, Bible encyclopedia, and Bible atlas scanning to locate specific details in an article using a concordance to locate information locating verses in the Bible reading a Bible atlas map comparing and contrasting a Bible atlas map and a modern-day map
8b Faith in the power of the Word of God		

	<b>Lesson</b>	<b>Lesson Pages</b>	<b>Reader Pages</b>	<b>Worktext Pages</b>	<b>Teaching Visuals</b>	<b>Vocabulary Words</b>
<b>Shipwrecked!</b> From <i>The Swiss Family Robinson</i> by Johann Wyss	61	341–47	260–65	105–6		resign refuge subside transports undiminished capsizing sumptuous indulgences
	62	348–52	266–69	107–8		devise famously sow drawing savage
<b>Author Scrapbook</b> Daniel Defoe	63	353–56		275–78	8—E.A.R.S. 9—Listen and Learn	
<b>The Quisling Hunt</b> Regional fiction by Gloria Repp	64	357–63	270–75	109		appraising poachers traitor tarpaulin
	65	364–71	276–82	110–12	16—PQ3R	nuisance intrigued taxiing straightaway
<b>A Visit with a Mystery Writer: Gloria Repp</b> An interview by Eileen M. Berry	66	372–76	283–85	113–14		intersect crisis trite stereotypical characterization superficial analyze
<b>Yeoman Knight</b> Historical fiction by Dawn L. Watkins	67	377–85	286–93	115–16	1—The Author's Purpose 17—What's the Problem?	yeoman unabashed steed brandishing wretches venison gules azure
	68	386–93	294–300	117–18		burnished greaves pauldrons quandary repugnant reverie aspire entourages
<b>Skill Day</b> Etymologies	69	394–95		252–53	19—Word Equations	
<b>Literature Lesson: Plot</b> An article by Morgan Reed Persun	70	396–400	301–4	119		intuitively elements inciting denouement
	71	401–3	301–4	120		

Bible Truths	Comprehension Skills	Other Skills
6b Prayer 7c Thankfulness to God 8a Faith in God's promises C. Basis for Prayer I. God as Master	relating story content to biblical truth: God's will is perfect identifying character traits recalling facts and details applying biblical truth to story content	<b>Literature:</b> identifying the narrator and the point of view of the story describing the mood of a situation <b>Vocabulary:</b> interpreting word meaning from context <b>Study skills:</b> locating verses in the Bible
2e Industriousness 7d Contentment	inferring cause-and-effect relationships interpreting meaning from context recalling facts and details identifying cause-and-effect relationships	<b>Literature:</b> identifying the main conflict: man vs. nature <b>Vocabulary:</b> matching words and definitions
	recalling facts and details developing a sense of history	<b>Study skills:</b> using a strategy for listening with comprehension taking notes and making drawings to aid in listening
5a Kindness 5a Love 5e Loyalty 6c Spirit-filled 7d Contentment 7e Humility	evaluating the characters' responses inferring unstated facts and details describing traits of story characters comparing and contrasting story characters distinguishing character traits and actions	<b>Vocabulary:</b> matching words and definitions writing sentences to convey word meanings
6e Forgiveness 7d Contentment 8a Faith in God's promises 8b Faith in the power of the Word of God 8d Courage D. Identified in Christ I. God as Master	interpreting the types of conflict in the story inferring and recalling story details recognizing character growth and change relating story content to biblical truth: God is sovereign and He makes no mistakes drawing conclusions	<b>Literature:</b> identifying the types of conflict in the story: man vs. self; man vs. man; man vs. nature noting the author's use of foreshadowing identifying the importance of details to the story plot <b>Study skills:</b> using the PQ3R method of study
	inferring unstated details from the mystery writer's answers	<b>Literature:</b> identifying a characteristic of a good mystery story relating the mystery writer's statements to examples in her writing demonstrating an understanding of how an author plans for consistent and interesting characters <b>Study skills:</b> conducting and recording an interview identifying irrelevant information identifying the main idea of a paragraph
2d Goal setting 3a Self-concept 4c Honesty 5a Courtesy 7e Humility 8c Fight 8d Courage	recognizing the character traits of wit, courage, and duty relating story content to biblical truth: a Christian must put on the whole armor of God noting how a character's actions reveal character traits recalling and inferring acts and details	<b>Vocabulary:</b> determining word usage from context clues
2e Work 4a Sowing and reaping 4b Purity 4d Victory	recognizing the character traits of wit, courage, and duty relating story content to biblical truth: those who are faithful in small things can be trusted with greater responsibilities	<b>Literature:</b> identifying a simile recognizing the author's use of imagery noting the author's use of setting to reflect the character's emotions identifying types of conflict identifying the author's purpose for writing <b>Vocabulary:</b> determining word usage from context clues
		<b>Vocabulary:</b> determining word meanings from prefixes, suffixes, and Latin and Greek roots determining the etymology of a word building words based on etymologies
		<b>Study skills:</b> skimming to get the general idea of an article <b>Literature:</b> identifying elements of plot describing how conflict affects plot describing how a good plot supports a theme determining the plot sequence of a story
		<b>Literature:</b> recognizing the function of plot <b>Composition:</b> brainstorming and recording ideas about plot and how it is developed determining a plot sequence in preparation for writing a story

# Informal Placement Evaluation (IPE)

## IPE Instructions

For purposes of initial grouping, the informal placement evaluation (IPE) can be administered during the first few weeks of the school year. If necessary, another one may be administered about midyear.

### Preparation

#### Gather the materials

- ▶ Prepare a copy of one of the reading passages on page xl for the student to read. Use “Medieval Banquets” at the beginning of the school year and, if needed, “The Ruby-Throated Hummingbird” in the middle of the year.
- ▶ Prepare one copy of the corresponding Appendix page—A38 (“Medieval Banquets”) or A39 (“The Ruby-Throated Hummingbird”)—for each student. This will be the copy that you use for marking and recording results.
- ▶ Have available a cassette recorder to record the oral reading portion of the IPE (optional).
- ▶ Provide independent activities for the students while they wait their turn to be tested.

#### Prepare for miscue marking

Study the miscue markings given below so that you can mark the copy of the reading passage easily as each student reads. (You may prefer to record the students as they read orally and to mark the passage later. This method, however, adds to the time spent on evaluation.)

##### 1. Omissions: Circle the word or letter(s) omitted.

Example: *Child said, “The cat chased birds.”*

The cat chased<sup>(the)</sup>birds.

##### 2. Additions: Insert word with a caret.

Example: *Child said, “The cat be chased the birds.”*

The cat<sup>be</sup>chased the birds.

##### 3. Substitutions: Draw a line through the word and write in the word that was substituted.

Example: *Child said, “The cat caught the birds.”*

The cat<sup>caught</sup>chased the birds.

##### 4. Mispronunciations: Draw a line through the word and write the mispronunciation above the word.

Example: *Child said, “The cat chassed the birds.”*

The cat<sup>chassed</sup>chased the birds.

##### 5. Reversals: Draw the transposition symbol.

Example: *Child said, “The chased cat the birds.”*

The cat<sup>✓</sup>chased the birds.

##### 6. Repetitions: For two or more words, draw a wavy line under the repeated words.

Example: *Child said, “The cat chased cat chased the birds.”*

The cat<sup>wavy line</sup>chased the birds.

##### 7. Words aided (defaults): After five seconds, provide the word for the child and cross it out.

Example: *Child said, “The cat . . .”*

The cat<sup>xed</sup>chased the birds.

(NOTE: Do not mark a student’s self-corrections that occur within five seconds or mispronunciations due to dialect or a speech impediment. Do not mark the same mispronounced word more than once in the passage.)

### Administering the IPE

#### Beginning the testing session

- ▶ Allow enough time (approximately fifteen minutes per student) to administer the IPE.
- ▶ Make sure the other students are fully occupied and understand that they are not to interrupt while you are working with individuals.
- ▶ Set the student at ease. Make your marking and recording as unobtrusive as possible. If you are recording his oral reading, mention it casually.
- ▶ Place the copy of the reading passage in front of the student (“Medieval Banquets” or “The Ruby-Throated Hummingbird” from page xl).

#### Part 1: Oral reading

- ▶ Ask the student to read the passage *orally*. Begin optional recording. As he reads aloud the passage, mark his miscues on the copy of the corresponding Appendix page (A38 or A39) that you have prepared for keeping his record.
- ▶ Count one point for each miscue.
- ▶ On the oral reading level form below the reading passage on the Appendix page, record the total number of miscues.

#### Part 2: Silent Reading/Comprehension

- ▶ Ask the student to read the passage *silently*.
- ▶ Ask the comprehension questions orally (from the Appendix page). The student should not have the opportunity to look back at the passage. Mark an X beside each question that the student answers incorrectly.
- ▶ On the comprehension level form at the bottom of the Appendix page, circle the total number of incorrect answers.

## Using the results

### Interpreting the IPE

The evaluation should not be used for grading purposes, nor should it become a part of a student's permanent record. It is intended to be used as one of the tools the classroom teacher may use to group or regroup the students in the classroom for instructional purposes. It may also be used to determine whether a student needs individual help or referral for more formal testing. An explanation of the three reading levels, along with a sample of an individual student record, follows.

#### Reading Levels

- ▶ **Frustration**—the student has difficulty performing at the tested level.
- ▶ **Instructional**—the student performs at the tested level.
- ▶ **Independent**—the student performs with little help at the tested level.

### Oral Reading Level Form

Oral Reading Level	Misues Allowed	Actual Misues
Independent	0–4	
Instructional: High	5–10	
Instructional: Average	11–16	
Instructional: Low	17–20	
Frustration	21+	22

### Comprehension Level Form

# of incorrect answers	Comprehension Level
0	Independent at 6.0*
1–2	Instructional at 6.0
3+	Frustration at 6.0

Comments had trouble keeping his place

Check for tracking problems.

\*6.0 is the beginning of the school year of grade 6  
6.5 is the middle of the school year of grade 6

### Forming the groups

Divide the students into groups according to reading level. As you interpret the evaluation results, factor in each student's speed of effective silent reading as you observed it. Keep in mind that the comprehension result should carry more weight than the oral reading result. A sample of a reading group list follows.

Student	Oral	Comprehension	Group
1. Scott	Independent	Instructional	2
2. Jesse	Instructional: Average	Instructional	2
3. Sarah	Independent	Independent	1
4. Katie	Frustration	Frustration	3
5. Lauren	Instructional: Low	Frustration	3
6. Amy	Independent	Independent*	1*
7. Justin	Frustration	Frustration	3*
8. Rachel	Instructional: Low	Instruction	
9. Megan	Independent	Independent	
10. Paul	Frustration		
11. Jennifer	Independent		
12. Jonathan	Instruction		
13. Ben	Inde		

*Note:* The testing procedures described here are not to be confused with teaching strategies. In the silent reading/discussion teaching strategy, a student never reads orally before he reads silently; silent reading always precedes the discussion of the selection, and oral reading is an integral part of this discussion.

### Medieval Banquets

During the Middle Ages wealthy people liked to give large banquets. Lords would invite many guests, and they would eat at long tables in the great hall of the castle. Sometimes banquets would last for several days, since guests often traveled a long distance from home.

Many different foods were served at these banquets. One meal might have included soup, cheese made from a pig's head, puddings, baked fish, pork, venison, pheasants, larks, and other birds. Dessert was usually a pie filled with fish or fowl. One medieval custom was to insert live birds into a pie and

then release them in front of the guests when dessert was served. This custom might remind you of the nursery rhyme that tells of “four and twenty blackbirds baked in a pie.”

Banquet guests used large, flat pieces of bread as plates. Forks were never used until the 1600s, so the guests used their fingers to eat most foods. But they still observed certain rules about table manners, such as these: no one was supposed to gnaw on the bones, and it was considered rude to dip food into the common salt bowl.

### The Ruby-Throated Hummingbird

In the spring the ruby-throated hummingbird flies northward from its winter quarters in Mexico and Central America. The tiny bird flies nonstop over the Gulf of Mexico, a distance of over five hundred miles. The male bird arrives in the United States in May and is followed by its mate nearly a week later.

The female hummingbird builds the nest. She gathers strips of gauzy spider webs and bits of cottony wood from fern stalks. She uses the spider webs to bind the wood into a walnut-sized nest, attached to a twig. Then she gathers lichens to cover her tiny nest.

The finished nest blends cleverly into its surroundings, looking much like a moss-covered knob on the tree branch.

Before the nest is really complete, the female lays two white eggs the size of beans. When the chicks hatch eleven to fifteen days later, they look more like insects than birds. A half dozen newly hatched hummingbirds would fill only one teaspoon!