

## Strategy Lesson 1

# Clues for Comprehension

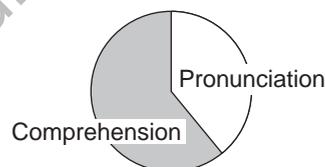
### Common Core Standard

Ask and answer questions about key details in a text read aloud, in information presented orally, or through other media.

### TESOL Standard

Make inferences from cues in decontextualized text.

**Focus skill:** Comprehension  
**Secondary skill:** Pronunciation



### What Is the Purpose?

Use clues from the text to understand spoken and written language.

### What Is the Research Base?

Listening to, discerning, and segmenting individual phonemes and meaningful units of sounds of the English language support language proficiency and comprehension (Cheung, 2009; Keller, Dalla Bella, & Koch, 2010). As students listen to sounds of their environment, and to the sounds of letters in words shared through language interactions, their awareness and appreciation of sounds and how these map to language is enhanced (Ericson & Juliebo, 1998). *Clues for Comprehension* offers ideas for engaging students in a conversation regarding words that have the same beginning sound (alliteration) and those with the same ending sound (rhyming) and thus enhances their understanding of the language base used for speaking and comprehending (Linklater, O'Connor, & Palardy, 2009).

## Teacher Modeling and Guiding

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- 1** The teacher begins the lesson by telling students that we become better readers by thinking about how letters, sounds, images, and words fit together to help us make meaning.
- 2** The teacher asks students to listen to the words in the text and creates related mental images to help them understand the story.
- 3** Using *The Little Old Lady Who Was Not Afraid of Anything* by Linda Williams as a mentor text, the teacher thinks aloud about the cover of the book: “I see a lady and a very large pumpkin. The cover of this book looks kind of spooky. I know authors use sounds to help me understand. I wonder what sounds I am going to hear in this book that will give me clues about what is happening.”
- 4** In the first several pages the little old lady in the text comes across two shoes that go “clomp clomp.” The teacher talk may include “Oh, these two shoes make the sound ‘clomp clomp.’ This sound will help me remember the spooky shoes.” Displaying the chart shown as Work Page 1.1\* the teacher says, “Let me draw a picture of the shoes and write the words that tell the sound they make, because this will help me remember the sound they made in the story.”
- 5** After the teacher reads that the pants in the story go “wiggle wiggle” he or she might say, “These pants make this sound and I can picture pants in my mind wiggling like this [wiggles his or her hips]. I should always picture things in my mind to help me understand the words. What should I draw and write on my chart?”
- 6** After the students answer, the teacher continues. “Oh, here is a shirt. I bet it’s going to also make a sound. I know this because the shoes made a sound and the pants made a sound. Let’s see, what sound could a shirt make? Hmm. I bet something like ‘shake shake.’”
- 7** The teacher continues thinking aloud while reading and completing the chart. The teacher remembers to include lots of “because statements” that explain the rationale for his or her thinking and also support students’ understanding of their metacognition.
- 8** After reading three or four pages the teacher stops and asks the students to partner talk and answer questions such as (a) “What do you think is going to happen next?” or (b) “What sounds have we heard in this book so far? What will be the next sounds I draw and write on my chart?” While the students are turning to their partners and talking, the teacher should listen in to what they are saying.

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\* All reproducible Work Pages are at the ends of the respective chapters.

**9** While listening, the teacher might guide the students with questions such as “Why do you think that?” or “What else might happen?” or “What clues from the text made you think that?” By guiding and assessing the students as they partner talk, the teacher can assess and support their comprehension. This information will help to plan subsequent interventions.

## Peer Collaboration and Extension

**1** During this time, students work in heterogeneous groups. Groups of students create their own versions of *The Little Old Lady Who Was Not Afraid of Anything*. Students use Work Page 1.1 for support as they write their versions of the text.

**2** Using chart paper, these student groups use the mentor text as a guide as they fill in the columns shown in the chart below. Using the information they compiled on Work Page 1.1 and the chart below, they have support for comprehending and retelling their stories.

The Little Old Teacher Who Was Not Afraid of Anything	
Object or person	Sound
Students	Chatter chatter
Pencils	Scribble scribble
Paper	Wrinkle wrinkle

**3** As the students work, the teacher moves among them offering prompts and asking questions that support their performance. The teacher may say to partners who are having trouble creating a story with words and visuals, “What are you visualizing as you write your own version? The images you see in your mind are the ones you should draw on your chart; then write the words that describe the images. For example, when I drew the shoes on my chart, I also wrote the words *CLOMP CLOMP* to remind me of the sounds they made. That will help me understand what is happening in the story. What images can you draw on your chart to help you remember what story is about?”

**4** The teacher also makes note of the similar needs existing among the students. This information will help him or her to offer later interventions to students with similar needs.

## Teacher Differentiating and Accommodating

From the information the teacher gained as students worked collaboratively, he or she is now able to provide instruction that supports guided interventions for those with similar needs. Examples of this guided instruction are given in the following sections. As the teacher works with one group, others can be reading texts similar to those listed as suggested books or they can be engaged with the Tech It Out! activity (see below). They may also be illustrating and sharing with other groups their versions of *The Little Old Lady Who Was Not Afraid of Anything*.

### Beginning Level

Students at the beginning level may not be able to identify sounds they hear. In order to explicitly teach particular sounds, the teacher has the students play Sound Bingo. Using a Bingo game format, students listen to a target sound made by the teacher, then find and cover the object/animal/nature sound pictured or displayed on their Bingo boards.

#### EXAMPLE

The teacher says “Meow.” Each student covers a picture of a cat, using a Unifix cube, bean, or poker chip. Working in pairs, students check each other’s answers. The game continues as the teacher says “Oink,” “Quack,” or “Moo.” Students can win by having game pieces in rows across, up and down, diagonally, or by covering the entire board (blackout!). After the winning student shouts, “Bingo!,” the student must “read” the pictures to assess whether he or she correctly matched each of the animals to its sound.

A variation of this activity is Letter–Sound Bingo. The teacher says a word, and if a student has a picture that matches the beginning sound of the teacher’s word, a game piece can be placed down. A sample game board is shown in Example 1.1.



EXAMPLE 1.1. Sample game board.

### Intermediate Level

Students working at the intermediate level can create a poem using words/sounds. Each successive line of the poem includes greater detail than the last. The teacher guides the students in understanding how listening to sounds provides an understanding for what they are reading. After students have created their poems, they can be shared with a small group or the whole

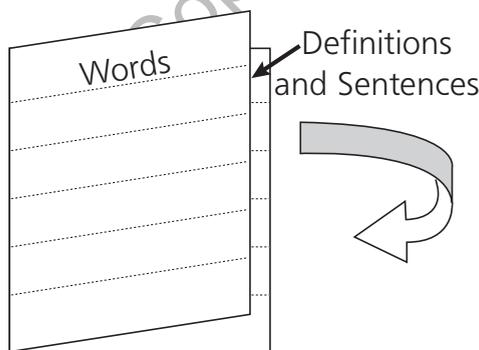
class and listeners can be invited to “guess” the animal. When finished, students can draw an illustration to match the poem.

<p><b>Meowl</b> Loud meow Long, loud meow Low, long, loud meow (Cat)</p>	<p><b>Squeak!</b> Soft squeak Soft, quiet squeak High, soft, quiet squeak (Mouse)</p>	<p><b>Roar!</b> Scary roar Scary, loud roar Growly, scary, loud roar (Bear)</p>
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**Advanced Level**

Students at the advanced level might be listening to sounds that are often confused. For example, sounds such as /ee/, /ea/, and /ie/ can all have the long e sound. The teacher explicitly directs students to pay attention to letters that have similar sounds but different spellings. Students at this level can make a flip-strip Foldable® (see Example 1.2) to help with the confusion. Words are written on the outside flap, and definitions and sentences are written on the inside. Some possible confusing sounds to include are the following:

Sound	Spelling	Examples
Long e	ee, ea, ie	free, streak, field
Long i	y, ie, igh	my, tie, night
/aw/	augh, aw,	taught, paw



**EXAMPLE 1.2.** Flip-strip Foldable®.

**Tech It Out!**

The teacher creates an easy-to-use audio or video recording of sounds being taught. Students repeat sounds after seeing/hearing them on a monitor at a listening center, during a PowerPoint presentation, or through a KidPix presentation with added audio on a computer. This can be used as a center where students work collaboratively or with a teacher who is modeling and guiding the students in their work. KidPix can be used to artfully represent concepts presented in a text and to reinforce consonant or

vowel sounds and overall reading fluency. Advanced teacher “techies” may wish to incorporate podcasting in any of their creative activities reflecting the text to present to a separate group or to a wider classroom audience ([www.mackiev.com/kid\\_pix.html](http://www.mackiev.com/kid_pix.html)).

### **Suggested Websites and Books**

[www.earlyliterature.ecsd.net/resources1.htm](http://www.earlyliterature.ecsd.net/resources1.htm)  
[atozteacherstuff.com](http://atozteacherstuff.com)  
[www.learn4good.com/languages/index.htm](http://www.learn4good.com/languages/index.htm)  
[Dinahzikes.com](http://Dinahzikes.com)

Anonymous—*A Treasury of Mother Goose Rhymes* (1984); Simon & Schuster.  
Bunting, Eve—*So Far from the Sea* (2009); Sandpiper.  
Lapsley, Arthur Brooks—*The Writings of Abraham Lincoln: Volume 2. 1843–1858* (2010); CreateSpace.  
Lobel, Arnold—*On Market Street* (1989); Greenwillow Books.  
Soto, Gary—*Chato and the Party Animals* (2004); Puffin.

## **References**

- Cheung, Y. K. (2009). *Phonological transcribing of English utterances in teaching listening comprehension for Korean students*. Available through ERIC Document Services (ED505326).
- Ericson, L., & Juliebo, M. (1998). *The phonological awareness handbook for kindergarten and primary teachers*. Newark, DE: International Reading Association.
- Keller, P., Dalla Bella, S., & Koch, I. (2010). Auditory imagery shapes movement timing and kinematics: Evidence from a musical task. *Journal of Experimental Psychology: Human Perception and Performance*, 36(2), 508–513.
- Linklater, D., O'Connor, R., & Palardy, G. (2009). Kindergarten literacy assessment of English only and English language learner students: An examination of the predictive validity of three phonic awareness measures. *Journal of School Psychology*, 47(6), 369–394.

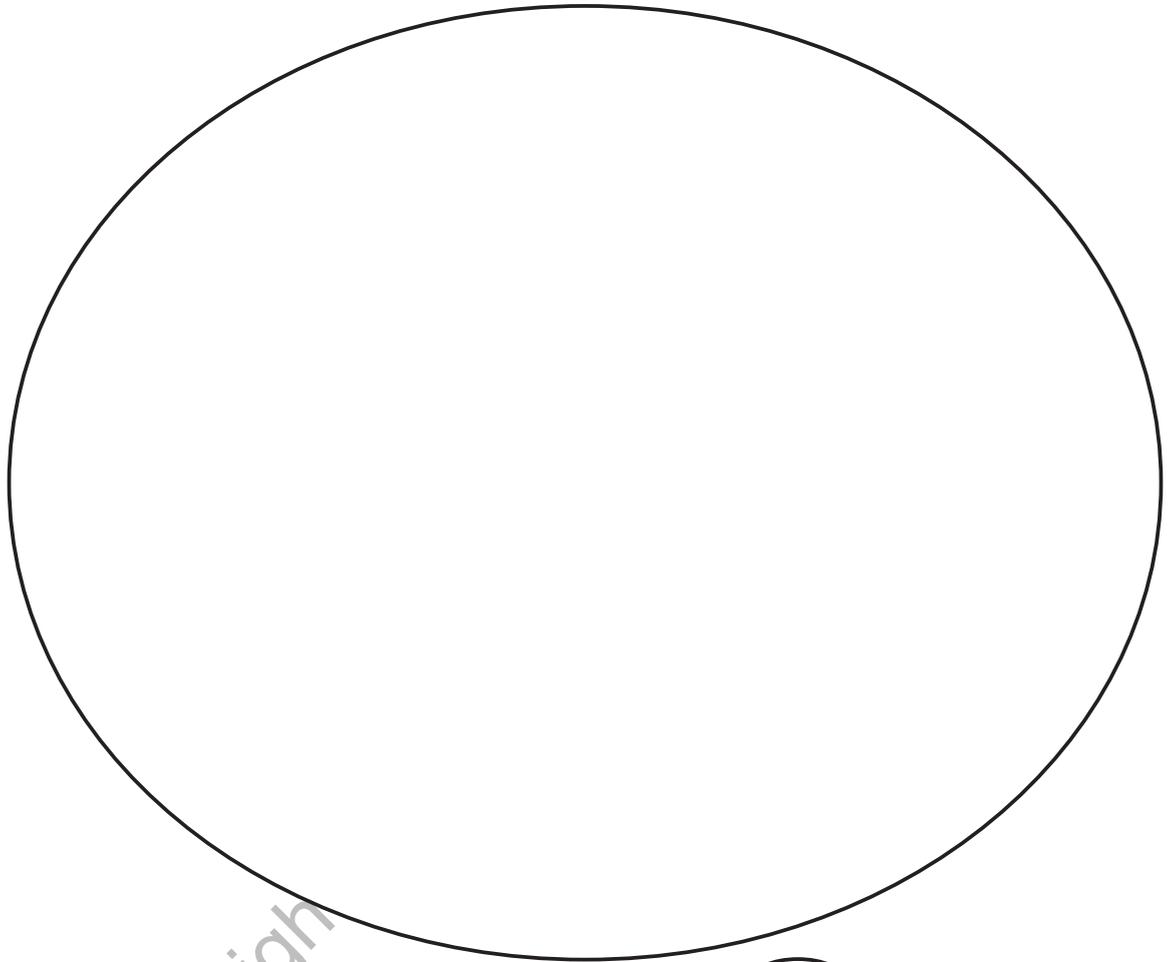
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Guilford Publications, 72 Spring Street, New York, NY 10012, 212-431-9800.



**WORK PAGE 1.1**

**Picture I See in My Mind When I Listen**

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



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