



READING LINKS

**Reading & Writing Connections
Across the Content Areas
Participants**

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The LINKS Project

The mission of the LINKS project is to develop educational multi-media products that can support school improvement and educational reform. The project has focused on the development of a website and the development of web assisted professional development programs.

Reading LINKS is a multi-media program that provides information and models ways that scientific reading research may be incorporated in classroom instruction. Reading LINKS began with the filming of teachers demonstrating the five components of reading instruction included in the Report of the National Reading Panel (NRP). These include phonemic awareness instruction, phonics instruction, fluency instruction, vocabulary instruction, and comprehension instruction. Reading LINKS was expanded to include early oral language development, English language learners, turning a school around, and strategic change. A total of 18 lessons are provided on the LINKS website (www.linkslearning.com) as well as on CDs.

Reading LINKS also includes eight training modules and participant materials that can be used in three to six hour workshops at schools, districts, regional or state conferences or meetings. The information provided in the lessons endeavors to provide teachers, administrators, parents, and citizens with information about ways reading research can be used to increase children's reading skills.

The LINKS project partnered with teachers and staff from Washington Alliance of Schools to highlight the importance, complexity, and elegance of effective teaching and learning.

These teachers along with a reading consultant and a Scottsdale, Arizona teacher are featured in the videos. They demonstrate a wealth of reading knowledge, skills in curriculum design, instruction and assessment, as well as an obvious concern and caring for the children they teach.

The LINKS project wishes to express its appreciation to the Washington Alliance that played a major role in the Reading LINKS project, the teachers who were filmed, and the teachers who participated in field-testing and evaluation.

In addition staff from Longview, Washington School District and teachers from Washington Alliance districts have provided valuable feedback and suggestions.

It is our hope that the electronic and print Reading LINKS materials will provide information and models for new teachers, will stimulate discussion and experimentation with experienced teachers, and be useful in ensuring that all children learn to read and read well by the end of third grade and to continue their reading skills development throughout their school experience.

Shirley McCune
Links Project Director

Reading LINKS

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The LINKS project wishes to thank the many persons who contributed to the training materials that support and extend 18 Reading LINKS videos. (www.links.learning.org).

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LINKS Video Lessons

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READING LINKS AGENDA

10 minutes	Introduction and Expectations
10 - 15 minutes	Overview Reading Links Project ROPES Guiding Structure Participant Manual Layout
25 - 30 minutes	Section 1: Review Participant Background Knowledge and Understanding
15 minutes	Section 2: Overview Key Learning Goals Building Blocks
15 minutes	Section 3: Presentation Research-based Information and Content
10 minutes	BREAK
75 - 85 minutes	Section 4: Engagement and Practice Classroom Strategies and Applications Assessment Video Modeling Action Planning
10 - 15 minutes	Section 5: Summarizing Key Learnings
10 - 15 minutes	Evaluation and Feedback



Reading LI NKS Lessons

Parent: Early Oral Language Development	Joan Moser: Comprehension II
Marti MacPhee: Oral Language/ Pre-Reading Development	Robin Totten: Upper Elementary Comprehension Strategies (Non-Fiction)
Kessler School: Phonemic Awareness	Robin Totten: Upper Elementary Comprehension Strategies (Fiction)
Kessler School: Phonics Instruction	Judy Rex: Comprehension and Vocabulary
Anita Archer: Primary Grades Reading	Judy Rex: Vocabulary and Pre-writing
Gail Boushey: Early Guided Writing	Kathy Garcia: ESL Instruction I
Gail Boushey: Early Comprehension/Fluency	Kathy Garcia: ESL Instruction II
Anita Archer: Intermediate Grades Reading	Kessler School: Turning a School around
Joan Moser: Comprehension I	Mark Jewell/Tom Murphy: Strategic Change

Also available at: www.linkslearning.com

ROPES: A GUIDING STRUCTURE

R	Review – entry learning designed to activate and assess prior knowledge and to focus the session
O	Overview – explicit statement of the goals and objectives of the session
P	Presentation – presentation and discussion of research-based concepts that are needed to build background knowledge
E	Engagement and Practice – modeling, practicing, and demonstrating understanding of the concepts; viewing video lessons; action planning for identifying and implementing instructional practices and interventions
S	Summary – summarizing key learnings

(adapted from a model designed by R. Carkhuff)

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READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 1: REVIEW

What Do I Already Know About Reading and Writing Connections?

Think – Ink – Pair – Share



Think: Rate your familiarity with the research on Reading and Writing Connections across the Content Areas by placing an X on the continuum and then participating in the PMI activity below.

1 2 3 4 5

Unfamiliar

Very familiar

PLUS, MINUS, INTERESTING (PMI)

- All teachers should be teachers of reading and writing.
- Once children learn to read, they should be able to read to learn for the rest of their lives.

P-Plus (Why you like it)	M-Minus (Why you don't like it)	I-Interest (What you find interesting)

“Content area teachers genuinely value the role that reading plays in learning, but fail to attend to reading in their own practices”

yet...

“Adolescents entering the adult world in the 21st century will read and write more than at any other time in human history.”

(Vacca, 2001, p.)

Why Connect Reading and Writing?

- Reading and writing are the processes of constructing meaning from and with print.
- A reader cannot construct meaning from text without calling to mind a host of print and non-print related experiences; similarly, a writer cannot construct a meaningful text without a sufficient knowledge base from which to draw.
- Reading and writing are interactive processes that flourish in social contexts where much talk surrounds comprehending and composing

(Heller, 1995)

What Does it Mean to Connect Reading and Writing Across the Content Areas?

It means...

- Having student's use reading and writing as tools for learning in the content areas.
- Sharing the responsibility for teaching reading and writing among all teachers in all subjects.
- Using content writing across the curriculum as a viable method for literacy development.
- Having students articulate what they know and do not know about any subject, supporting language development, and concept formation.
- Involving all of the language processes – reading, writing, speaking, listening, and viewing (multimedia) - to construct content knowledge.

(Heller, 1995; Vacca, 2002; Tompkins, 2001)



READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 2: OVERVIEW

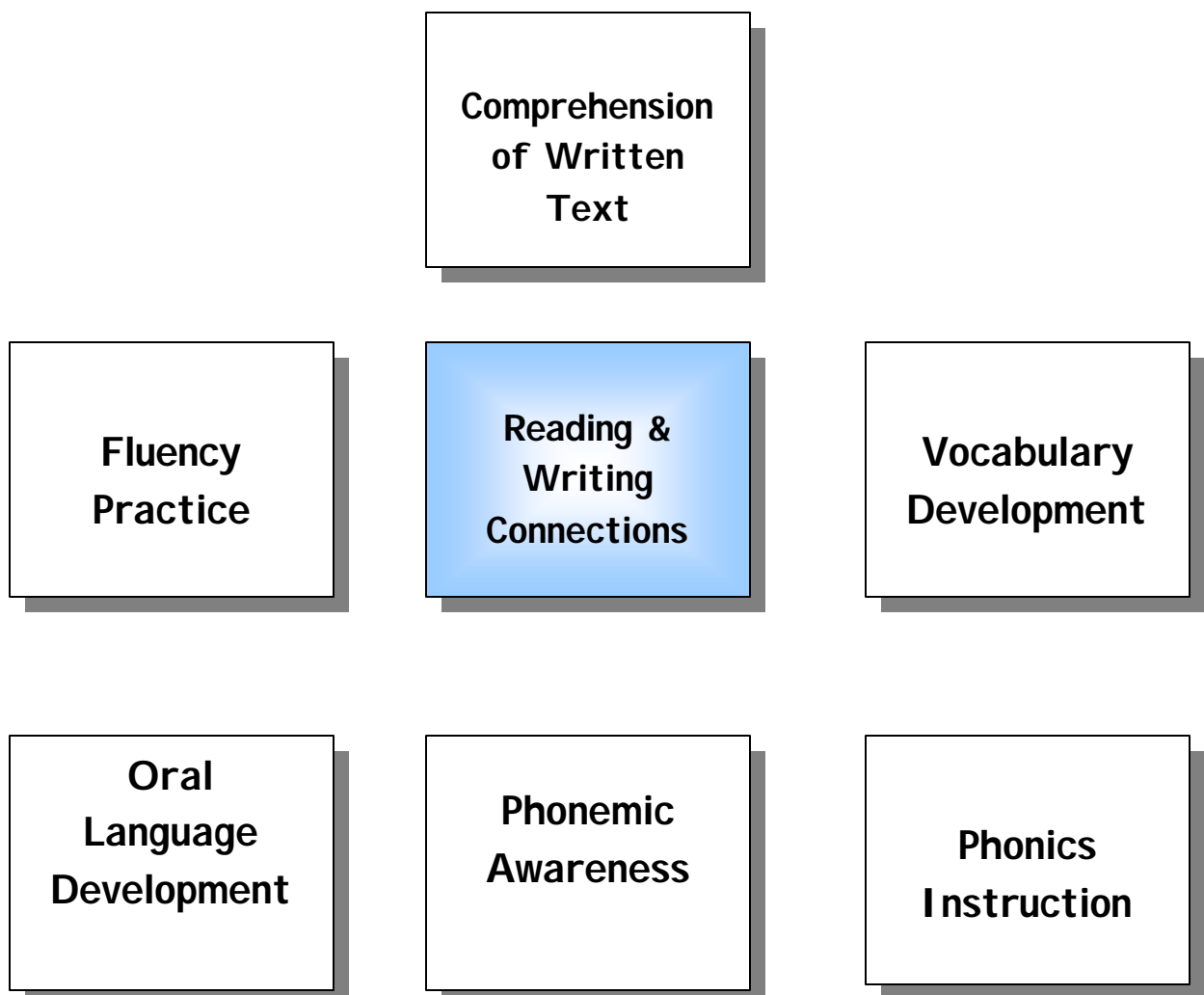
Key Learning Goals



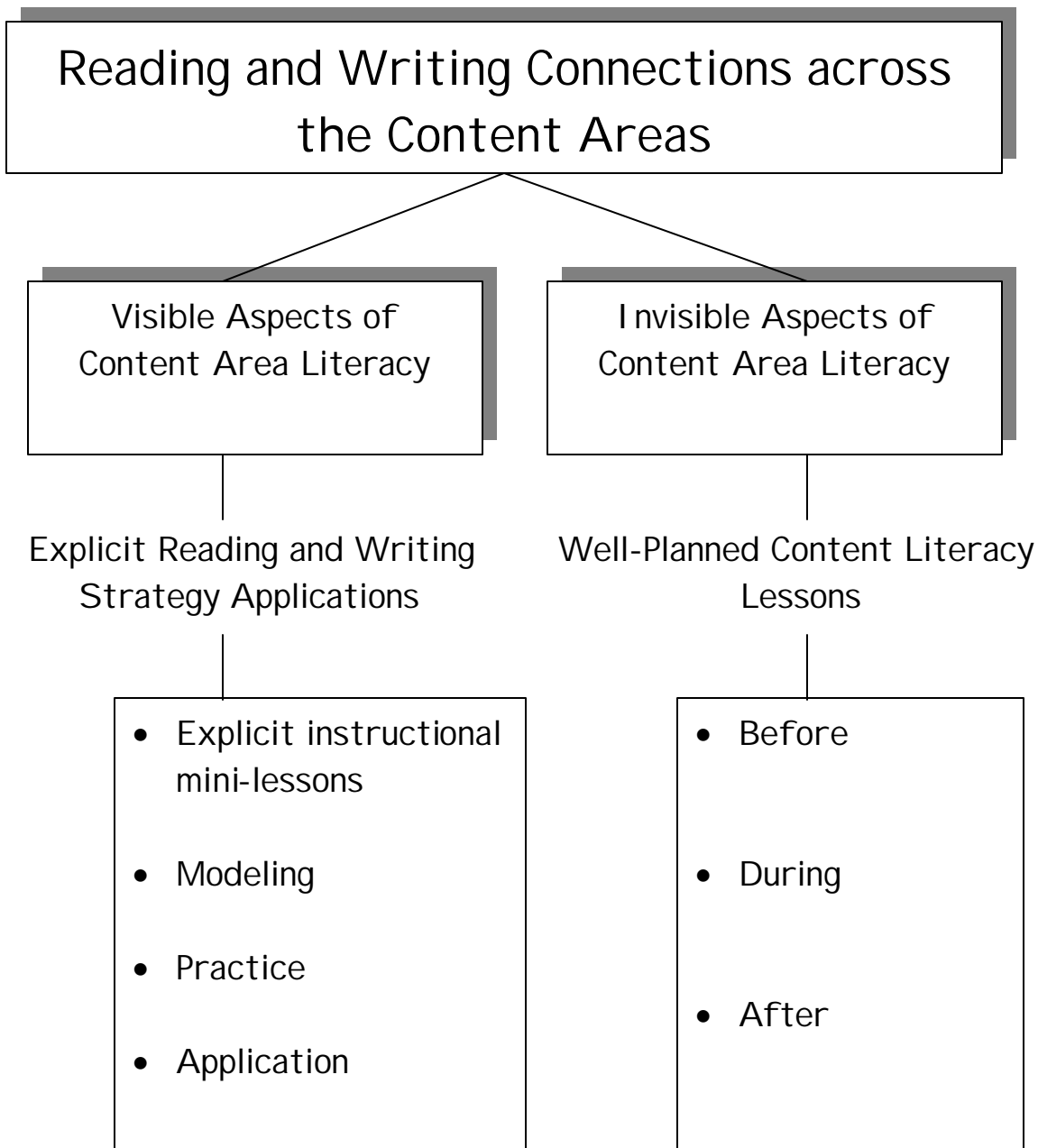
The participant will:

- Understand the connection between reading and writing across the content areas and literacy development.
- Discuss research-based instructional practices that connect reading and writing across the content areas.
- Learn, model and teach research-based strategies for connecting reading and writing across the content areas.
- Create action plans to apply key learnings from this module to their classroom practice.

Building Blocks for Teaching Children to Read



Reading and Writing Connections across the Content Areas





READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 3: PRESENTATION

Why Is It Important to Connect Reading and Writing?

Research shows that students learn to read and write better when the reading and writing are connected. Shanahan (1988) has identified the following instructional principles for connecting reading and writing:

- Involve students in daily reading and writing experiences.
- Introduce reading and writing processes in kindergarten.
- Expect students' reading and writing to reflect their stage of literacy development.
- Make the reading and writing connection explicit to students.
- Emphasize both the processes and products of reading and writing.
- Emphasize the functions for which students use reading and writing.
- Teach reading and writing through authentic literacy experiences.

How Are the Processes of Reading and Writing Similar?

“Reading and writing are multidimensional and involve concurrent, complex transactions between writers, between writers as readers, between readers, and between readers as writers.”

WRITERS

Participate in several types of reading activities:

- Read other authors' works to obtain ideas and information and to learn the structure of stories
- Read and reread their own work – to problem solve, discover, monitor, and clarify

READERS

Participate in a variety of writing activities:

- Generate ideas
- Organize
- Monitor
- Problem solve
- Revise

(Tompkins & Hoskisson, 1995, p. 233)

Why Is It Important to Teach and Connect Reading and Writing Across All Content Areas?

It is important to teach and connect reading and writing across all content areas because

- Students need to know how to comprehend, analyze, interpret, synthesize, evaluate, and construct text.
- Rapid progress in content area subjects depends in a large degree on the ability of students to read and write independently and intelligently.
- Texts used in various subject areas often contain unfamiliar concepts, new terms, and diverse ways of presenting information.
- Students require instruction and guidance in reading/writing/connecting texts.

(Gray, pp. 1- 2 as cited in Whipple, 1925 and Farstrup & Samuels, 2002, p. 186; OSPI, 1999, p. 4)

What Are the Visible Aspects of Content Area Literacy or Reading and Writing Connections Across the Content Areas?

Teaching that includes the visible aspects of content area reading/writing incorporates the following:

- ✓ Explicit instructional mini-lessons

- ✓ Modeling

- ✓ Practice

- ✓ Application

(Vacca, 2002)

Examples of the Visible Aspects of Content Area Literacy? (continued)

Explicit Instructional Minilessons

- What the strategy is
- How to use the strategy
- Why is the strategy important to use
- When should the strategy be used

Modeling

- Think alouds
- Questions and prompts to mirror effective use of the strategy

Practice

- Easy text
- Class time practice
- Debriefing and feedback

Application

- Ongoing and regular class assignments that encourage repeated strategy use

(Vacca, 2002)

What Are the Invisible Aspects of Content Area Literacy or Reading and Writing Connections Across the Content Areas?

**Teaching that includes the invisible aspects of content
area reading/writing incorporates scaffolding:**

- ✓ Before the Task

- ✓ During the Task

- ✓ After the Task

(Vacca, 2002)

Examples of the Invisible Aspects of Content Area Literacy? (continued)

Before the Task -- Analyzing the task

- ✓ What is the purpose for this task?
- ✓ Should I try to remember details or main ideas?
- ✓ What do I already know?
- ✓ How much time will I have to spend?
- ✓ What predictions can I make?
- ✓ What do the text features (e.g., pictures, graphs, headings, boldface print) tell me?

During the Task -- Monitoring and cross checking for meaning

- ✓ What is the author trying to say?
- ✓ What does this mean?
- ✓ Does this make sense given what I already know or have already read?

After the Task -- Extending, elaborating, and/or "going public" by responding to the task (e.g., discussions, written responses, visual representations)

- ✓ What is the significance?
- ✓ Do I agree or disagree?
- ✓ How does the message make me feel?
- ✓ Does the message help to solve a problem or take a different perspective?

(Vacca, 2002)

What Are Some Recommended Practices for Connecting Reading and Writing Across the Content Areas?

1. All language processes (i.e., syntactic, semantic, graphophonic, pragmatic) are used to enhance students' learning with the text.
2. Teachers have knowledge of the reading levels of their students.
3. The lessons capitalize on students' cultural backgrounds.
4. The teacher has evaluated the text for the presence/ absence of characteristics of a well-organized text.
5. A variety of materials are chosen for instructions that match the reading levels of the students.
6. Textbook features are explained.
7. Class time is spent discussing how to read the text effectively.
8. The teacher presents the specialized vocabulary and concepts in the context of a well-planned lesson.
9. Prior knowledge of the concepts is activated before the reading of the text.
10. The purpose for reading is discussed/identified before each reading assignment.
11. Assignments are stated clearly and concisely.
12. The teacher adapts instruction to suit the ability and language levels of the students.
13. The teacher asks questions designed to promote thinking at all levels of comprehension (literal, interpretive, evaluative)
14. The teacher provides some form of study guide, listening guide, or outline to aid in comprehension.
15. The course content requires more than reading a single textbook.
16. Students are taught to use appropriate reference materials.
17. Small group instruction is used where appropriate.

(Readance, Bean, & Baldwin, 1998)

Who Is Responsible for Teaching Reading and Writing Connections Across the Content Areas?

Every teacher is responsible.



Teaching reading and writing connections across the content areas should be an **integral part of all instruction** because **every discipline** has a **need for reading and writing and for making connections.**

What Are the Challenges for Teachers?

The challenges are for teachers to:



- Model and use explicit instruction in general study content-specific literacy strategies (e.g., questioning, skimming/scanning, inquiry, critical analysis, synthesis)
- Activate and connect students' prior knowledge and backgrounds to the concepts/texts being studied
- Understand, select, model, and use a variety of text forms, materials, and other resources that support the reading levels of all students from multiple texts (e.g., multimedia, compact discs, Internet printout, textbooks, newspapers, novels)
- Introduce specialized vocabulary via key concepts in context
- Include authentic opportunities for students to connect and integrate reading and writing across all content areas throughout the whole day
- Motivate students with energy, support, and positive reinforcement as well as through lessons that require active participation

Checking for Understanding Partner Review

What Have You Learned So Far?

1. Review your notes.
2. Partner 1 reviews new learning for 90 seconds.
3. Partner 2 for 45 seconds.
4. Partner 1 again for 30 seconds.
5. Partner 2 finishes by reviewing for 15 seconds.
6. Write any remaining questions.



Remember: You cannot repeat what your partner shares!



READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 4: ENGAGEMENT AND PRACTICE

SECTION 4: ENGAGEMENT AND PRACTICE

[Subsection 1: Classroom Strategies and Applications](#)

[Subsection 2: CD/Video Modeling](#)

[Subsection 3: Jigsaw Teaching](#)

[Subsection 4: Action Planning](#)

Subsection 1
Classroom Strategies and Applications

Subsection 1

CLASSROOM STRATEGIES AND APPLICATIONS

Visible Aspects of Content Area Literacy

- Application #1: Interactive Reading
- Application #2: Interactive Writing
- Application #3: Rereading/Rewriting
- Application #4: Paragraph Frames
- Application #5: KWL Plus
- Application #6: Herringbone (Concept Mapping)
- Application #7: Venn Diagram (Concept Mapping)
- Application #8: Expository Passage Organizer
- Application #9: Socratic Seminar
- Application #10: Questioning the Author (QtA)

Invisible Aspects of Content Area Literacy

Before

Analyzing the Task

During

Monitoring and Crosschecking

After

Responding to the Task

Application #1: Interactive Reading

Interactive reading is a personal, child-centered approach to reading. It invites children to respond to printed page in a special way by allowing them to create drawings and write ideas that extend and complement the story text. Their reactions then become an interesting and integral part of the story. Thus, the interactive reading process works toward:

- stimulating interest and creativity;
- giving students an opportunity to demonstrate their intuitive understanding of story grammar as they predict actions and anticipate story events;
- promoting problem solving and decision making as students complete stories in their individual styles; and
- offering students a very enjoyable way to respond to print.

Application #1: Interactive Reading (continued)

The Procedure:

1. Choose a story and preview it as if you were reading it to your class. (Fairy tales and folk tales are easy to break into interactive material.)
2. Break the story into several segments, stopping at points where feelings are aroused, characters are introduced, or where action changes course. Think to yourself, "Where can students step into the story and interact with the setting, characters, and plot at a literal, inferential, critical, and creative level?" Mark those spots in the text. (Post-its work very well for this.)
3. Decide how you wish your students to interact with the material (e.g., illustrate story scenes, draw details, write opinions, supply dialogue, predict outcomes, record feelings, etc.).
4. Type your narrative, skipping spaces for students to fill in. Then type the directions for your interactions. Be specific! Use verbs that direct students to draw, write, color, etc.
5. Create a summary page that allows students to react to story characters and plot developments.
6. Introduce the concept of interactive reading to the class. You might want to model the process.
7. Give the students a reasonable amount of time to complete their assignments.
8. Provide sharing time.

(Gemke, 1995)

Application #2: Interactive Writing

This instructional strategy is designed for emergent readers/writers. It is used to show students how writing works and how to construct words using their knowledge of sound-symbol correspondences and spelling patterns (Fountas & Pinnell, 1996).

The Procedure :

1. Collect writing materials (e.g., chart paper, colored marking pens, an alphabet chart, magnetic letters, small white boards, dry-erase pens, erasers, a pointer).
2. Set a purpose by presenting a stimulus activity (e.g., Big Book reading, established daily routines, brainstorming ideas around a specific topic).
3. Choose a sentence, a short message, or short book/informational text to write based on the stimulus activity with input from the students. Options: repeat sentence or message several times, count out words, chunk or segment words.
4. Pass out writing materials so that students can write individually while the message is also being written on chart paper.
5. Write the message or short text word by word, pronouncing or “stretching” each word. Choose students to take turns writing letters/words on the chart paper based on their knowledge of phonics and spelling. Students may also “spacers” to point out the separation between. Have students reread the message from the beginning each time a word is completed. Periodically, monitor the individual writing on white boards. When appropriate, draw students’ attention to conventions of print (e.g., capitalization, punctuation).
6. Display the interactive writing and have students reread the text using shared, choral, or independent reading.

(Button, Johnson, & Furgerson, 1996)

Application #3: Reread/Rewrite

Readers Respond

Procedures:

1. Respond to student writing all at levels of the composing process but particularly at the revision stage. Peer and teacher responses can be helpful to the writer.
2. Always model appropriate responses when reading a piece of writing that is a work in progress. The following three questions can provide guidance in responding:
 - a. What did you like best?
 - b. What confused you?
 - c. What advice do you have for the author?

Writers Rewrite

Rewriting is an important step to prepare a piece of writing for an audience to read. It is important to remember that not everything the children write needs to be rewritten and children need to have a voice in what is to be rewritten.

Procedures:

1. Be sure to make the connection between reading and writing for your students during the above activities.
2. Tell them that rereading and rewriting are intertwined skills that help the other.
3. Articulate how in each step the students use both to enhance their literacy learning.

Application #4: STORY or PARAGRAPH FRAMES

Story or paragraph frames can be used to assess awareness of text organizational patterns and to provide useful instructional tools for focusing on the structure of narrative and expository text. Using a cloze format, both story and paragraph frames provide key words based on the organizational pattern of the text that can help students to write about what they have already read.

Procedures:

Use the following pages, which provide different types of Story or Paragraph Frames, as suggested overhead projector transparencies.

(Cudd & Roberts, 1987; Fowler, 1982)

PLOT SUMMARY FRAME

The story _____ is about _____

_____ is an important character in this story. _____
tried to _____.
This story ends when _____.

SETTING FRAME

The story _____ takes place _____
_____. I know this because the
author used the words
" _____."
Other clues that show when and where the story takes place
are _____
_____.

CHARACTER ANALYSIS FRAME

_____ is an important character in _____.
_____ is important because

Once, he/she _____.
Another time, _____.
I think that _____
because _____.

CHARACTER COMPARISON FRAME

_____ and _____
are two characters in the story _____.
_____ is _____
while _____ is _____.
For instance, _____ tries to _____
and _____ tries to _____.
_____ learns a lesson when _____
_____.

STORY PROBLEM FRAME

In the story _____, the problem starts
when _____

After that, _____

Next,

Then, _____
_____. The problem
was solved when _____.
In the end, _____.

PARAGRAPH FRAME

Sequentially Organized Text:

There are _____ (e.g., stages, steps, events, etc.)
in _____.
First, _____

Then, _____
_____. Next
, _____.
Finally, _____.

Paragraph frames can be used with sentence strips to teach students how to sequence information in text.

Comparing and Contrasting:

_____ and _____
are two _____ (identify
the concept or topic). However, _____
is _____ while _____
is _____. For example, _____
_____, but _____
_____.

Application #5: K-W-L PLUS STRATEGY

K-W-L Plus is a reading-thinking strategy that helps students construct meaning from text in an independent fashion. It is a modification of K-W-L (Ogle, 1986) that may also include mapping and summarization. It has been used successfully with secondary students having reading and writing difficulty. This strategy helps students to think critically about what they have read in order to organize, restructure, and apply what they have learned to the formation of a map and a written summary. It helps readers to respond to text before, during, and after reading.

Procedures:

Before reading

The students brainstorm ideas and discuss what they know about the topic. (This step helps them to activate their background knowledge.)

The students categorize the information generated during their brainstorming. (This step helps them to anticipate and relate what they already know to new information from texts.)

The students generate questions they want answered as they read. (This step helps students to focus on the text by giving them a purpose for reading.)

During reading

The students pay attention to the questions they want answered. The students record the answers in the "L" column of the worksheet. As the students encounter new information, they may choose to add questions to the "W" column of the worksheet.

Application #5: K-W-L PLUS STRATEGY (continued)

After reading

The students discuss what they have learned from the reading. If the students have questions that were not answered, they should be encouraged to seek further information by reading additional texts.

The Plus Component:

The students designate categories for the information in column "L" and create a concept map. They may choose to use some of the same categories that they generated during their brainstorming, or they may generate new ones. (This step helps students to see associations and relationships in what they have read. It also helps them to think critically in order to organize, restructure, and apply what they have learned.)

The students write a brief summary. (This step helps students to reflect on what was learned, to write in a logical manner, and to express what was learned in their own terms.)

(Carr & Ogle, 1987; Ogle, 1986)

K-W-L Plus Strategy Worksheet

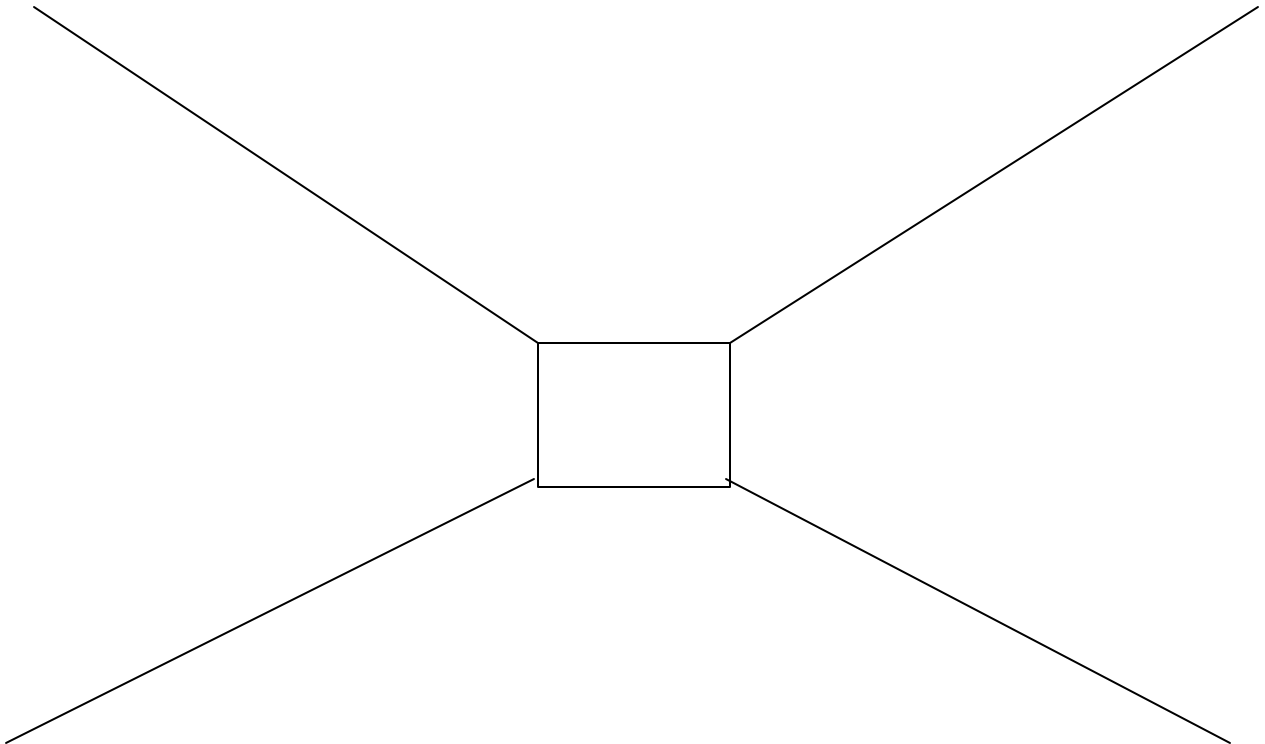
The KWL Chart

K What do I already KNOW?	W What do I WANT to know?	L What have I LEARNED?
<p>(Brainstorm and then label the "categories" of your background knowledge)</p>	<p>(Generate questions about the topic that you are interested in learning more about.)</p>	<p>(Read with the purpose of finding answers to your questions and/or generating new questions. Then, label the "categories" of your new learnings.)</p>

K-W-L Plus Strategy Worksheet

Concept Mapping as the Plus Component

Procedure: After completing the KWL chart, use the information that you have categorized and labeled to create a concept map.



Organize in terms of key information known or learned which characterize the concept.

Application #6: GRAPHIC AND SEMANTIC ORGANIZERS

Herringbone Technique

This strategy uses the following basic comprehension questions to obtain important information: who, what, when, where, why, how. Prior to teaching this strategy, it is important for a teacher to ask her/himself what are the major concepts my students should understand from this text?

What are the important vocabulary items?

How will my students learn this information?

Procedures:

It is important for the teacher to model this strategy perhaps using an overhead transparency. The herringbone technique is introduced as a tool to help students recognize the important relationships in the material by seeking answers to specific types of questions, such as the following:

Who (person or group) was involved?

What did this person or group do?

When was it (the event from question 2) done?

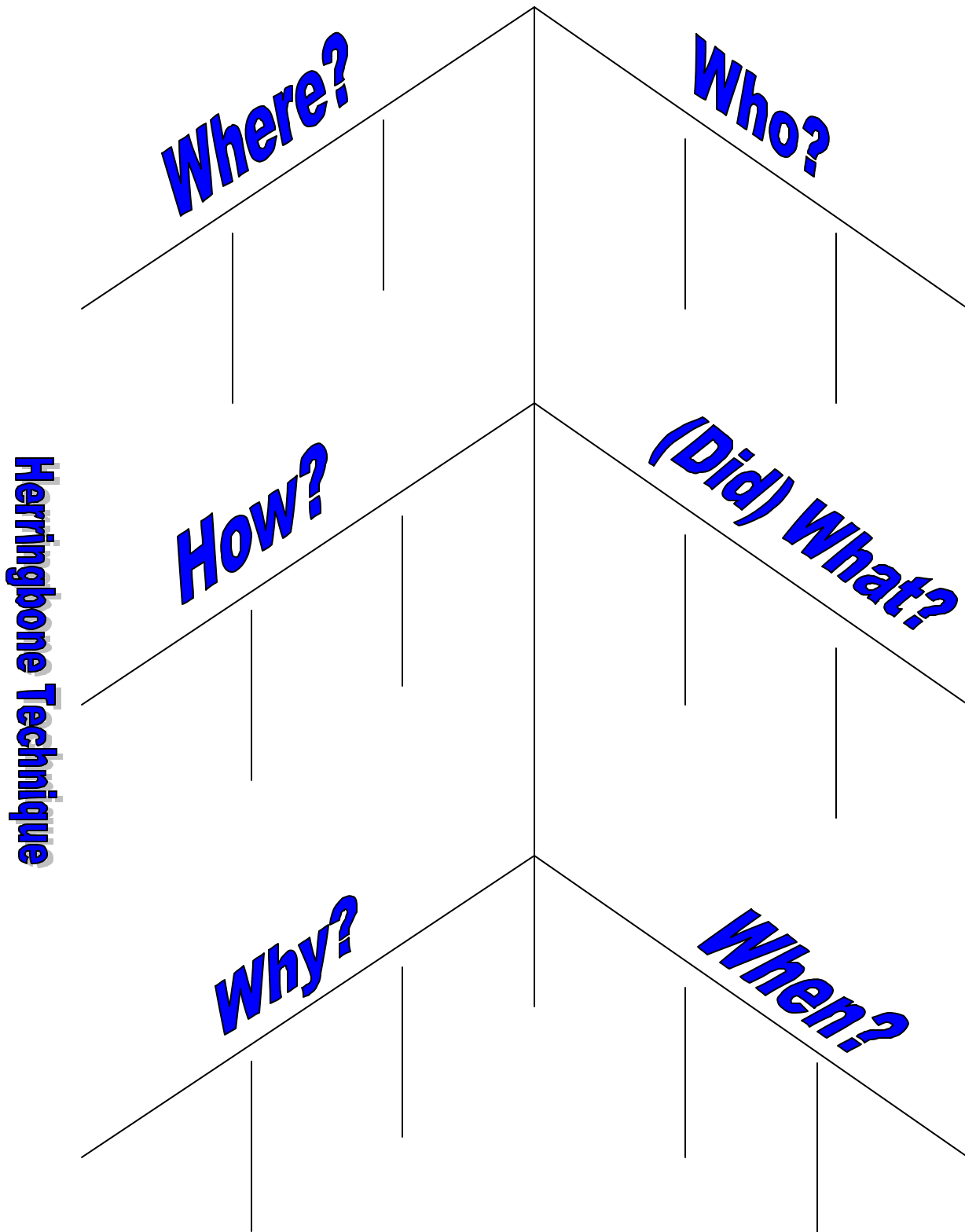
Where was it done?

How was it done?

Why did it happen?

1. Use the sample Herringbone Technique chart on the following page to model the strategy.

(Tierney, Readance, & Dishner, 1990)



Application # 7: A Venn Diagram for Comparison and Contrast

A Venn diagram consists of two partially overlapping circles. This strategy is used to compare and contrast items (e.g., topics, concepts, ideas, characters, etc.). It has many possibilities for adaptations and can be used in all content areas.

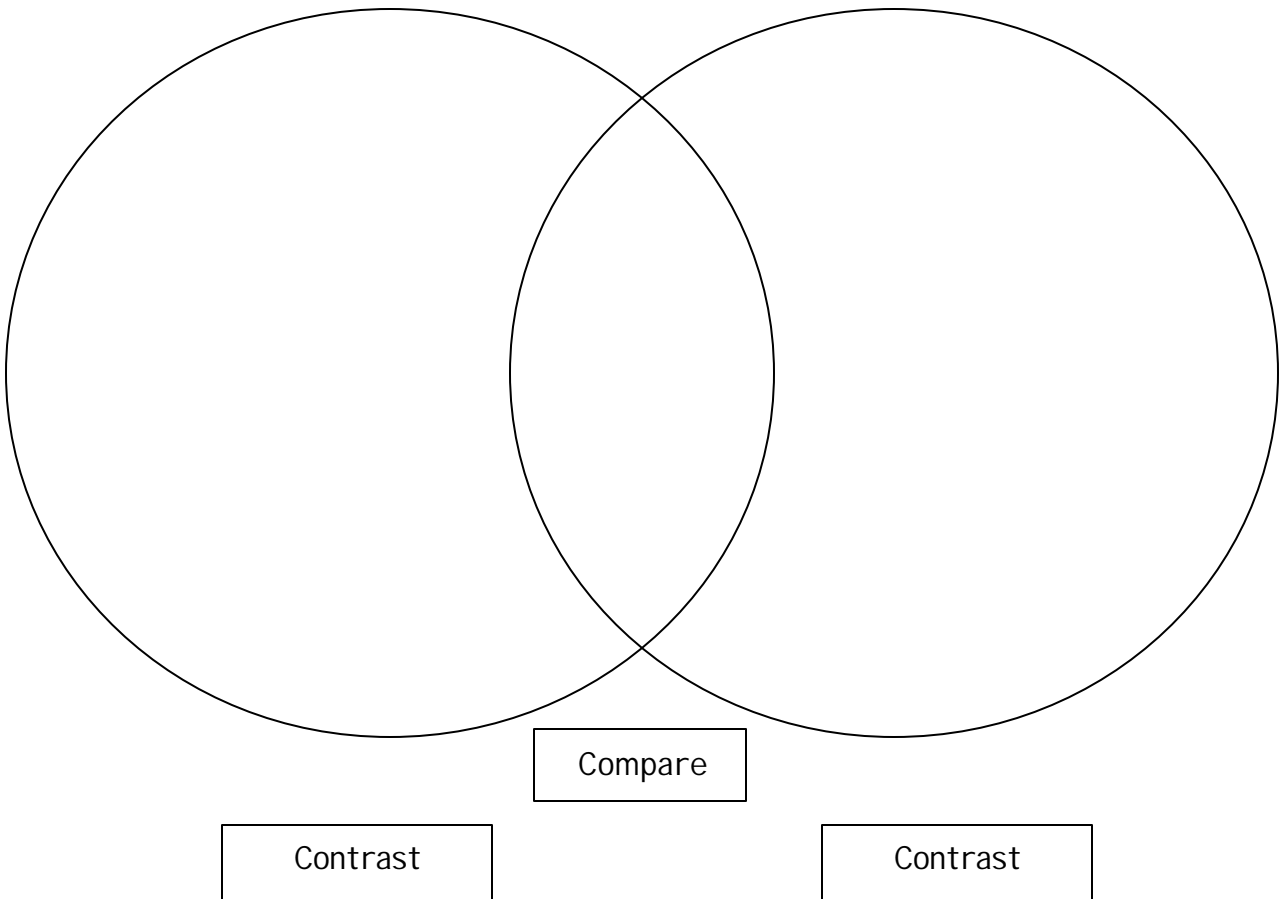
Procedures:

1. Select two items (e.g., topics, concepts, ideas, characters, etc.) from the reading material that could be compared and contrasted.
2. Considering each item separately, brainstorm a list of characteristics/descriptions.
3. I identify a set of criteria to compare and contrast the items.
4. Using the brainstormed list from each item, select characteristics/descriptions common to both items. Write the commonalities in the overlapping area of the two circles.
5. Using the brainstormed list from each item, select characteristics/descriptions that differ for each item. Write the information that indicates differences in the appropriate outside circles.

A Venn Diagram for Comparison and Contrast

Title of Text: _____

Topic 1 _____ Topic 2 _____



Application #8: EXPOSITORY PASSAGE ORGANIZERS

Expository passage organizers (EPOs) are reading and writing guides that can help students to enhance their comprehension and recall of expository text by focusing their attention on overall text structure and the organization of main ideas and details.

When students use EPOs, they interact with the different components of text (e.g., introduction, body, conclusion). They identify and label top-level or superordinate structures of text (e.g., problem-solution, cause-effect, comparison/contrast), and they focus their attention on main ideas and supporting details.

Procedures for Creating and Using EPOs:

1. Select text that is well structured (e.g., introduction, body, conclusion; main ideas supported clearly with details, examples, illustrations).
2. Identify the text structure (e.g., problem-solution, description, cause-effect, comparison/contrast, how-to).
3. Label the frames that define the text structure (e.g., introduction – problem; body – solution; conclusion – result).
4. Construct partially completed statements in main idea and detail clusters so that they parallel each frame or critical component that defines the text structure.
5. Model the strategy with students before having them complete the strategy on their own.
6. Discuss with students how this strategy can help them to learn how to organize information from text, which can help not only in their comprehension but also in their writing.

(Miller & George, 1992)

Sample Expository Passage Organizer (EPO)

Title: **The Day We Unplugged the TV** (Ashcraft, 1996)

Passage Pattern: Problem-Solution

INTRODUCTION - PROBLEM: Paragraphs 1 - 3

Detail: Ashcraft's children were avid watchers of television shows, such as the "Power Rangers."

Detail: The messages at the end of each episode _____.

Detail: Despite the messages _____.

Main idea: The television show caused the children _____.

BODY - SOLUTION: Paragraphs 4 - 10

Main idea: For one week _____.

Detail: Not having the television present, diminished the desire to watch television.

Detail: After a few days, _____.

Detail: The absence of television provides opportunities to rediscover activities that one can do instead of watching television.

Detail: Instead of watching television _____.

Detail: Without the television the children did activities they would never have done if they had been watching television.

CONCLUSION - RESULT: Paragraphs 11- 14

Main idea: Television has become so pervasive that _____.

Detail: Television viewing can be seen as a _____ and/or _____.

Detail: People will find out when they do not have television that they can indeed think for themselves.

Detail: We should all _____.

THE DAY WE UNPLUGGED THE TV **(adapted from an article by Michael Ashcraft, 1996)**

It was the "Power Rangers" who first empowered us. A couple of years ago, when the show was at the peak of popularity, our twin sons, then six years old, were avid watchers. My wife and I were not all that opposed, seeing it in much the same vein as old "Batman" shows.

To their credit, at the end of every explosive episode, the Power Rangers would espouse peaceful, positive virtues that any parents would be proud to have their children hear. There's hope for the world if we each do our part. The highest achievement is to turn an enemy into a friend.

Yet despite this preaching, what kids practiced was kicking each other until someone cried.

Unable to stop our twins' painful re-enactments with the standard barrage of threats and timeouts, we took away their "Power Rangers" privileges for a week by physically moving our TV to the basement.

The first reaction of our twins, along with their younger sister, was astonishment. This was followed by repentance, followed by two days of whining and begging to watch something on TV, anything. PLEASE.

For a while the boys would hang out near the top of the basement steps or go downstairs just to gaze at the TV, unplugged under its rug covering. The kids weren't alone in their angst. When the TV went away, it went away for all of us. We have only one TV.

Granted, my wife and I now sometimes watch a show or rent a movie when the kids are asleep. But the desire to watch TV is diminished when you have to drag it up a flight of stairs.

In fact, taking away the TV has worked out so well that I'm here to tell you: absence does not make the heart grow fonder. Not fonder of TV, but of going without it. Probably not on the first day, and maybe not the second. But by day three you may notice to your utter amazement, a new desire to read a book, talk to your family, call the neighbors over or fly a kite.

In the absence of TV, we've discovered what's in our back yard. The boys are happy on the trampoline out there. Their sister is content to sit in the tree house with her Barbie dolls or a picnic lunch.

THE DAY WE UNPLUGGED THE TV (continued)

During cold or inclement weather, our daughter happily stays indoors to draw, do puzzles and make up songs. The boys turn to card and board games. On one occasion, they spontaneously generated a play. All on their own, they developed a script, made costumes, performed their creation and bowed deeply afterward. It was something they would never have considered if they had been watching TV.

The trouble is, television has become so pervasive that turning it on is something people do reflexively as soon as they walk in their house—like flipping on the lights or checking the mail.

When faced with studies that say Americans watch a bazillion hours of TV a day, many will argue that they're not actually watching that much: the TV is simply on as background noise or strobe lighting. This is akin to smokers who say, "I don't actually smoke three packs a day. Most of the cigarettes just sit in the ashtray and secondarily smoke me to death."

So when does television viewing cross the line between habit and addiction? There's one way to find out: turn it off for a week and see what happens. If you must, tape your "Oprah," "ER," or "Sesame Street," but view those shows at some other time in the 51 weeks to follow.

I think you'll find that when you don't have the tube thinking for you, you can actually think for yourself.

Ashcraft, M. (1996, September 29). The day we unplugged the TV.
The Sunday Magazine of Orlando Sentinel. Orlando, FL.

Application #9: Socratic Seminar

The Socratic Seminar is designed to revolve discussion around students' talk as a means to socially constructing knowledge. Socratic Seminars are named after Socrates, who believed that people learned more effectively through self-discovery than through being told the "correct" answer or interpretation.

The teacher's role is to guide students to discovery through the use of core questions designed to lead to thoughtful discussions in which students engage in reasoning, predicting, projecting, and imagining.

Procedures:

The following procedures are useful when facilitating a Socratic Seminar using an "inner circle/outer circle" framework:

1. Analyze the content of the text to be discussed (e.g., major concepts, insights, vocabulary, text features).
2. Prepare discussion questions that raise issues, probe, apply, and synthesize information as well as metacognitive questions (e.g., What did you learn about ____ from this task? What was confusing? What was useful?)
3. Explain guidelines for students to follow (e.g., focus on content, listen to one another, outer circle students take notes during discussion to share during debriefing, inner circle students speak clearly to one another).

Application #9: Socratic Seminar (continued)

4. Arrange the room with an inner circle (for discussants) and an outer circle (for note takers). If needed, designate one chair in the inner circle as the "hot seat" or the seat to be taken by a speaker.
5. Set a designated time for discussion and then begin with a core question.
6. End with a summary statement (either student- or teacher-generated).
7. Conduct a debriefing, focusing on the process underlying the seminar. Invite students to give suggestions for making the seminar process more effective. Ask the metacognitive questions as part of the debriefing.
8. Serve as a discussion leader until students are able to assume that role. Begin the discussion with a question that raises an issue.

(Tanner & Cassados, 1998)

Application #10: Questioning the Author (QtA)

Questioning the Author (QtA) is an instructional strategy designed to help students learn how to ask questions while reading to construct meaning and to better understand an author's intent.

The QtA strategy:

- Encourages students to think more deeply about segments of text during the reading task
- Allows students to raise questions or challenge what the author is saying if what they are reading does not make sense to them
- Places value on the quality and depth of students' interactions with text and their responses to the intended meaning

Teachers can use the QtA strategy and graphic organizers to show students how to look for organization (e.g., cause-effect, comparison-contrast, problem-solution, main idea-detail) in everything they read and write.

(Beck, McKeown, Hamilton, & Kucan, 1997; Duke & Pearson, 2002; Jones, Pierce, & Hunter, 1988/1989)

Application #10: Questioning the Author (QtA) (continued)

Procedures:

Use the following chart to determine the questions you will use based on the goal of the dialogue.

If the goal is to...	Then, ask the following..
Initiate a discussion	What is the author trying to say? What is the author's message? What is the author talking about?
Help students focus on the author's message	That is what the author says, but what does it mean?
Help students link information	How does that connect with what the author already told us? What information has the author added here that connects to or fits in with...?
Identify difficulties with the way the author has presented information or ideas	Does that make sense? Is that said in a clear way? Did the author explain that clearly? Why or why not? What's missing? What do we need to figure out or find out?
Encourage students to refer to the text either because they've misinterpreted a text statement or to help them recognize that they've made an inference	Did the author tell us that? Did the author give us the answer to that? (If so, where?)

(Beck, McKeown, Hamilton, & Kucan, 1997; Duke & Pearson, 2002; Jones, Pierce, & Hunter, 1988/1989)

Subsection 2

CD/Video Modeling

Subsection 2

Contexts for CD/Video Viewing

Context: Gail Boushey (1st grade, Sunrise Elementary School, Kent School District, WA)

Focus: Reading and thinking like a writer; guided reading lesson

Context: Joan Moser (3rd grade, Sherwood Forest Elementary School, Federal Way School District, WA)

Focus: Determining what's important in text; guided reading lesson

Context: Robin Totten (5th grade, Cascade View Elementary School, Tukwila School District, WA)

Focus: Using text features to help interpret informational text; guided reading lesson

CD/Video Modeling Observation Chart

<p>What activities for teaching reading and writing connections across the content areas did the teacher use?</p>	<p>What classroom management strategies did the teacher use to support instruction?</p>
<p>How did the teacher assess, engage, or reinforce student success?</p>	<p>What else did you observe? (e.g. other literacy enrichment, physical environment, and/or accommodations)</p>

Subsection 3
Jigsaw Teaching

Subsection 3

Jigsaw Teaching: Small Group Practice

Visible Aspects	Invisible Aspects

Subsection 4
Action Planning

Subsection 4

Action Planning: How Can I Put My New Learnings into Practice?

1. **Review:** Look over the notes you made during the Think-Ink-Pair-Share activities completed at the beginning of this session.
2. **Revise:** What additions or revisions can you make to your notes?
3. **Plan:** What are my next steps to incorporate reading and writing connections across the content areas purposefully into my lesson plans tomorrow?

How will those plans meet the instructional needs of my students?

Using the form on the next page, **construct an action plan** that will help you address the instructional needs of your students.

Constructing an Action Plan to Meet the Instructional Needs of Students

What plans can I try tomorrow?	How will the plans address the instructional needs of my students?



READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 5: SUMMARY

Summarizing Key Learnings

Revisiting the Plus, Minus, Interest Activity

- **All teachers should be teachers of reading and writing.**
- **Once children learn to read, they should be able to read to learn for the rest of their lives.**

P-Plus Why you like it.	M-Minus Why you don't like it.	I-Interest What you find interesting.



READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 6: HELPFUL RESOURCES

SECTION 6: HELPFUL RESOURCES

- Checklist for CD/Video Modeling
- Checklist for Evaluating Instructional Materials
- Comparison of Reading and Writing Processes

CD/VIDEO MODELING CHECKLIST

EFFECTIVE TEACHING CHARACTERISTICS	If observed, make notes as to how the teacher handled this characteristic
LEARNING ENVIRONMENT	
1. Communicated a warm interest in and respect for the students.	
2. Provided a literacy-rich learning environment.	
MANAGEMENT	
1. Stated objectives, expectations, and routines.	
2. Took actions to keep all students engaged.	
INSTRUCTION	
1. Uses a variety of teaching/learning methods.	
2. Paces instruction to keep the class involved.	
3. Use a variety of grouping strategies to increase student engagement and interaction.	
4. Model the designed behaviors and provides think-alouds.	
5. Asks open-ended questions and provides adequate wait time for thinking.	

CD/VIDEO MODELING CHECKLIST (continued)

INSTRUCTION (cont)	
6. Ensures extensive reading/writing time for students on a daily basis (e.g. instructional as well as independent)	
STRATEGIC TEACHING	
1. Explicitly explains how strategies can help reader/writers.	
2. Makes connections between new strategies/information and what students already know.	
3. Provides opportunities for guided practice in strategy application.	
ASSESSMENT	
1. Uses a variety of ongoing assessment techniques to improve instruction (observations, checklists, anecdotal records, informal inventories, etc.)	
2. Evaluates the lesson and diagnoses what was learned and what needs to be covered?	

Checklist for Evaluating Instructional Materials

Use the checklist below to guide your decision-making processes when considering which instructional aids will best meet the needs of students.

CHECKLIST FOR EVALUATING INSTRUCTIONAL MATERIALS

TOPIC ADDRESSED	YES	NO	COMMENTS
Content			
1. Is the instructional material aligned with state/school standards?			
2. Is the information and approach research-based?			
3. Is the focus aligned with the scope and sequence of your school/district's reading program?			
4. Are the materials and strategies appropriate for your students' needs?			
Instruction			
1. Will the materials cover the range your students need?			

CHECKLIST FOR EVALUATING INSTRUCTIONAL MATERIALS
 (continued)

TOPIC ADDRESSED	YES	NO	COMMENTS
Instruction (cont)			
2. Are the materials student and teacher - friendly and clearly presented?			
3. Does the instructional design provide for a balanced approach to reading?			
4. Is there a coherent instructional progression of skills and strategies?			
5. Do the lessons include a variety of engaging student activities?			
6. Are there teaching options offered to accommodate for a variety of teaching and learning styles?			
7. Are opportunities provided for skills development and strategies?			
Support			
1. Are supplemental materials provided?			
2. Is teacher support available?			
3. Is teacher in-service offered?			

CHECKLIST FOR EVALUATING INSTRUCTIONAL MATERIALS
 (continued)

TOPIC ADDRESSED	YES	NO	COMMENTS
Support (cont)			
4. Are there opportunities for ongoing professional development?			
Assessment			
1. Is there an appropriate assessment component that is aligned with the standards/objectives?			
2. Does the assessment program include a variety of formal and informal evaluation activities?			
3. Are the performance skills and strategies identified in the lessons?			

COMPARISON OF READING AND WRITING PROCESSES

What Readers Do	What Writers Do
<p data-bbox="228 464 613 506">Step 1 Prereading</p> <p data-bbox="228 554 646 596">Use knowledge about</p> <ul data-bbox="326 646 656 968" style="list-style-type: none">the topicreadingliteraturelanguage systems <p data-bbox="228 1010 740 1052">Expectations are cued by</p> <ul data-bbox="326 1102 792 1478" style="list-style-type: none">Previous reading/writing experiencesformat of the textpurpose for readingaudience for reading	<p data-bbox="820 464 1205 506">Step 1 Prewriting</p> <p data-bbox="820 554 1235 596">Use knowledge about</p> <ul data-bbox="917 646 1247 968" style="list-style-type: none">the topicwritingliteraturelanguage systems <p data-bbox="820 1010 1331 1052">Expectations are cued by</p> <ul data-bbox="917 1102 1383 1478" style="list-style-type: none">previous reading/writing experiencesformat of the textpurpose for writingaudience for writing

COMPARISON OF READING AND WRITING PROCESSES
(continued)

<p>Step 2 Reading</p> <p>Use word-identification strategies</p> <p>Use comprehension strategies</p> <p>Monitor reading</p> <p>Construct meaning</p>	<p>Drafting</p> <p>Use transcription strategies</p> <p>Use meaning-making strategies</p> <p>Monitor writing</p> <p>Construct meaning</p>
<p>Step 3 Responding</p> <p>Respond to the text</p> <p>Interpret meaning</p> <p>Clarify misunderstandings</p> <p>Expand ideas</p>	<p>Revising</p> <p>Respond to the text</p> <p>Interpret meaning</p> <p>Clarify misunderstandings</p> <p>Expand ideas</p>
<p>Step 4 Exploring</p> <p>Examine the impact of words and literary language</p> <p>Explore structural elements</p> <p>Compare the text to others</p>	<p>Editing</p> <p>Identify and correct mechanical errors</p> <p>Review paragraph and sentence structure</p>

COMPARISON OF READING AND WRITING PROCESSES

(continued)

Step 5 Applying	Step 5 Publishing
Go beyond the text to extend their interpretations	Produce the finished copy of their compositions
Share projects with classmates	Share their compositions with genuine audiences
Reflect on the reading process	Reflect on the writing process
Make connections to life and literature	Make connections to life and writing
Value the piece of literature	Value the composition
Feel success	Feel success
Want to read again	Want to write again

(adapted by Tompkins, 2001, p. 74 from Butler & Turnbull, 1984)



READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 7: REFERENCES

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READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 8: GLOSSARY

SECTION 8: GLOSSARY



READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS

SECTION 9: POWERPOINT/OVERHEADS

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
OH#1

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

AGENDA OH #2

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

ROPES OH #3

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHAT DO I ALREADY KNOW ABOUT PHONEMIC AWARENESS OH#4

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

VACCA QUOTE "CONTENT AREA TEACHERS..." OH #5

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHY CONNECT READING AND WRITING? OH #6

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHAT DOES IT MEAN TO CONNECT READING AND WRITING ACROSS THE
CONTENT AREAS OH #7

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

KEY LEARNING GOALS OH #8

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

BUILDING BLOCKS OH #9

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
OH #10

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHY IS IT IMPORTANT TO CONNECT READING AND WRITING? OH #11

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

HOW ARE THE PROCESSES OF READING AND WRITING SIMILAR? OH #12

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHY IS IT IMPORTANT TO TEACH AND CONNECT READING AND WRITING
ACROSS ALL CONTENT AREAS? #13

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHAT ARE THE VISIBLE ASPECTS OF CONTENT AREA LITERACY OR
READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS?
OH#14

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHAT ARE THE INVISIBLE ASPECTS OF CONTENT AREA LITERACY OR
READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS?
OH#15

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHAT ARE SOME RECOMMENDED PRACTICES FOR CONNECTING READING
AND WRITING ACROSS THE CONTENT AREAS? OH #16

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHO IS RESPONSIBLE FOR TEACHING READING AND WRITING
CONNECTIONS ACROSS THE CONTENT AREAS? OH #17

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

WHAT ARE THE CHALLENGES FOR THE TEACHERS? OH #18

READING AND WRITING CONNECTIONS ACROSS THE CONTENT AREAS
READING LINKS PARTICIPANT'S MANUAL

SECTION 4: ENGAGEMENT AND PRACTICE OH #19