

Speaker 1 ([00:00:06](#)):

Today we're going to learn a little bit more from Dr. Jamie Lip, Mary Freed endowed clinical professor in reading recovery training trainer from the Ohio State University on purposeful planning throughout the reading recovery lesson. So I'm going to turn it over to Dr. Litt.

Speaker 2 ([00:00:23](#)):

Hey, this is super exciting that there's so many of you on over 200 now. That's awesome. Welcome friends. I am in Ohio now where it is so icy and the ice is on my window and I can't even see out and my lights are flickering. So this could be an interesting session for a lot of reasons, but I'm really excited to be here with you all. Thank you for coming and we're going to jump right in. I'm going to say those magic words where I'm going to share my screen and we can get going. So yes, this session is on purposeful planning and the reading recovery lesson through my work with reading recovery teachers and teacher leaders. It's just been really obvious to me and in my own teaching that thinking about the why and what of what we're doing and then how is really powerful. And it's also really important for us to really dig deep and think about how do we get power within the lesson in this framework that we've been taught to use. And so I want to go ahead and start by giving you a quote from Clay.

[\(00:01:34\)](#):

And it is this teaching is an immediate consequence of some prior behavior of the child. So I want to show you this quote and then one more. It'll be like at the eye doctor, which one is better, this one or this one. And so my next quote is this. Each required segment of the lesson is a task with scope. So I want us to think about these two quotes as we center ourselves for this purposeful planning session. And I want you to jot down if you have notes, if you can to yourself, what do these mean to you? What are so what of these quotes? What are you thinking when you read these? Chris Tani uses that term a lot. So what we read things in writing all the time. We read quotes a million quotes by Clay, but what is our, so what do they mean to us as teachers and teacher leaders?

[\(00:02:34\)](#):

And so our goal today really is to think about each task and the scope within as we move throughout the lesson, which is part of moving throughout this session. I'm going to go back again and just remind you, this really talks about that responsive teaching that we're all searching for and hoping for within our lessons. It is not necessarily planned, but the framework of the reading recovery lesson has to be there to support this responsiveness that we're trying to get at in the lesson. And that has to be solid. We have to have some opening moves in mind, some ideas and know what we're doing to advance each child's learning. And so with those two quotes in mind, I want us to move forward and look at this very familiar picture from the I three grant, the evaluation of reading, recovery, and thinking about this idea of effectiveness of reading, recovery being tied to instructional strength or the extent to which a teacher teaches for maximum learning in every lesson.

[\(00:03:39\)](#):

And so that had two parts there. This deliberateness the encompassing commitment to thoughtful practice and the dexterity, the flexible application of deep skill. And so in order to be flexible with this skill, it has to be deeply ingrained and we have to know what and why we are doing what we're doing. And so then our teaching moves are responsive, they're a result of that and they are responsive to the child. But within those frameworks, our planning has to be solid. So this session is not necessarily focusing on very specific teaching moves, but really understanding what we're doing and why we're doing it and how we get the most power out of every single part of our lessons with our students. And

so I've divided this up into four kind of ideas. How do we purposefully plan for every lesson, every child, every day with purpose?

[\(00:04:42\)](#):

We have to identify the purpose, the power we have to ponder or those are the questions we're going to ask and then preview. And so it looks a little bit like this. What is the purpose of this part of the lesson? And so in every part of the lesson we're thinking about what is the purpose and when and how is this powerful for the student? I think that's a really important question to consider because just because we are implementing pieces of the framework doesn't necessarily mean they're always going to be powerful for our students. And so it's important to realize that we are in charge of that. We are in charge of making that powerful and ensuring that they're powerful situations.

[\(00:05:30\)](#):

What are the most important questions to support further planning and what records best support answering those questions and planning tomorrow's lesson. So as we go through, we're going to answer some of these questions and I just need to make sure it's not a comprehensive list. I'm going to share with you the questions that I ask, but you might have others. And that's important to know too that there are other questions out there that you may want to be asking when you're thinking about your specific students. This handout should be on the website. It's not anything complex. If you have a piece of paper, you can divide it into four parts. And when we look at different lesson components, we are going to look at it from these four lenses. And so if you think about the power of doing this as a teacher or as a teacher leader, what can this do for you when you're thinking about specific lesson components or the lesson itself all the way across?

[\(00:06:37\)](#):

And so I want us to also think about this may shift as your students advance in their learning. And so I want to ask you, and someone can turn off their mic and answer when we're thinking about shifts and changes that we may see throughout the lessons in early learning, mid and late learning, where are we really going to need to look in L L D I to find that? 45, 44 through 47. Yay. Thank you. Thank you so much. Yes. So if you are an L L D I, you're going to look in pages 44 through 47 about those changes, early, mid and late learning. But also Mary Free had a session on I believe acceleration and she was doing some really strong looking at those shifts across lessons. So I would really encourage you to think about watching that as well. And so keep that in mind as we go through this session and think about how that might be shifting.

[\(00:07:41\)](#):

And so I want to start at the beginning of the lesson and that won't be how we move the whole time. We're not going to move in the exact order, but I do want to start here with familiar reading because this is the first of those twin aims that Clay talks about and the power of continuous text right from the start. And so she talks a lot about this idea of massive practice. And so she says in L L D I, in the familiar reading part of the lesson, we increase the volume of reading. And that is hard to achieve for beginning readers who find the task difficult. And I'm going to ask you to go to the chat now. Why would that be hard to achieve? Why is increasing the volume of reading hard to achieve for beginning readers finding the task difficult? Okay, I am seeing a lot of good ones.

[\(00:08:32\)](#):

Fluency, speed, motivation, reluctance, frustration, shut down, lack of books. Yeah, I think all of those work so many good ones. Another one that we need to consider is sometimes our readers who haven't quite learned to read are given less opportunities to build that volume. They're given less time to

actually read. And Richard Ellington talks about that in his article, what Matters Most with struggling readers? So we need to consider that it's our job in reading recovery to build that volume for so many of the reasons you mentioned. And so let's think about this now in familiar reading, and I'm just going to ask you to, if you want to turn off your mute and throw some of these out here, what are some of the purposes of familiar reading, right? Why do we do familiar reading? If anybody wants to throw it out there, I know there's a lot of you on here, so I'm having a big ask. What'd you say? Practice. Practice, okay, confidence. Yes. Build confidence.

[\(00:09:46\)](#):

Orchestration. Keep going. Warm up. Okay, comprehensive fluency, fluency, comprehension. Okay, we know these things, right? We know the purposes. So let's review what Clay says. We want that enjoyable start to the lesson. That's why familiar reading is first. We want to build confidence. We want to build the feeling of being in control, that student agency, that sense of achievement. Here's where we can really work to build that volume of reading that we talked about. And you guys gave a million different reasons why that's often difficult with our struggling readers. So here's where we can combat that.

[\(00:10:32\)](#):

And this repeated opportunities to pull together information from language, the meaning of the story and print, and also to discover new things about print. All of these are purposes for familiar reading. So if we center ourselves knowing that's the purpose, then we can start to think about when will familiar reading be powerful for student learning? Because it's not always going to be powerful if it is not orchestrated in the most effective way for that child. And so choice is really important. Clay tells us you'll probably want to begin with a book that is easier or more familiar for the child and move to something less familiar. And so when we're giving choice, that's not just set out 10 books and have them pick two. We need to be a little mindful about building right, building in difficulty. And so the first group we set out might be a little less hard than the next set. None of them should be hard, but they should be the easiest of the bunch, right? Setting out because we're setting up that success, we're building that confidence. We want to see successful processing, we want to see a high level of accuracy, maybe some reading work. We want them to practice integration and orchestration. That was said, we want to see independent processing and we want them to be able to read complete texts and they can't do that if they're not fluent, if we're not quick with that. And so that's really important.

[\(00:12:13\)](#):

And we also remember that a familiar book is not a memorized book. It's going to sound like talking. There'll be some phrasing, intonation, and we can briefly discuss that story to have that opportunity to build comprehension. If we do all these things, we can assume that the familiar reading piece will be powerful if we ensure that this is the successful start. And so we need to think about as we're planning for familiar reading for that first part of our lesson for the next day, which books in this child's collection allow for successful, mostly independent processing enjoyment and fluent reading. And which books are easier? That might be our first choice. And then slightly more difficult. That would be our second choice. And beyond, we may have the opportunity in early levels to read more than two or three books. It just depends on how the children operate with those texts.

[\(00:13:14\)](#):

And then we're going to want to preview some things. We're going to look at our running records, which books have been successfully read with notes about the reading sounding smooth, previous lesson records, what conversations about these books have taken place? Why do you think it's important to know if your children are having conversations about the books they're reading or if they're writing

about the books they're reading, why would that make a difference for familiar reading their comprehension? Okay, deepens their comprehension. Yes. What else? Engagement. Engagement. We want to make sure they're forming deep and personal connections to some of these texts. And we can see that in our lesson records. If we take time to note, if we're jotting down some of those conversations, if we're looking back to our writing journals and see are they able to write and connect to these stories, those are the powerful ones.

[\(00:14:07\)](#):

My daughter, like my kindergarten daughter loves to read the know David books right now because her favorite page is when he's running down the street with no underwear on and that is her favorite book to read over and over and over. And she engages with that and that's important. It's enjoyable for her. So I want to share a quick video here of a little boy I'm working with this year and I just want to say this before we watch a video because I think it's important for any of you taping yourself. Teaching is a really vulnerable place, but it's also a really important place to watch your teaching and to learn from it. And so if you go into that taping yourself teaching, knowing that you're not watching for the perfect lesson or the perfect teaching example, but you're just looking for real live teaching to see what's working well and what you can shift, you're a lot better off. And so I say that as I come to you with this video to know you're not going to see a perfect video of teaching. You're going to see a real video of teaching that we can all think about and learn from. And so this is an example of what familiar reading might look like with that ability to build some difficulty and build some fluency within

Speaker 3 [\(00:15:22\)](#):

Favorite. Can you read nice and smooth? I can jump. Oh, I love it. Let's hear it. I can jump set the grasshopper. I can't jump set the snail. I can run, set the spider. I can't run set the snail. I can fly, set the butterfly. I can't fly set the snail, but I can slide. I can ride a cedar. Yeah, that's something you can do, right? What else can you do? What'd you just tell me you were doing on recess playing soccer? Yeah, you could say, but I can play soccer just like that little snail. Was that smooth? Did you sound good? Absolutely Carter. All right, let's see. Give you some more choices of excellent ones. Which one of these is your favorite? You like bread with the twins? Alright, make it sound smooth just like you did. I can jump. Mom said to the twins, go and get some bread. The twins got some bread, the bread fixing. They saw a hungry dog have some bread. They said they saw a hungry. Ducks have some bread. They said they saw a hungry have some bread. They said they saw a hungry goat have some bread, they said.

[\(00:17:25\)](#):

Mom said, where is the rest of the bread? Dad said here it's where's it at? And their bellies. Oh my gosh, they ate it all. Where's the part that you sounded smooth? What parts did you sound smooth? What part here read it, say it smooth for me. They saw a hungry goat have some bread. They said that's where you sound smooth, right? Have some bread. They said you do it, have some bread. They said, yeah, this page, something didn't look right.

Speaker 2 [\(00:18:04\)](#):

So that was an example of Carter reading and you could see that his fluency was actually improving as the text became more difficult and he was able to choose those. We were able to have some comprehension discussion. We were actually able to go back and do some work with fluency, but fairly quick. He was able to read two full books easily and build that volume of reading there. Sometimes we take a running record and the books are not really smooth or we might make a note that it's choppy or read word by word, so it's not quite to that space of getting in that familiar reading if we want it to

match those purposes of familiar reading with being very successful, processing fluent a sense of control. And so thinking about shifting books to the familiar reading pile when they're not necessarily easy. And I just want us to think about does every book a child reads warrant a space in familiar reading?

(00:19:06):

So I'm hoping that you're saying no to yourself because some books are not going to become familiar reads. There's a lot of different reasons for that. One of them may be that it just wasn't a good fit for the child. It was very hard. They weren't engaged with it, it didn't turn out. And if that happens, we have other things to consider, but we don't have to force every book to be a familiar read. Sometimes there are books though that are just not quite there. They need a little more practice. And so if we've read those, at least two books, two full books and we've started to build that volume of reading, we can also think about sharing, doing some shared reading with our students and that might look something like this.

Speaker 3 (00:19:54):

Let's see. Which one of these do you want to take turns on? We'll just read. We'll take some turns. Brave Father Mouse or Blackberries?

(00:20:06):

Oh, blackberries. All right. Are you going first or me? Me. All right, let's get it going nice and clear. I would take turns reading page. Yeah, we'll take turns reading a page. Father Bear and Mommy Bear and Baby Bear went to look for Blackberries Father Bear's. Blackberries went into this basket. Mother Bear's Blackberries went into this basket, baby bear's Blackberries went into this basket. Blackberries, blackberries. I like Blackberries said Baby Bear. I love that song. Where is Baby Bear said Mother Bear. Father Bear is baby bear with you. No said Father Bear. Where is he?

Speaker 2 (00:21:04):

So it's important to note that even though we were taking turns on that text, it's still building his volume of reading. I'm getting to model for him what fluent reading sounds like we're engaging in the text and it is really important to note he is holding the book and he is still in charge. And so that's really important because this is still a reading experience that he is owning. And so we can consider that as we're trying to build up that familiar reading pile. I want to move on now and we're skipping a little bit to this new book because that's the second part of the twin aims. Remember that massive practice in building that volume, the new book, what is the purpose of the new book every single day? And Clay tells us these are some of the purposes of the new book that daily practice in attempting a new book with fluency and understanding, the child uses any strategic activity he can to read the new material and the opportunity to problem solve difficulties by searching the print picture, language and story.

(00:22:10):

And so thinking about the new book is really important because we have to make sure that we are really meeting all of these purposes in order to see the power from the new book. And so the new book has two parts, right? The new book introduction and then that first reading of the new text. And so we in Reading Recovery know that our new book introduction is not just a very brief one or two sentences about the main idea of the story, but rather we are engaging with that child to explore the story and have a strong idea of what's happening. These are some of the ways that it will be powerful when we are working in this space of the new book. The new book should challenge the child's processing system but not upset it. It should introduce something novel to his primed processing system.

(00:23:09):

We have to have books with a wide range of text types, a wide range of publishers. We don't want all of the same. We don't want that child reading every single book is a Rigby text or every single book looks the same way. They have to have a variety of reading materials if they get the chance to read the whole book. That's really powerful. But the kicker is we have to have that 10 minutes left. Then at the end of the lesson, we have to choose these carefully for that particular child and understand that the new book introduction is not the test that the teacher is actively supporting his tentative effort to solve new problems. And the aim even in this new book, the first reading is to read fluently. And so we have to plan accordingly to be ready to teach responsibly based on what the child does when they are encountering this text.

(00:24:01):

And so we can think about this from a variety of angles. And remember, these are my questions. You may have others. So there are some things you want to consider when planning. How much problem solving will the child need to do? How is this book well within the child's control with only a few new things requiring new learning? How will I introduce this book with the child, not to the child to ensure a successful first reading? What opportunities exist within this text for this child to be active and independent? And what will I leave for the child to solve? Those are all very important questions to consider when you're planning for this new book in the lesson.

(00:24:54):

And so what are you going to look at some running records. And I see there, if we look at one running record, we get a snapshot for that day. If we look at a series of running record, perhaps three or the last three days, we can look for patterns, we can look for big ideas about that child that we can work to shift and support. When you're looking at the book collection, yours and the child's, what types of books have they already read? A lot of what types of books do I have? What books will fit this child's interests? We have to read the book to determine the fit based on their oral language, the text structures in the book, the words and letters. And we have to plan our book introduction as a teaching and co-constructing opportunity rather than an assessment. And so it's really important for us to preview records to know how to move forward. Now I'm going to show you a video with Carter with a book introduction of *Along Comes Jake*. And again, this is not going to be perfect teaching. This is Carter and I interacting around a shared book, but there's something I want you to pay attention to. And that is thinking about text structure and what it takes for Carter to hang on to some text structure.

Speaker 3 (00:26:16):

I like this funny story about this little boy named Jake. Every time he tries to help out, something bad happens. He eats that. He's kind of like a tornado. He just comes in there and makes big messes everywhere. Do you ever help out with your family? You ever help the dishwasher make the bed, anything like that? I make the bed a couple times. Yeah, so you're a good helper. But when Jake helps, it's a disaster. So take a look. Who do you think that is? Daddy. And who's that

Speaker 4 (00:26:53):

Sister?

Speaker 3 (00:26:54):

This is dad. And this is mom. This is his brother Ben. And this is his sister Anne. And they're a family. Oh, he, that's Jake. And they're working together to get things done around the house. But every time Jake

comes along, I know. Where's Jake on this book? Show me where the word Jake is. His has a J. Yeah, it starts with a J. A along comes Jake, look at this. They're going to be working together and they're going to be helping. Remember who we said this was? Did you remember his name? Jake? No, that one's Ben. And this is Anne. And Ben's going to help Anne with what is that? Bed with the bed. And who's this again? Pam. And who do you think she's going to help? Dad? And where are they working now? The phone. Oh, they could be. Let's read Pam and helps dad with the guard. Look, there's the part that says guard and guard and you got it. Turn the page. And look Ben and mom are paging, but what happens? Oh my goodness. What's the baby? Jake? You know what they say? Carter, every time he comes along they say this, look at me. And then along comes, Jake, can you say that? And a along comes, Jake, try again, listen to me. And then along comes Jake. And then call along comes Jake, along comes Jake. Let's do that first part together. This is the part that says,

[\(00:28:55\)](#):

Then this says, and then say it together and then read the rest. A long comms sheet. Okay, so let's put it together and then you do it. And then a along comes, Jake, you do it. A along comes, Jake, turn the page. Let's see what else they're helping with. A along comes Jake. Yes, Jake, he's bad news.

Speaker 2 [\(00:29:33\)](#):

So I asked you to pay attention to the structure for a variety of reasons. Carter's not an EI learner and that was really hard for him. And so we have to anticipate some of those things but also know how to do some of that in the moment teaching and thinking about how we support things like tech structure and predicting and locating words. And also as I asked before, what are we going to leave for him to solve? And so in the continued engagement session, we'll watch the rest of that and listen to Carter's first read and then think about his running record from there. But I want to move on for the sake of time and think about the running record like this in this way. And I think this is really important. The running record is the only place within our lesson that we have a formal assessment.

[\(00:30:26\)](#):

The rest of the time we are observing, we are noting, we are making decisions, we are considering, we are scaffolding, but we are not assessing. And so we need to keep that assessment time and our brain centered on the running record as the only assessment time the rest of the time is teaching. So when we think about that, it is our daily assessment of reading behaviors and it is powerful. We have a powerful running record if it challenges but doesn't upset them, their processing system. If we see integrated processing, if there's evidence of taking on new learning, if we can see some fluency and if it's used strategically to plan all other areas of the lesson. And I say that because when we get to this preview place in most of these sections, the running record is going to come up and it's because of this.

[\(00:31:27\)](#):

The running record supports all of those areas. So it supports what we use in familiar reading. It supports us making decisions about what books we choose for the new book. It helps us understand the word and letter work we do. It helps us understand their oral language in writing. It helps us see what they might want to talk about more in writing. Excuse me. And so we come back to this every day looking for answers and some of those questions are on your screen when we're looking at our running records, what do they do at difficulty? What strategic activity is evident? How does this child monitor his reading?

[\(00:32:11\)](#):

How does this child control or what does this child control and reading? All of those are important when we're looking at running records. And again in the continued engagement section, we'll listen to Carter

do his first read, look at his running record and try to answer some of those questions. But I want to move on now to composing and every time, I don't know if you've noticed, but when we shift to a new section in the lesson, I always put a quote in and I'm picking the one that really resonates with me. My so what questions? And this is the one that I find to be very, very important. This composing section writing is as much about composing as it is about the recording. And it is important for us to remember this composing part of our lesson gives way to this effective reading or writing instruction that happens then subsequently.

[\(00:33:02\)](#):

And if we don't value this composing time and if it doesn't get us to that place of being able to have a wonderful story to write, then everything else in writing kind of goes south because this composing is what provides the opportunity. And I have another session on composing where I really talk about it's not just talking. And so the purpose of this composing time is to get those ideas in the head to spoken words, to then printed messages and they draw upon knowledge in similar ways. Composing supports them to extend their oral language. And it's really important when what they're composing is of interest to the child and that he composes the message, he feels some ownership of it and that a genuine conversation exists and we can accept the child's effort with minimal changes. And I want to say this, and I say this in my composing session, when we say, what do you want to write about? We've skipped the composing conversation and just assumed that it's all on them and we send the message that you are doing this work, not us together. And nowhere does clay say, what do you want to write about? She does say, what do you want to write about that? And that's very different because that signals a conversation has taken place and now we're asking to synthesize. And so I want you to really keep that in your mind when you're thinking about composing.

[\(00:34:37\)](#):

Sorry about that. And so what do we need to consider? What's this child interested in life in stories? What do we know about this child? What do they talk openly about? What book have they read where they turn the page and chuckle or they say something that reminds them of their own life? Have we written those down? Did we flip our lesson record over and write there on the composing part? Jot down the things they're telling us, the little side conversations that they're having when they're reading. Because if we didn't, it's going to be really hard to generate some ideas when we get to that composing time when we're walking down the hall, if they're telling us a story about their weekend or their baby sister, have we jotted a note down for ourselves right there on the back of that lesson record to remind us to get that composing conversation started thinking about the message, whose is it and what's their longest utterance?

[\(00:35:33\)](#):

Have we heard them talk in multiple sentences or is it just, can they only respond in two or three or four word phrases? So that helps us consider what we might talk about with the child. I ask to preview the observational notes and I say that you can't do that if they're not there. And so if we don't get ourselves into a pattern of jotting down some of those important things like we do on a running record where we make notes about the way it sounds, if we're not writing those things down, we don't have a lot to go back on. Thinking about the writing journal, what have they written about before? What have their sentences been like before? Is it I like to play I go to school? Is it that sort of writing? Can we help them to move beyond there? And also considering the record of oral language and some previously used texts, have there been texts that they've used that we've read before that they haven't written about? Or are there multiple stories or ways of discussing those texts that we could go back to? And if so, those might go again in our familiar reading pile and then we pick them back up for this time of writing. And so I want to share another video here of Carter, and this is him talking and riding about, along comes Jake

Speaker 3 ([00:36:55](#)):

Carter. You said that Jake always makes all those messes. Can you show me your favorite page, your favorite part that you were laughing about? Tell me about that. Because he broke the bike with the wrench. He broke the bike with the wrench and those little burns on his face. Oh my gosh, can you say that again for me? He broke the bike with his wrench and he burned his face and he burned his face. We're going to have to write all about that. I'm so excited. Say that part. He broke the bike with his wrench. He broke the broke, he broke the bike, was his friend. And then we'll add that part about the burns on his face. That's so good. All right, we'll leave this picture up so we can look at it.

Speaker 2 ([00:37:42](#)):

And so Carter had a really strong connection to that book and it was simply the result of saying, show me your favorite page and what did you like here? And he really was excited about that breaking the bike, something I had never noticed before that Jake, it looked like he burned his face. He had some dirt on his face. And so another piece of that was not expecting Carter to give me that entire composing sentence all at once and giving him the opportunity to then construct on the run, which I'll show you that writing here in just a moment. So when we think about then moving from composing to constructing, this is my favorite clay quote when it comes to constructing is where she says the reciprocity of early reading and writing is grossly undervalued. And I think that's important for us to consider. Oftentimes in classrooms reading and writing are very separate entities. They're not done together, they're seen as separate processes, but we know that reading and writing go hand in hand and they support each other. And so that is the true meaning of reciprocity. And so let's think about the purpose of this constructing time in the reading recovery lesson. We know that we want to build an effective processing system.

([00:39:09](#)):

We want them to learn to solve new words in various ways. We want to extend their writing vocabulary, we want to expose them to some hearing and recording sounds and words or multiple and flexible ways of solving words, using known words to construct new words and build independence. All of those are strong purposes of this constructing time in writing. It's powerful when our children can learn about how words work. It's powerful when we are teaching for reciprocity. So if they're learning about how words work and we're showing them how to solve words in writing, are we linking that to some of the things they're doing in reading? Do our children know that when we ask them to push up their finger in the boxes for sound boxes,alconan boxes to push their finger? And do they know that that's the same kind of thing we want them to do when they're reading and we ask them to do a slow check?

([00:40:13](#)):

And that's the same process of saying that word slowly. We want to make sure the child is active and that our teaching fosters independent actions. And so I couldn't just pick one here, I had to pick another quote. That's very powerful. Writing can contribute to building almost every kind of inner control of literacy learning that is needed by the successful reader. And I think that sometimes that is shocking to the system of when we think about reading and writing as separate processes and they really aren't what you control in writing. You should control in reading and vice versa. And we have to teach for that.

([00:40:59](#)):

I want to relate this back. I told you that composing was kind of the gateway to where we get all of the power in our writing. And I want to look at this, think about talking about this study Lyons Pinnell and Deford where they looked at high impact teachers. And we know Diane Deford already did some work talking about how those opportunities to write, more opportunities to write supported students to

make accelerated progress. But they understood this from their study that teachers prompted for a greater variety of student responses or actions. Remember these are these high impact teachers. They use the working page as a means of solving problems with new words, writing letters and words fluently. There was less talk, more action. They asked the children to monitor for themselves. And so this is another piece, the high impact teachers prompted children to write about books and personal experiences. So they weren't just asking for one or the other, it wasn't just all personal experiences and it wasn't just all writing about the books, it was the mixture. And so writing is so important, but it also shows us again, how important composing is so that we can create that space and opportunity for this really important learning to occur. Because those students who had more and greater opportunities to write were the ones that were showing accelerated progress.

[\(00:42:42\)](#):

And so we have to think about who is doing the work when we're looking back at their writing journal, have we coded in some way or could we, do we know from our lesson records who was doing the work and when and why? And can we look at our writing journals in the same way that we do our running records and know how does this child solve unknown words? What do they do at difficulty? If they come to an unknown word, what are they doing and where is this child independence? It's the same questions we asked when thinking about the running record. What does the child control? So we're going to look at those writing journals, the working page, the writing page. We can consider the constructing and composing piece. And we can look back at our running records and we're looking at those running records because we're thinking about reciprocity.

[\(00:43:31\)](#):

Are they doing those same sorts of things in reading that we're seeing in writing? Do they solve words in similar ways in reading and in writing? Can they do things in one place that they're not doing in another? So those are important questions to ask and then preview those records. And so I'll show you Carter's writing journal, his page where he wrote, he broke the bike with a wrench and he burned his face. And so he has a variety of different ways to get to unknown words. I think it's also important. Along comes Jake is a level six, and this is a very complex story here for just a level six text. So he's getting the power out of writing because he has lots of different opportunities to write and learn to solve words in a variety of ways. But he also doesn't have to do everything and I'm there to scaffold and support him. So I think that that piece is also critical to consider.

[\(00:44:33\)](#):

I want to move through quickly the cutup sentence. I just want us to think about this again. It says composing the story again quickly calls for the child to put all the fragmented aspects of the literacy task together. And so really quick, the purpose of the cut up sentence. We may know opportunities to relate, reading and writing, writing to speaking, reading to speaking, create another known text daily. So there again is that volume of reading. Demand, careful self-monitoring and remove those barriers of fluency so they don't have to actually form or rewrite the words. So it's something where they can really just think about processing. And so here you'll see I have when it's powerful, what to question, what to ponder and what we might preview. And so if you're thinking about these ponder questions, when you're watching your child and you're making notes about how the cutup sentence went, what is he attending to? What is speedy, inefficient, where is he having to search? And was there a change in the level of attention? And I want to really quickly show you this video of Carter taking on his cutup sentence and try to watch this video through the lens of those questions that I put on the screen.

Speaker 3 [\(00:45:55\)](#):

Gather nice and smooth. No, I don't know where the other about the, oh well let's

Speaker 2 ([00:46:02](#)):

Say it again.

Speaker 3 ([00:46:03](#)):

He broke the bike. You say it. He broke the bike with the wrench. With the wrench and he burned his face and he burned his face. Okay, go for it.

Speaker 2 ([00:46:42](#)):

We

Speaker 3 ([00:46:43](#)):

Are running space. Let's put it down here. Yeah, let's start that down here. What's tricking you? Let's look at your story really quick. What do you have on the first line? He broke. Oh, he broke what? The bike. Okay, keep going. So we have that first part. He broke the bike with the wrench. Okay, where's width? Slide your finger and check which one is width. Okay, slide your finger and check X. So is that width? Okay, now what wrench. And then what happened? Let's put this all up here as one line we read together. Alright Carter, let's read the lines you made read the first one, he broke his bike. Reread, make it look right. He broke the bike with the French and he burned his face.

Speaker 2 ([00:49:13](#)):

So if we go back here and think about this, what is he attending to? What is speedy and efficient? Where is he having to search? And was there a change in the level of attention? We can answer all of those questions by watching that video and thinking about Carter and thinking about the power. He had to do a lot of processing work here and it was good work, right? And he was doing a lot of independent monitoring. He was reconstructing, but what we were seeing there with him really mirrored a lot of what we see in the running record. A lot of how he reads it gave us some implications for some word work that he could look at and to think about how he kind of encounters new learning and what he pays attention to. And so that cut up can be very powerful.

([00:49:59](#)):

And I want to shift right in now as we kind of close out here in about 10 minutes to thinking about this letter and word work. And I have another session where I talk about letter and word work because it really is complex and this is my clay quote, for you to be able to read words in isolation is not enough. The reader and writer must also be able to handle those words flexibly and in continuous text. And I think that guides all of my thinking when I am thinking about letter and word work planning because I have to think about it, what it might look like in isolation, but also then how do I integrate it and show my students how they use that to support them in reading and writing. And so the purpose of this letter and word work is to build foundational learning to support processing and reading and writing text to build a core reading and writing vocabulary to learn how words work and to learn how to discriminate all letter shapes and develop fast recognition and linking letter sounds to symbols.

([00:51:00](#)):

So Noel Jones has this article, what's the word? I believe it's in j r r maybe 2006. It's really important for us to understand that letter work. Word work is not just about adding words to their known reading

vocabulary and writing vocabulary charts. They have to learn about how words work. They have to learn to analyze words and they have to learn now that they know how to do those things, how do they use that to support them in reading and writing? And so that's really important that we understand that it's not just about getting that number higher on that reading and writing vocabulary chart. It's powerful when the work arises from text. They're reading and writing. It's powerful if it's brief, if it's isolated, then integrated. Think about the way they first input the information in their brain. That's why we do it in isolation.

[\(00:51:53\)](#):

We do it big and without distraction and with movement. And then we have to show them how those things over there on that big easel tie into what they're doing right there at the table in their books and when they're writing. And so we have to always consider that after we've taught it in that isolated way, are we then shifting and then showing how that works in an integrated way in reading and writing? There have to be echoes and it has to be based on what the child knows and needs. And we might be asking these questions and again, there may be others. What word or letter work is most generative right now? What do they need right now that's going to get them to a lot of other things they know about? What's within the child's control to become fast and flexible? How will this be used in reading and writing and what does this child understand or misunderstand about how words work, right?

[\(00:52:44\)](#):

It's not about the first grade sight word chart and what comes next on the list. This is about what can we teach them that is generative that helps them to learn about how letters and words work. And clay tells us that any work we do, any word work we do is at that letter level. And so when we're thinking about we all have to do that letter work, we need to think about that those are joined, that letter and word work, it's all at the letter level, right? We're teaching them about how words work and we're going to look at our running records to see what are they doing right? The running records are our scope and sequence and I've said that before in reading recovery. We hear that there are programs out there that are very direct and they have a scope and sequence.

[\(00:53:30\)](#):

We do too. It's just different for every child we work with. And we can use those running records as our scope and sequence to say this is what they need to know to be a better reader tomorrow. This is what I need to help them uncover. We can look at that writing journal on the working page and see how they are attacking words, see what they're doing when they get to words they don't know and what are the different ways I've taught them to solve words that they don't know and how do I get them to see that that happens both in reading and writing. And so this final quote from Clay I think is really, really important. The emphasis in tomorrow's lesson will arise out of today's observations. And so really taking that lesson for what it's worth and understanding that the one time we're taking an assessment is that running record. And the rest of the time we are teaching scaffolding and observing. And so our search for solutions has no end. Clay tells us that. I want you to think about what section of this reading recovery lesson do you think warrants your most attention of what we went through today? What section in your lesson do you think you could stand to go back to and go through this really deep process?

[\(00:54:51\)](#):

I want to kind of move on here to this thinking and I'm going to take you to this clay quote and I'm taking you there with the caveat to understand that this is in chapter six when acceleration is difficult. And this does not mean that we would go here for every single child, but I think this quote in particular is important for every single child. So let me just take you here. And Clay says, are you operating the

intervention as required with all the activities of the daily lesson being given appropriate time and emphasis? And so what I would add to that quote is something along the lines of with all the activities being given appropriate power, time and emphasis, because throughout the session we really focused on for each lesson component, when is it powerful? And we identified that it was powerful for various reasons, but they tied back very closely to the purpose or purposes of each of those components.

[\(00:56:15\)](#):

And so we have to really make sure that each component, yes, has the time, yes has the emphasis, but it's powerful. We talked about it. Every familiar reading opportunity isn't necessarily powerful if it's not meeting the purpose. Every new book introduction isn't necessarily going to be a powerful one. And so when those things are not powerful, and maybe you have a day where your book introduction or your writing time was not powerful, one day, two days, you'll have those. But if there is a pattern and a consistent place in your lessons, that portion of the lesson is consistently not powerful, then that means the absence of that purpose and power is happening throughout the lesson series with that child. And so it's really important to consider that.

[\(00:57:20\)](#):

So you had this document, and it should be on the website. It's really taking a look at a various lesson component. And I would encourage you to pick the one that you thought that you could spend more time on. Which one can I dig into a little more And go through this for yourself, not just with the notes you took from this session, but really looking at your own records with a child and really thinking about what am I learning from here? What am I getting out of this? But I will tell you the place that came up the most in the chat at the end of the regular session that people thought they would want to go back to and think about was either composing or constructing writing in general. Writing was a big topic and we talked about the Lions and Pinnell de Ford study that of high impact teachers that showed us that more writing opportunities led to faster acceleration.

[\(00:58:18\)](#):

And that when they had more opportunities to solve words in various ways on the working page, that was a positive thing When they wrote about not only just their experiences but familiar books, that was a powerful thing. And so again, I just want to go back to this place of composing, being the vehicle for the power in writing instruction to occur. And so when you're composing with a child, it's really important that it is a conversation. And I have an entire other session on composing. I have an article that's in the works on composing because I think it's understudied and I think it's thought of as just talking and something very easy and not something we have to put a lot of brainpower into in the lesson within this huge framework of so many really important things, I think it's overlooked. And so I want us to just think about composing from the lens of if that is powerful, our writing can also be powerful, but if it is not, then our writing will likely not be powerful.

[\(00:59:28\)](#):

And so I just want to show you something that I showed in another session, and this is a document from a teacher leader who was in training and we looked at their writing journals and we just had them code the lesson number and then code the writing journal in this way. So they wrote down the sentence that the child wrote and they noted it was this from a familiar reading experience. Was this just from walking down the hall that they talked to me about? Was this just a story that the child was telling? And if you can see on this first one, most of these writings were the child's just telling a story. And that's great if the child can tell stories. That's awesome. And so after we did this really deep work with thinking about composing and the power of composing and thinking about writing about some familiar texts, I had this same teacher leader look at lessons, renumber them and record what the writing looked like.

[\(01:00:34\)](#):

So if you can see in this example, this kind of writing does have some opportunities. I mean there are some longer words, there are some vocabulary words. We've got question marks, exclamation marks. We also have a lot of similar text structures. I can see I'm going, I am going to, I got and so kind of limited when you think about the type of writing work we can do then when we get to that constructing place. And so if you look at the next one, and this is the same child writing about familiar reading for 10 days, trying to just write about some familiar books for the next 10 days. Unless the child was very adamant about telling a story, what might that look like? What opportunities might be presented in this work? And so if you want to just turn on your mic and share what kind of differences are you noting are you seeing and why would this be important? So anyone want to turn on their mic and kind of share what you're thinking? There's more variety

Speaker 5 [\(01:01:51\)](#):

In how the students starts the sentences than in the first time.

Speaker 2 [\(01:01:55\)](#):

There sure are a lot of variety in the way the sentences or the stories start. What else you

Speaker 6 [\(01:02:02\)](#):

See more? Sorry,

Speaker 2 [\(01:02:06\)](#):

The sentence complex. The second one is more complex. In what way?

Speaker 7 [\(01:02:14\)](#):

More sentences, A beginning sentence and then a follow through with another sentence.

Speaker 2 [\(01:02:21\)](#):

Okay. Absolutely.

Speaker 8 [\(01:02:23\)](#):

And word choice. The words are more complex. There's fewer sight words and more longer words that they have to break apart.

Speaker 9 [\(01:02:36\)](#):

Also, switch was from personal where they were comfortable to something else. Now more about a book.

Speaker 10 [\(01:02:45\)](#):

Yes. I think that writing about the book brings that type of writing because it's not all personal. With I

Speaker 2 [\(01:02:53\)](#):

Using more high frequency words,

Speaker 11 ([01:02:56](#)):

Book language and prepositional phrases,

Speaker 2 ([01:03:01](#)):

Keep it coming.

Speaker 12 ([01:03:04](#)):

There's commas in a series, multiple sentences in a session.

Speaker 2 ([01:03:12](#)):

So it's really important that complexity can mean a lot of different things. Yes, these stories are longer, but it's not just the word length that's important. It's the type of writing that you all were noticing throughout the opportunities that exist. And I want to again caution, even in that high impact teaching study that I talked about, they talked about high impact teachers had opportunities for students to write their own stories of personal stories and then also write about texts. So I am in no way saying every child should always write about the book. I would not say that. And that isn't the case, but it is important to, I'm using this example to say, if you're considering your writing and you want to dig deeper, take your writing journal and write down the last 10 sentences or the last 10 stories that your children constructed together. Look back at those and try to do some of your own coding. What opportunities existed in there for word solving? It's really interesting. If you put up the last 10 stories your children wrote, just the composing side. So just the story and then you look cross-reference those with the working page for each one to try to answer that question.

([01:04:36](#)):

How does this student solve words? What were the opportunities on that working page? Was it always let's go up and do elcon in boxes and the rest you just know? Was there an opportunity for us to clap words? Were we working with any multi-syllable words? Were there any opportunities for analogies that would fit with what that child needs to learn? Are they ready for that constantly? Were there any opportunities for the child to just go up and try a word and see what they can do? And so I really think that, I know that there's a lot of teacher leaders that have done work with looking at the working page in writing, really thinking about what types of ways of solving words are happening there. But I think there's value in also going back and looking at just the stories, just like what you're seeing on the screen, just writing down what they're writing is because I think you can make some predictions without even looking at that working page to know what opportunities exist. I mean, you guys were able to talk about that really carefully when we went from this, I'm going to be a ninja. I'm going to be a dojo winner to this.

([01:05:59](#)):

Pat got a new puppy for her birthday. The little girl made the little princess smile. I mean, you can infer different types of learning about the ways words work happening within those varied writing experiences. And so that is just one way I think that we can be really mindful of some of this work. Another place I want to go back to was with this running records and really thinking about these questions. What does this child do at difficulty? What strategic activity is effective and efficient? And I think that's important because they're not always the same. Sometimes they do something and it can help them, but it's not efficient. My daughter does a lot of rereading. She's a kindergartner and her rereading I call more of buying time. So she rereads to avoid the work of the word she's actually stuck

on. And so in that case, the rereading isn't necessarily effective or efficient for her if it doesn't lead to that successful processing.

[\(01:07:12\)](#):

So that's a question to think about. How does this child monitor his reading? Does he stop? Does he reread? Does he make an attempt, multiple attempts? Does he ask for a to? That's a signal. And what does this child control in reading? And so I want to go and watch really quickly, Carter's running record that we didn't get a chance to watch in the main session, but I want you to watch it with these questions in mind through this lens. Because again, this picture I of the running record being a cyclical process, it can tell us a lot about what they're doing and also what they need to do in all parts of the lesson. So let's go ahead and watch Carter. But I do want to draw your attention back to these ponder questions while you're watching this. I

Speaker 3 [\(01:08:08\)](#):

Hear you read. Along comes, Jake, did I scoot the

Speaker 2 [\(01:08:13\)](#):

Nope. You're good. Go for it.

Speaker 3 [\(01:08:16\)](#):

Ben helps Ann with the bed. Can on this one, not on this one. Listen to you re go for it and helps with the garden, then helps mom with the paint. And then along comes Jake. That was some real processing happening there. Mom helps dad with the car. Dad helps Ben with the washer and helps mom with the bath room. And then along Ben helps dad with the windows. Dad helps mom with the wood. Mom helps Ben with the bike. And then along comes Jake. Dad helps in with the shopping. Mom helps Ben with the cook. And

[\(01:10:57\)](#):

Then along comes Jake Carter. You sounded so good, didn't you? He's bad news. What does he do all the time? He messes up the house. He messes everything up. I love it. When you came here, you said Mom helps Ben with the cooking. You saw those parts? That's the part that says cooking. Yeah. Let's go back to a place where you can see those parts again. Let's go back here. Can you try this page again for me? And if you need to use the card to help you read that page with dad and Ben. Dad helps Ben with the washing. Oh, show yourself those parts. See if you're right. Washing you, right? Yeah, with the washing. Good job. Do that again. Here on this page with Ben and mom. Read that page. Ben helps mom with the painting. Show yourself those parts again. Painting. Excellent.

Speaker 2 [\(01:12:08\)](#):

Okay, so I want to go back here. I asked you to think about these ponder questions. All right. So he is a little slow to start. He does slow down at difficulty. He is looking for parts he is using meaning he is starting to use those word parts. You're right. He does start to see some parts he knows appears to pause process. Yes, he's really looking. Okay, let me keep going here. All right, so let me just show you what the running record looked like Unanalyzed just immediately after it was taken, right? Just really quick. So at first glance, you can see this is probably what a 99%, not a lot necessarily of work that he had to do, but there are some things we could notice there. He does reread sometimes to self-correct using some meaning. That was that part where he said, and along comes Jake.

[\(01:13:21\)](#):

And he couldn't quite figure it out. That's where he was really looking. He said washer for washing. He did take that bath room apart cooking. And so he had some phrasing and some slowing down to kind of get that structure going. But I want us to think about this again from this lens. And I said this in the main session. This is only one running record. So we really need to look across a few for some patterns. But if I'm going to think about that in this way, in this kind of circle way, this running record, what might this running record, what ideas could this running record give us for familiar reading? Let's say familiar reading. What might we be thinking about for familiar reading? Yeah, he wasn't that fluent on this one yet, right? He's getting there.

[\(01:14:11\)](#):

He is working on it. So he probably needs a little more practice with this for familiar reading. He might need a little more practice. It might be that situation where we're taking turns. This might be a third book, right? For a day. All right, what might this running record tell us about some word work opportunities for Carter and not just in isolation. Yeah, opportunities to take words apart. So listen, we can go, I can take those words. I can take washing and painting and what was another one on there? Let's see. I can take washing and painting and bathroom and go up to my magnetic board and help Carter, see this is the part that says wash ing and put it together. I can have him put that together big and without distraction on the magnetic board words right out of his text, manipulating those parts with movement.

[\(01:15:13\)](#):

But then we're going to come back down in that book and I'm going to say things to him again. Show yourself the parts of this word. Show yourself the parts of this word. So it's important that I'm not just doing that work in isolation. And if I've done a lot of work with words and taking them apart on that board and then we get to a running record like this where it's still kind of hard, I need to be connecting those more. I need to be using words right there from the book. And I need to be showing him right there in the book situations how to take those words apart. What might this running record tell us for composing or constructing? And you've got to see a little bit of that already. A lot of people are putting stuff about I n G words in the chat and I just want to recognize, I don't think that's what this is about.

[\(01:16:04\)](#):

I don't think it's that he doesn't know ing. It's, he's not taking words apart yet. I think he can do ing. He reads looking all the time. He can write looking. I don't think it's about the ing. And sometimes I think we get in the weeds with stuff like that. This is about him understanding that sometimes you take words apart, words are longer. We have to clap them. You have to find that big part at the beginning and keep looking. And so I would be hesitant. You saw in the session on Thursday, he likes this book and he wants to talk about Jake. And he was looking very closely at those pictures thinking about Jake. So this was a good book for him to talk about. But as you saw also in the session when we did the book introduction, and then even here, that phrase, and then along comes Jake gave us a little bit of insight that he doesn't necessarily hold on to stretches of language longer than about four words at a time.

[\(01:17:07\)](#):

And so when we did the composing, he was able to say he broke the bike with the wrench, which was a longer stretch for him. But I also knew that we had to get that down and then compose on the run. So asking him to say more than that all at once wouldn't really match based on this. So then when I go to think about other new book or new books for him, what might this running record help me to do or make me think about for some new book introductions, some different structures where he has to learn some different repeated phrases. Book language. Yes, some books that give him some opportunities to

take apart some multi-syllable words, right? It's really important to note that Jake is a boy and Jake's kind of messy and does stuff that I think Carter can relate to. So can I find more books like that?

[\(01:18:10\)](#):

Or books that have a funny part or books about bikes or anything that he's interested in, but really providing those opportunities to do that kind of work that we saw him have a little bit of a struggle with. I think that that would be really important. And so that again relates just back to this kind of idea of this running record being your kind of a cyclical way to look at the entire lesson. And again, I would pull more than one to look for patterns, but they can give you ideas of the types of opportunities you want to provide for the child. Whether you use this or something else, do this with a child and their lesson records and your thinking. See where you go with it.