Literacy Tutorial Programs in Elementary Schools

A Reference Guide for Program Coordinators and Tutors

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The Center for the Study and Teaching of Writing

is an interdisciplinary student support and research unit in the College of Humanities at The Ohio State University. Its mission is to foster excellence among writers and teachers of writing at The Ohio State University and in the State of Ohio. As part of its outreach and engagement efforts, CSTW responds to requests from business, industry, government agencies, P-12 schools, and other nonprofit organizations for help in improving written communication and writing instruction.

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- One-on-one consulting and tutoring services
- Support for writing courses at Ohio State
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- Research projects related to writing
- School, workplace, and community outreach

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Part 3:
Ideas for literacy tutoring

At least since the 1950s, people have taken a strong interest in nation-wide volunteerism, particularly in the public schools. Some of these people have taken on the role of literacy tutor.

In the earlier decades of institutionalized volunteerism, it was nationalism and democracy that spurred public and individual interest in public education. Education was (and often still is) seen as a way to help the nation thrive and make the people a more active democratic body. In the 1950s, the National Defense Education Act, in reaction to Sputnik, worked to improve students' general education in order to create a more competitive nation. In the 1980s, the economic boom led corporations to "adopt" and invest in public schools; these corporations hoped to increase the existing professional labor pool. Perhaps the most popular call to volunteerism and community activism came from Presidents John F. Kennedy and the most recent from George W. Bush.

These days, many volunteer tutorial programs are responding to what has been termed a literacy crisis. But rather than being reactive, coordinators of these volunteer tutorial programs are attempting to be pro-active. We are asking how education, specifically how literacy, can actively shape our society. That is, how can literacy help us create a more deliberate, democratic society? How do we want literacy to shape our children's lives and our social institutions?

Participating in a tutorial program, whether as an administrator, teacher, tutor, or tutee, means taking part in this forward-looking community activism. It means nurturing democracy through literacy, and it means shaping children's literacy education so as to yield desired outcomes. The overarching mission of volunteerism, tutorial programs, and education can be broad and a bit overwhelming with new tutors and administrators asking, *What can* I *do? Where do I start?* Those of us who pursue educational ideals are just ordinary people who believe in social change and who learn by reading, talking, and doing. This last part of the reference guide is a practice-centered response to some of the qualms as well as some of the hopes that new tutors might have. It provides practical suggestions for literacy tutors, lessons that we've learned in our own literacy programs. After all, as Alexander Pope writes,

> True ease in writing comes from art, not chance,
> As those move easiest who have learn'd to dance.

’T is not enough no harshness gives offence, —
The sound must seem an echo to the sense.
(“Essay on Criticism,” Part ii, line 162)

As new tutors, you may have already participated in some kind of tutor orientation that introduced you to several facets of literacy tutoring. (For a brief discussion of five topics often addressed during tutor orientation, turn to pages 28-38.) The sections of this chapter elaborate on literacy tutoring, and addresses the following topics:

- Explore literacy: definitions, standards, and instructional approaches
- Plan lessons, gather strategies
- Establish goals, refine strategies

And to encourage tutors to reflect on the definitions of literacy and strategies for literacy tutoring, a series of worksheets are included in an appendix. These written reflections will be a good resource for you, helping you to build confidence as a tutor as well as build a repertoire of tutoring practices.

Explore Literacy:
Definitions, Standards, & Instructional Approaches

What is literacy? Why is literacy important? How should it be taught? For both teachers and learners, these important questions are heavily intertwined, the answers to one affecting the answers to others. Before you begin tutoring, a general overview of the concept of literacy will be helpful. Understanding literacy as a concept is especially important because literacy has been historically tied to fundamental issues such as morality, civic freedoms, and intelligence. Scholars in fields as wide ranging as education, composition, literary studies, anthropology, and sociology have explored how literacy functions in both school and non-academic settings. Although most scholars agree that literacy has something to do with reading and writing, from there, definitions and instructional approaches to literacy range broadly.

Definitions of Literacy

One definition treats literacy as a tool — or a **functional skill** — where the meaning of text is independent of context, and reading and writing are objective skills. Proponents of this definition tend to prioritize student ability to perform well on standardized exams, to function well according to the norms of academic and professional settings, and to build credibility as *correct* writers.

A second definition, which does not necessarily contradict the first, is sometimes described as **reader-response**, interactive, or phenomenological. Stanley Fish, a literary theorist and scholar, suggests that the meaning of a text is determined by a community of readers, what he calls an "interpretive community." In other words, meaning comes from the reader's interactions with a text as opposed to coming from the text alone. Generally, educators who accept reader-response theories explore how readers process information; this focus leads toward reading strategies that educators can help readers develop. In addition to these cognitive functions, readers' responses also take the form of emotional responses (e.g., pleasure or disinterest with the text) and experiential responses (e.g., relating content to personal experience, comparing texts to other texts). Composition scholar Peter Elbow suggests taking

advantage of these reader-responses in everyday teaching by getting students to express themselves and generate ideas through freewriting, an activity that focuses on stream-of-consciousness writing. Freewriting and other kinds of expressive writing allow writers to focus more on expression of ideas than on the correctness of their writing.

A third definition of literacy focuses on the **transactional** nature of literacy. Transactional literacy can include the functional and reader response aspects of literacy, but more importantly, it also considers social context or the specific situation in which reading or writing occur. In a history of the field of composition studies, James Berlin suggests that meaning arises out of the interactions among language, readers, writers, and the larger social context. For that reason, composition scholars like Kenneth Bruffee advocate student collaboration in order to take advantage of the role of interaction in language learning. Similarly, composition scholars Andrea Lunsford and Lisa Ede, in *Singular Texts, Plural Authors,* research how prevalent and effective collaborative writing can be. Scholars who value transactional approaches often understand literacy as involving social responsibility, active participation in the public domain, and appreciation for diverse language practices.

Transactional definitions of literacy, particularly since the 1970s, have opened up new literacy studies that examine the social consequences of texts and how they function in a given community. For example, scholar Shirley Brice Heath, in *Ways with Words*, describes a community where children's reading and writing occurred in social settings and solitary reading was seen as an anomaly. Community members worked to understand texts together by interweaving talk, written texts, and personal experiences. Such literacy studies suggest that tutors and teachers should develop cultural sensitivity to children's existing literacy backgrounds and should work to extend their existing knowledge base about how literacy "happens."

Proponents of each of these definitions of literacy tend to have particular ideas about why literacy is important:

- to function at school and the workplace
- to allow for aesthetic and persuasive expression
- to engage among a democratic citizenry
- to empower oneself politically and socially

Early in your involvement in the literacy program, you may find it helpful to ask program coordinators and teachers to make their views on literacy explicit. From there, you can negotiate any differences in beliefs and brainstorm how to put these beliefs into practice.

Standards for Language Arts Education

The National Council of Teachers of English (NCTE) and the International Reading Association (IRA) provide a statement of standards and goals for language arts education, which can serve as a good springboard for discussion among literacy program participants (Box 3a). This statement leans toward a transactional definition of literacy — one that emphasizes learning the conventions of language use but one that also works to help students appreciate the diverse literacy practices that occur in many communities. Despite this leaning, NCTE's standards still incorporate each of the above definitions to some extent, thus showing that these definitions are not mutually exclusive.

Teachers and tutors often tend to lean more on one of these definitions at different points in time. These leanings, in turn, lead to specific instructional approaches. NCTE and IRA's Standard 9, for instance —to "develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles" — can be approached in a variety of ways depending on the tutor's beliefs about literacy. Tutors could take a functional skills approach by asking students to closely examine textual features appearing in culturally specific texts: syntax, diction, organizational patterns, and so on. This approach potentially treats text as if any reader, regardless of their context, could understand the text in the same way.

On the other hand, Standard 11 requires students to *participate* in a variety of literacy communities, thereby highlighting the transactional role that readers and writers share with one another. In order to participate, readers and writers would need to interact, possibly in focused discussion groups, and the interpretation of texts would be highly dependent on interactions.

Box 3a. National Council of Teachers of English and International Reading Association Language Arts Standards

Standards for the English Language Arts

SPONSORED BY NCTE AND IRA

The vision guiding these standards is that all students must have the opportunities and resources to develop the language skills they need to pursue life's goals and to participate fully as informed, productive members of society. These standards assume that literacy growth begins before children enter school as they experience and experiment with literacy activities – reading and writing, and associating spoken words with their graphic representations. Recognizing this fact, these standards encourage the development of curriculum instruction that make productive use of the merging literacy abilities that children bring to school. Furthermore, the standards provide ample room for the innovation and creativity essential to teaching and learning. They are not prescriptions for particular curriculum or instruction.

Although we present these standards as a list, we want to emphasize that they are not distinct or separable; they are, in fact, interrelated and should be considered as a whole.

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students apply their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

Box 3a. (continued)

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

http://www.ncte.org/standards/standards.shtml

In addition to the NCTE and IRA's "Standards for the English Language Arts," many states have articulated their own standards. The State of Ohio's Department of Education, for example, offers another statement of standards for K-12 language arts education. This 161-page statement emphasizes ten standards (explained in detail in the statement):

- Phonemic Awareness, Word Recognition, and Fluency Standard
- Acquisition of Vocabulary Standard
- Concepts of Print, Comprehension and Self-Monitoring Strategies Standard
- Reading Applications: Informational, Technical, and Persuasive Text Standard
- Reading Applications: Literary Text Standard

- Writing Process Standard
- Writing Applications Standard
- Writing Conventions Standard
- Research Standard
- Communication: Oral and Visual Standard

These ten standards, based on the rationale on pages 9-10 of the document, are reprinted in Box 3b.

Box 3b. Ohio Department of Education K-12 Language Arts Standards

Academic Content Standards
K-12 LANGUAGE ARTS

Ohio's English Language Arts Content Standards serve as a basis for what all should know and be able to do by the time they have graduated from high school. These standards, benchmarks, and grade-level indicators are intended to provide Ohio educators with a set of common expectations from which to base language arts curriculum.

Philosophy of Language Arts Content Standards

The intent of Ohio's Language Arts Content Standards is to:

- prepare students to be literate members of a diverse society with the ability to communicate effectively in daily life;
- prepare students to adapt to the ever-changing literacy demands of a highly technological society; and
- equip students with the skills needed to participate in the public sphere as students, workers, citizens, and life-long learners.

Assumptions for English Language Arts Academic Content Standards

Ohio's Academic Content Standards:

- Set high expectations and strong support for English language arts achievement by ALL students.
- Represent literacy skills needed to make a successful transition to post-secondary education, the workplace and daily life.
- Reflect sound application of research on how students learn English language arts.
- Focus on important English language arts topics that are articulated through benchmarks and grade-level indicators.
- Represent a rigorous progression across grades and an in-depth study within each grade.
- Incorporate the use of technology for ALL students learning English language arts.
- Assume an integrated approach to language learning that is interactive and engaging.
- Serve as the basis for classroom, district and state assessments.

http://www.ode.state.oh.us/academic_content_standards/pdf/ELA%2012-16--FINAL.pdf

Instructional Approaches to Literacy

Once discussed and negotiated, the definitions of literacy and the resulting standards should be translated into practice. Decisions about practice can include:

- deciding on instructional approaches that reflect beliefs about literacy;
- choosing texts and reading/writing strategies; and
- establishing goals for a specific lesson or series of lessons.

The latter two are addressed in the last two sections of Part 3, and the first is addressed here.

Suzanne Barchers, in the book *Teaching Reading: From Process to Practice*, lays out four instructional approaches that manifest the functional, reader-response, and transactional definitions of literacy at the beginning of this section:

- **Bottom-Up Approach**: The bottom-up approach to teaching English language arts was perhaps the most common approach until a couple of decades ago. Putting the functional definition of literacy into practice, instruction focuses on basic units of language first — e.g., sound units (phonemes), punctuation, capitalization, etc. In this approach, most students are mainstreamed since every student begins at the same level: basic language units, textual features. Use of workbooks and skills-and-drills practice is common.
- **Top-Down Approach**: In this approach, teachers use students' existing knowledge to teach concepts. Based on their experiences, students try to derive meaning from a text — which may have multiple meanings. Tutors and teachers focus on meaning before attending to text structure. And structure, textual features, and basic language units are taught as issues arise for students. This kind of teaching tends to be very responsive to students' backgrounds and needs.

  This approach can reflect functional, interactive, or transactional definitions of literacy. The concepts taught could still be basic units of language emphasized in

bottom-up approaches do, they could highlight student responses to texts, or they could focus on the social interactions that facilitate reading/writing.

- **Interactive Approach**: This approach is based on reader-response definitions of literacy, combining bottom-up and top-down approaches. Students are taught to derive meaning from a text by working with it. Drawing on their prior experience, they interact with the structure of the text, which helps them construct meaning from the text. Here, instructors might spend a lot of time on reading and writing *processes*: shared reading, discussing, brainstorming, drafting, revising.
- **Transactional Approach**: As the transactional definition of literacy suggests, social context plays a major role in making meaning out of text. The social context that may affect text meaning could span as wide as social institutions, political perspectives, and historical events. But social context could also refer to the specific social interactions a student has with classmates, teachers, parents, and texts. As a result, class discussion, group work, peer review workshops, and inquiry-based research are common in this approach.

In addition to influencing the lesson content, these four approaches also influence physical arrangement of the classroom, choice of texts, degree of collaborative or independent work, and student assessment. Barchers applies these four instructional approaches to even more specific reading curricula (59). She labels these curricula

- basal readers,
- language experience,
- individualized literature, and
- whole language.

And she describes each of these reading curricula along the following axes:

- features,
- environment,
- grouping,
- skills,

- collaboration,
- responsibility,
- evaluation, and
- special students.

Since tutors and teachers will have to negotiate the literacy program curriculum, comparing the concepts laid out in this table to the teachers' classroom setting, texts, and activities may help reveal the teacher's assumptions.

> Now that you have a broad overview on the debates over literacy, why it's important, and how we should teach it, turn to Worksheet 3.1 in the Appendix. Write down your impressions, reflections, or thoughts on the matter, and revisit these reflections after you see literacy put into practice during your tutorial sessions.

Plan Lessons, Gather Strategies

This section puts the theoretical concerns addressed in the previous section into practice and guides you through the process of planning tutorial session lessons. As you get to know students better and gain experience tutoring, you may be able to more actively plan lessons with teachers and program coordinators. Your role in curricular planning depends on how you, the program coordinators, teachers, and administrators decide to collaborate with one another; this should be communicated as soon as possible. Conversations about your and others' roles are important because you'll probably be more comfortable if you know what you're being held accountable for.

In the earlier stages of many programs, teachers and program coordinators tend to take more control of curricular planning for practical reasons: time and their experience with students in the program. As a result, you typically don't have to worry about being thrown into a tutorial session with little direction or preparation. Tutors sometimes acquire more responsibility as they gain more experience. Thus, depending on the literacy program's goals, program participants' teaching philosophies, and your personal goals, you may or may not play a role in planning individual or sequenced lessons.

Regardless, even if you were to follow a minute-by-minute, pre-planned lesson, you still need to make independent, on-the-spot decisions about issues that arise during a tutorial session. Being familiar with many strategies allows you to more flexibly respond to tutees and to choose the most appropriate strategy for the situation. Since having a lot of freedom to plan lessons and to make decisions can be somewhat intimidating, this section explains the general structure of a tutorial session and provides eight strategies for teaching reading and writing. The next section discusses in greater detail how to employ these lesson plans and reading/writing tutoring strategies toward specific goals. Both of these sections assume that you have a good deal of freedom to plan and respond to lessons; you can modify these suggestions to your specific situation.

Despite the many possible types of collaboration among program staff, the debates over the definitions of literacy, and the variety of instructional approaches, the general structure and timeline of a tutorial session remain roughly the same. Keeping a regular schedule often helps children because a regular schedule reinforces memory and establishes habits. This regular schedule also can provide a comfortable routine and make expectations of tutors and tutees consistent and clear. The general structure of a tutorial session includes:

- a small-talk and planning period,
- several reading and writing activities, and
- a final summing up of accomplished goals and lessons to carry over to next time.

Talk, Set Goals, and Plan the Lesson

A small-talk and planning period allows you and your tutee to feel more comfortable with one another and to learn how to "read" one another's cues. In the first meetings with the tutees, spend more time than usual getting to know the tutee and making him/her feel comfortable. Plan an activity that is enjoyable for the child and that allows you to get to know one another. Gay Su Pinnell and Irene Fountas, in *Help America Read*, suggest bringing a shoebox of your favorite items and sharing these with the tutee, and the tutee might do the same. Or you might try bringing magazines, product labels, and so on to the tutorial session; you and your tutee could cut out words to make a collage that reflects your likes and dislikes. Or you might read a favorite story together in an animated way.

In addition to making the interaction more comfortable, the small-talk and planning period allows tutees to participate in setting goals and planning their literacy activities. Together with their tutor, tutees can negotiate their interests and needs with what tutors see as their best interests. Tutees can give feedback on what topics interest them and what tutoring methods have worked well.

From this discussion, construct a series of goals that respond to your tutee's feedback and to the literacy program's accepted definitions of, approaches to, and goals of literacy. Overarching goals should be translated into more specific goals that affect text choice, instructional strategies, and so on. The best goals are ones that can be observed or

accomplished in a reasonable amount of time and can be recognized when achieved. These kinds of goals allow tutees to recognize their own progress and thereby gain confidence. (Specific lesson goals are discussed in the following section.)

> Worksheet 3.2 offers a ready-made notecard that allows tutors to record what happens during sessions. We've found that keeping some notes about our tutees—what we do in each session, goals that have been reached, new goals for subsequent sessions, tutees' interests, etc.—can be helpful. Sharing these notes with tutees can also make them feel special and accomplished.

Facilitate Reading/Writing Activities

Reading and writing activities are chosen based on your working definition of literacy and on your tutee's feedback. Since these definitions are too conceptually difficult to discuss directly with your tutee, translate your conceptions of literacy into relatively brief planned reading and writing activities, ranging in length from approximately ten to twenty minutes. Planning these activities involves choosing appropriate texts and deciding the most effective ways to teach reading and writing concepts. Using notecards to compile effective activities provides you and your fellow tutors with a good resource to refer back to.

Texts and Other Resources. One part of planning the reading and writing activities is choosing texts to read, discuss, and write about. Texts may already have been chosen for some of the tutorial sessions while you may have to choose them for others. When choosing the most appropriate texts for a lesson, first take into consideration the definitions of and standards for literacy discussed in the first section. For example, the NCTE and IRA "Standards for The English Language Arts" suggest that the curriculum should incorporate multiple

- **genres** — fiction, poetry, letters, nonfiction, newspaper articles, visual images, speeches;
- **media** — printed verbal text, search engines, web pages, graphics;
- **communities** — race, gender, socioeconomic class; and
- **goals** — comprehension, interpretation, evaluation, appreciation, respect, connections with prior experiences, pleasure.

Know your resources. The teacher's classroom library and school library will offer many texts from which you and your tutee can

choose. It is also a good idea to begin collecting outside resources. Having access to texts before tutorial sessions allows you to review texts prior to the scheduled session. Children's magazines, often created to enhance children's literacy abilities, are another resource. *Highlights for Children* and *Weekly Reader* are two magazines commonly available in public schools.

Other resources include public libraries and the internet. These can serve as useful databases of children's literature and can offer other forums for developing literacy. Libraries, for example, sometimes have readings and theatre for children. Try searching for collections of stories published online

http://www.ucalgary.ca/~dkbrown/stories.html

by book publisher,

http://www.harperchildrens.com/hch/

by popular authors of children's literature,

http://www.beverlycleary.com/

or by the specific skills that you want the student to practice such as logic, phonics, etc.

http://kids.mysterynet.com/

Searching for online resources and sharing them with teachers and fellow tutees can help you optimize options for reading and writing activities.

In Worksheet 3.3, create a working list of resources by naming potential resources: libraries, websites, offices or specific people who have access to collections of texts, parents and children willing to donate and/or comment on books, etc. In two additional columns, summarize the content and comment on the strengths and weaknesses of these resources. Comments can also mention how well the collection of texts meet the literacy program's standards and goals. These notes can be as brief or detailed as is helpful to you and your fellow tutors.

The above resources and their descriptions will certainly give you a broad base of texts for your tutorial sessions. As the list grows and becomes more unwieldy, you may want to organize these listings into categories for easier readability.

Between school and public libraries, online resources, social networks, and your tutee's personal collections of books, you will have

many options for reading and writing activities. Choose the texts that appeal most to your tutee's interests and that also work well with the goals set for the tutorial session. Pinnell and Fountas suggest choosing stories, chapters, or poems that can be read in fifteen minutes. This fifteen-minute time frame is typically within the attention capacity of young children, and it also allows you to spend time on a variety of reading and writing activities.

Eight Strategies for Teaching Reading and Writing. In addition to selecting texts and compiling resources, a second part of planning the reading and writing activities of a tutorial session involves choosing an instructional strategy or approach. In *Guided Reading*, Pinnell and Fountas provide a helpful breakdown of four reading and four writing strategies that can be used during a tutorial session: reading aloud, shared reading, guided reading, independent reading, shared writing, interactive writing, guided writing/writing workshop, and independent writing (22-23). These eight strategies constitute the "comprehensive literacy approach," used by the Columbus Public Schools in Ohio. Each of these eight strategies varies the emphasis on the tutee's understanding of text features, personal interactions with the text, and literacy transactions with other readers and writers.

- **Reading Aloud:** Here, the teacher or tutor reads a text out loud to students. This allows tutors to model reading, engage students in a text that may be too difficult for them to read on their own, and let students sit back and enjoy the story.
- **Shared Reading:** In shared reading, tutors and children read together, thus allowing students to actively participate and support one another in the process. Tutors point to text as they read to build word recognition. And tutors also read slowly to "build a sense of story."
- **Guided Reading:** Guided reading prepares tutees with strategies that allow for more independent reading. In guided reading, tutors create purposeful lessons that extend beyond the story. These lessons challenge tutees in a number of areas: vocabulary building, character comparisons, story structure comparisons, relating text to personal experience, and so on. The goal is to provide tutees with strategies that they can repeat independently.

- **Independent Reading:** Even those who support transactional definitions of literacy typically also engage students in independent reading since successful independent reading strategies will help them succeed in school. Students read by themselves or with partners, choose their own texts, and employ strategies that they've learned through other reading activities.

These four strategies for teaching reading range, on the one hand, from optimizing support and guided lessons to emphasizing independent reading strategies, on the other. The four instructional approaches to writing, described by Pinnell and Fountas, also operate on a continuum ranging from supportive writing and social interaction to independent writing.

- **Shared Writing**: In shared writing, tutors and children compose texts together — often with the tutor writing the text down. The tutor-as-scribe can write words that challenge children just beyond their existing familiarity with words. This instructional approach is commonly used with children who are just learning how to write, but the approach is also valuable when introducing new words and new textual structures to older children. As with shared reading, shared writing lets tutors model writing lessons for tutees to imitate later.
- **Interactive Writing**: This approach increases the active participation of tutees in the actual writing. Tutors again serve as models and supports, but this time tutees practice writing — practicing spelling, connecting sounds with letters, understanding how words work with one another, etc.
- **Guided Writing or Writing Workshop**: With tutees increasingly gaining familiarity with writing, they can then be guided through more specific lessons. In this approach, they learn strategies that they can later use independently. This approach allows tutees more freedom to explore their imaginative ideas and their opinions.
- **Independent Writing**: Finally, independent writing offers tutees opportunities to combine and practice the

strategies learned previously in more supportive settings. Given their repertoire of writing strategies, tutees need to decide which textual organizations, which words, and which tones of voice are more appropriate to a given assignment.

Building student ability in both independent and collaborative literacy situations are equally important given that students will typically need to transfer these skills to school, work, and other social settings.

> The authors of *A Short Resource on Literacy Tutoring*, a handout of tutoring tips printed on p.33, suggest incorporating at least two of these strategies per tutorial session.

Deciding which ones of these general reading or writing tutoring strategies to use, of course, depends on the goals of your tutorial session. Goals for individual tutorial sessions and more specific tutorial strategies will be discussed in the following sections. For now, though, when deciding which of these eight strategies more directly advances tutorial session goals, consider the following questions:

- How familiar is my tutee with the reading/writing concept being practiced today (proficient, somewhat familiar, new to the concept)? Does my tutee require more support or more independence in this session?
- Which strategies has my tutee responded to most favorably in the past?
- Do some strategies complement the chosen text more than others? For example, "reading aloud" may be more appropriate than "guided reading" when teaching a poem that imitates jazz rhythms.

These questions point to how planned reading and writing activities should be responsive to tutees' interests, needs, and goals. The last question, in particular, suggests that text selection and reading/writing tutoring strategies should complement one another. And these instructional choices greatly depend on your tutee's existing knowledge and abilities. The choices that you make have the potential to challenge your tutee's literate abilities.

> In Worksheet 3.4, explore what goes into deciding which strategies are best to use given the goals of and texts chosen for the tutorial session.

Review Accomplished Goals and Set Goals for Following Sessions

After engaging tutees in reading and writing activities, close the session with a final conversation that reviews what they've accomplished and what will be continued next time. This conversation communicates to students the purpose of and plan for their tutorial sessions, which in turn gives them the opportunity to give their input and to recognize their academic achievements.

End-of-session conversations that both review past work and look forward to the coming tutorial sessions can also encourage students psychologically and emotionally. If you help your tutee recognize their achievements, tutees can gain more confidence in their academic abilities. And seeing their tutors recognize their achievements reinforces the feeling that tutors care about tutees' academic and overall well-being. Tutors can recognize student achievement on a couple of levels:

- *How well did your tutee reach his/her academic goals for the session?* These academic goals can include anything from finishing their reading to understanding story structure; be sure to explain and reinforce any academic goals at the beginning and end of tutorial sessions. It may also be helpful to reinforce these goals in other sessions so that there is continuity between sessions.
- *Did your tutee have a positive and persistent attitude?* Whether or not academic goals were met, there's something to be said for the positive attitudes and persistent efforts of tutees. A good disposition toward texts, themselves, and others can help tutees succeed in school and in other social settings.

In return for tutees' good work, tutors can reward their tutees in several ways. The most obvious way is to give compassionate attention to tutees' progress and to tell them when they've done good work. This may seem simple, but a kind word can go a long way. Students usually respond well to positive, individualized attention; think back to your favorite teachers and tutors and the qualities that they had. Another option is to draw happy faces, use stamps or place stickers on their work, and write positive notes to your tutee's parents and even to your tutee herself or himself.

And, if you feel inclined to bring your tutee a present, stickers, pencils, books, and other school-related gifts can be appropriate. *Before* giving gifts, however, do consult your literacy program coordinators about gift-giving policies. Most literacy programs want to make sure that all students are treated fairly and equally; therefore, as a group, you and other program participants might decide on suitable rewards and criteria for rewards for all tutees.

Positive affirmation from tutors can often go far in encouraging tutees to challenge themselves. In affirming your tutee, let them know what they should continue to work on with their caregivers or in the next tutorial session. Continuing lessons at home or in subsequent tutorial sessions can reinforce the continuity between sessions. This final stage of the tutorial session moves you full circle, allowing you to get ready for your next tutorial session.

Establish Goals, Refine Strategies

The sections of this Part 3: Ideas for Literacy Tutoring follow a general-to-specific and theory-to-practice organization. When you begin tutoring, your *theory-based* beliefs about literacy will lead you to adopt some of the *general practices* discussed in the second section. These practices, in turn, should be directed toward achieving *specific goals.* This last section suggests establishing tutorial session goals that are appropriate to your tutee's grade level. Following a description of twelve goals for language arts education, we end with an example that applies our tutoring ideas to the story "The Lion and the Mouse" and we offer some more specific tutoring strategies.

Learn Benchmarks for Tutees' Grade Level

Decisions about lesson goals should be appropriate to students' grade levels. School districts and state departments of education often provide indicators of appropriate standards through benchmark statements; benchmarks describe what children should know at various stages of each grade level. The State of Ohio's Department of Education, for example, describes K-12 language arts benchmarks. Box 3d shows Ohio's fourth-grade language arts benchmarks. These benchmarks can help tutors understand what children at a particular tutee's grade level should be working toward.

Establish Goals for Tutorial Sessions

As mentioned earlier, the goals for language arts education are based on tutorial program participants' beliefs about literacy. The twelve goals described below take into account the Ohio Department of Education's standards, teachers' philosophies, and viewpoints held by The Ohio State University's Center for the Study and Teaching of Writing (CSTW) and the Department of English's Writing Workshop. Divided into four categories, the twelve goals adopt a transactional definition of literacy but still reflect all four instructional approaches (bottom-up, top-

Box 3d. Fourth-Grade Language Arts Benchmarks in the State of Ohio

Grade Four

Contextual Understanding

1. Determine the meaning of unknown words by using a variety of context clues including words, sentence, and paragraph clues.
2. Use context clues to determine the meaning of synonyms, antonyms, homophones, homonyms, and homographs.

Conceptual Understanding

3. Recognize the difference between the meanings of connotation and denotation.
4. Identify and apply the meanings of the terms synonym, antonym, homophone, and homograph.
5. Identify and understand new uses of words and phrases in text, such as similes and metaphors.

Structural Understanding

6. Identify word origins to determine the meaning of unknown words and phrases.
7. Identify meaning of roots and their various forms, prefixes and suffixes to determine the meanings of words.
8. Identify the meaning of abbreviations.

Tools and Resources

9. Determine the meanings and pronunciations of unknown words by using dictionaries, glossaries, technology and textual features such as definitional footnotes or sidebars.

http://www.ode.state.oh.us/academic_content_standards/pdf/ELA%2012-16--FINAL.pdf

down, interactive, and transactional). Tutees should work toward understanding the following four categories of goals:

- Basic Text Features
- Structure, Genre, and Media
- Reading and Writing Processes
- Transactional Literacy Practices

Basic Text Features. Gaining an understanding of basic text features is a goal that fits into the bottom-up approach to teaching reading and writing. These basic text features refer to syllables, words, word parts (roots, prefixes, suffixes), and punctuation. Knowledge of these features allows students to develop schemata for understanding larger and more complex text structures later. Schemata are cognitive maps that we form based on our existing knowledge; we use these maps to understand new concepts. Some argue that learning the basic text features helps students build schemata to understand more complex language concepts at a later time. Following this reasoning, basic text features are the building blocks of literacy knowledge. Bottom-up instructors may begin language instruction with these basic text features while others see these features as lower order concerns when compared to language concepts like content, logic, and social uses of literacy. The three goals falling under the category of basic text features address words, vocabulary, and syntax.

- **Goal 1: Understand the relationship between spoken and written words.** In their earlier years, children learn that there is a relationship between spoken symbols (phonemes) and written symbols (graphemes). Tutors can try to focus their student's attention on sounds and the corresponding graphic symbols. Playing with phonemes and graphemes can be fun; rhyme and rhythm are often emphasized in popular nursery rhymes and books (e.g., Dr. Seuss books). Reading stories, poems, songs, and other genres aloud to emphasize rhyme and rhythm can acquaint children with written words. Also, tutors can introduce students to words falling in the same sound family (e.g., *cat*, *hat*, *mat*, *sat*, etc.).
- **Goal 2: Build vocabulary.** New vocabulary can introduce students to new concepts or perspectives. Students can naturally build vocabulary when reading and

talking. They can build upon this acquired vocabulary by learning how to understand words according to context clues. They should also extend their knowledge of word parts (e.g., roots, prefixes, and suffixes), theme-based vocabulary lists (e.g., food, family, sports), and synonyms, antonyms, and homonyms.

- **Goal 3: Understand and manipulate syntax.** Developing their knowledge of syntax, or sentence structure, helps students understand meaning. Students should learn how parts of speech (noun, verb, adjective, adverb, preposition, conjunction) and parts of a sentence (subject, predicate, object, phrase, etc.) affect meaning. Therefore, they should not only understand what these "parts" are, but also should understand how these parts function in relation to one another.

Structure, Genre, and Media. Just as the structure of a sentence affects the meaning of a text, the more general structure, genre, or media of a written work can also affect meaning. Here, structure refers to the organization and order of a piece of writing. Genre is a structure with features that follow standard conventions; these conventions are agreed upon by a particular community. And media refers to the manner in which the text is delivered — e.g., conventional print text, visual images, websites, hypertexts, etc.

- **Goal 4: Build a repertoire of text structures.** The organization of a traditional children's story is like a small hill, a plot that works up to a climax and slopes down toward a resolution. What if the order changed so that the climax was introduced immediately? What if the organization was not like a hill but like an upward spiral? These are questions of how structure affects meaning. As readers, students acquire a repertoire of structures that help them understand texts. And, as writers, they draw on this repertoire to create their own texts. A rich repertoire gives students options, thus allowing them to use text structure to create a particular meaning or support a particular purpose.

- **Goal 5: Understand a variety of genres and their effects on meaning.** Typically, the structure of a text makes it fall into a genre; genres abide by structural conventions that are agreed upon by a given community of readers and writers. Some common genres that K-6 students learn are stories, poems, plays, essays, newspaper articles, and letters. When students learn genre conventions, they develop schemata that allow them to more easily understand other texts of the same genre.
- **Goal 6: Understand a variety of media and their effects on meaning.** This goal is relatively recent because many teachers often relied only on conventional print texts. Other media, however, provide young readers and writers with many more challenges and options. For example, what are the effects of writing about a topic in conventional print versus creating a series of visual images? Versus creating a website? Students, as readers and writers, learn about the affordances and constraints of a variety of media and thereby become more adept at using these media.

Reading and Writing Processes. The overarching purpose of language arts education is to provide students with strategies for tackling a variety of topics. Learning how to be self-reflective about strategies that work or do not work is perhaps one of the most important concepts that students can learn. The three goals below address reading and writing strategies.

- **Goal 7: Build reading process strategies.** Students can develop various reading process strategies that help them comprehend, interpret, and evaluate a text. Before reading, students can learn to skim for the general meaning of a text by examining textual clues: titles, subheadings, pictures, sidebars, etc. While reading, they can use context clues and their understanding of genre to predict what happens next. They can also pose questions that ask what something means, why a writer makes a particular choice, what a character's purpose is,

and so on. And after reading, students can reflect on how the text extends their knowledge of a particular topic or of language arts in general. They can articulate their general opinions; compare the text to others in order to better understand the topic, the genre, the purpose; relate the texts to prior experiences; etc.

- **Goal 8: Build writing process strategies.** Students also learn that writing occurs in stages. These stages often do not fit a linear path; rather, writers often move back and forth between inventing new text and revising old — a recursive pattern. Brainstorming through conversations, freewriting, listing, mapping, drawing ideas can help students make new knowledge. Following the brainstorming, students can use their knowledge of structure to imitate, re-create, and play with conventional structures. When students learn that writing is recursive, they also realize the importance of drafting and revising, particularly with the support of their peers, tutors, and teachers.
- **Goal 9: Inquire, explore, and research.** As students extend knowledge through reading and writing, they learn how to pose questions and inquire into a new topic. Students then need to learn how to explore a topic by reading, discussing, and writing. As explorations become more focused research projects, students need to know where and how to access resources: encyclopedias, dictionaries, library catalogs, internet search engines, etc. In order to aid research, tutors can assist students with a K-W-L (Know-Want to know-Learn) plan. This strategy asks students to assess their existing knowledge, reflect on what they would like to explore, and articulate what they learn in their explorations. Inquiry-based learning and research encourage students to be active learners and to pursue topics that interest them.

Transactional Literacy Practices. The descriptions of possible goals for students, thus far, might make it seem as if students are working toward an individual-based mastery of language arts. However, the philosophy behind this guide is that literacy is important because it allows

students to participate in communities. The last goals, then, more heavily emphasize the role that social contexts — that is, that other people, organizations, etc. — play in literacy instruction.

- **Goal 10: Examine the conventions that are agreed upon within a "literacy community."** Students learn to "read" a variety of audiences. That is, students learn that conventions are agreed upon by members of a literate community (e.g., school communities, family communities, workplace communities, etc.). Based on their knowledge of conventions, they recognize the effects of observing or deviating from conventions.
- **Goal 11: Write with a purpose to a target audience.** With knowledge of literate conventions of a community, students actively participate in forming and re-forming those literate conventions. Although much student writing occurs in school and fulfills school purposes, students also should learn to articulate their purpose and to tailor their writing to audiences outside of school. This requires students to draw upon experiences outside of school when making choices about writing.
- **Goal 12: Interact with fellow readers and writers.** Students learn to interact with peers, tutors, and teachers so that they can learn to empathize with and respond to multiple perspectives. These interactions often take the form of reading, writing, and discussing in pairs, small groups, or entire classes.

These twelve goals reflect the definitions of, standards of, and instructional approaches to literacy accepted by the authors of this reference guide. As you formulate your own ideas about literacy (Worksheet 3.1) and you consider the literacy program's mission, reconfigure these literacy goals accordingly.

Worksheet 3.5 asks you to consider the goals that would be most appropriate for your tutee. Keep in mind that not all of these goals need to be addressed at once. Try to set goals that are most appropriate to your tutee's knowledge and complement his/her classroom work.

Put It All Together: A Sample Lesson Plan

Putting together a lesson plan requires that you integrate many factors (beliefs regarding literacy, instructional approaches, literacy program standards, knowledge of your tutee, etc.). This section offers one example, using the story of "The Lion and the Mouse," to get you started. In the process of planning a tutorial lesson, you may want to ask yourself questions similar to the ones posed below.

Who is the tutee, and what is her grade level? And what are her strengths and weaknesses? Caitlin Jones, 4th grader, likes to read short stories, particularly ones with animals as characters. Her great interest in fiction clearly motivates her effort in language arts schoolwork. Her main difficulty lies in generating ideas when writing, and her writing seems a little disjointed. This fragmented writing is perhaps due to her not understanding how parts of a story complement one another.

What is our short-term goal? Caitlin will learn to read the story genre, which is in line with the goals set out by the Ohio Department of Education. Since children often learn reading and writing through fiction, understanding how elements of a story (characters, point of view, plot development, etc.) work together will familiarize her with the kinds of reading and writing done in school. Understanding genres like stories can help her see how written texts consist of elements that complement one another.

When do we expect this goal to be accomplished? This goal will be part of a larger goal that asks Caitlin to understand four genres: story, plays, poems, and newspaper articles. We will focus on the "story" genre for at least one session but will compare it to other genres over the course of at least two months, depending on her progress. If necessary, we will focus more on one or two genres rather than giving her cursory introductions to all four genres.

What text(s) will we use, and why? We will read "The Lion and the Mouse" (Box 3e). Because the story is short and the syntax and vocabulary are relatively simple for her, reading comprehension should be easy. The story's structure limits hurdles and allows us to focus on the structure of the story genre.

Box 3e. “The Lion and the Mouse”

The Lion and the Mouse

One day a Lion lay asleep in the jungle. A tiny Mouse, running about in the grass and not noticing where he was going, ran over the Lion's head and down his nose.

The Lion awoke with a loud roar, and down came his paw over the little Mouse. The great beast was about to open his huge jaws to swallow the tiny creature when "Pardon me, O King, I beg of you," cried the frightened Mouse. "If you will only forgive me this time, I shall never forget your kindness. I meant no harm and I certainly didn't want to disturb Your Majesty. If you will spare my life, perhaps I may be able to do you a good turn, too."

The Lion began to laugh, and he laughed and laughed. “How could a tiny creature like you ever do anything to help me?” And he shook with laughter.

"Oh well," he shrugged, looking down at the frightened Mouse, "you're not so much of a meal anyway." He took his paw off the poor little prisoner, and the Mouse quickly scampered away.

Some time after this, some hunters, trying to capture the Lion alive so they could carry him to their king, set up rope nets in the jungle. The Lion, who was hunting for some food, fell into the trap. He roared and thrashed about trying to free himself but with every move he made, the ropes bound him tighter.

The unhappy Lion feared he could never escape, and he roared pitifully. His thunderous bellows echoed through the jungle. The tiny Mouse, scurrying about far away, heard the Lion's roars. "That may be the very Lion who once freed me," he said, remembering his promise. And he ran to see whether he could help.

Discovering the sad stat e the Lion was in, the Mouse said to him, "Stop, stop! You must not roar. If you make so much noise, the hunters will come and capture you. I'll get you out of this trap."

With his sharp little teeth, the Mouse gnawed at the ropes until they broke. When the Lion had stepped out of the net and was free once more, the Mouse said, "Now, was I not right?"

"Thank you, good Mouse," said the Lion gently. "You did help me even though I am big and you are so little. I see now that kindness is always worthwhile."

http://www.childrenstory.com/tales/indexlion.html

What activities can we use to accomplish this goal, and approximately how long will each activity take? Our tutorial session lasts 1-1.5 hours. For the first five to ten minutes, we'll talk about Caitlin, her latest news and interests. The remainder of the tutorial session will go as follows:

- 15 minutes. Read the story aloud together (shared reading). When reading, use tone of voice to emphasize the climax.
- 5-10 minutes. To ensure that she understood the story and to have her practices synthesizing and condensing meaning, ask Caitlin, *What's this story about? How did the Lion and Mouse meet? What kind of problem did the Lion have? What did the Lion learn at the end of the story?*

  In addition to these more general questions, try to refer her back to the text so that she gets in the habit of looking at specific lines. For example, *Why does paragraph 3 say that the Lion "laughed and laughed" at the Mouse? When the story says that he "roared and thrashed about," how do you think the Lion felt?*
- 30 minutes. Explain that the story follows the structure of a small hill with an introduction, a climax, and a resolution. It may help to illustrate this on sheets of paper. First, ask her which paragraphs introduce the two main characters (paragraphs 1-4). Have her illustrate this on one piece of paper.

Second, ask her which paragraphs introduce the most exciting part of the story, where some action needs to be taken (paragraphs 5-6). Here, the lion has fallen into the hunters' trap. Caitlin can illustrate this on a second sheet.

Finally, ask, *How is this exciting problem solved?* The resolution can be found in paragraphs 7-9, and these again can be illustrated on another sheet. For the sake of distinguishing between these stages of the story, you might use different colored paper.

- 20 minutes. To ensure that Caitlin understands the story structure (not just story content), have her apply this story structure knowledge to other content. Ask her to brainstorm and illustrate: alternative introductions, even inventing new characters; alternative plot climaxes; and alternative resolutions. For example, be creative with new climaxes: The lion finds himself lost and confused in a crowded village of mice. Or, while playing, the lion loses a small rubber ball, which rolls through a mountain crevice too small for him to fit through. And so on.

  Shuffle these new illustrations into various combinations in order to create new stories. If time permits, you may have her write the text to accompany one of these new combinations. Tutees can share these new creations with one another orally or by posting these on a bulletin board.

- 5 minutes. At the end of the session, ask Caitlin to explain what a story is. Recognize what she's learned, and indicate how this lesson will be carried on to next week's lesson, which either continues the discussion of stories or moves on to the genre of plays. If this discussion of stories continues during the next session, you may have Caitlin practice her composing skills by creating a story or stories that imitates this structure. Pose questions at intervals to encourage her to consciously create an introduction, a climax, and a resolution (guided writing).

Refine Tutoring Strategies

The above sample lesson reveals that the eight strategies to teach reading and writing introduced earlier are a bit broad. To be able to refine strategies and make a tutorial session interesting, compile a list of possible activities and a description of how they achieve particular goals. Your first resource for such possibilities lies in your colleagues: teachers, literacy program coordinators, tutors. Find out what has worked well for them, and share your own practices. You may even initiate a listserv, newsletter, or some other forum that allows you to exchange ideas regularly.

There are also many teacher education texts that discuss aspects of language arts. These texts can help you generate ideas for tutoring strategies. This section describes two scholars' suggestions regarding practice. Lester Laminack, in *Volunteers Working with Young Readers*, offers ten suggestions regarding teaching reading:

- **Language Experience Approach (LEA).** Those believing in LEA suggest that providing a language-rich environment to students helps them acquire knowledge about language concepts. In LEA, tutors call students' attention to experiences that they already have had with language and use these as a basis for teaching them. For example, to teach students vocabulary about food, tutors could ask tutees to bring in food product labels from their home. Tutors can use these labels as a basis for vocabulary lists.
- **Cloze procedure.** The purpose of this procedure is to help students practice understanding a text through context clues. The tutor chooses a written text, blocks out words at regular intervals (e.g., block out every fifth word), and asks the student to read the text. The student should understand the gist of the text and fill in words that fit the context.
- **Skim and scan.** The purpose of skimming is to get the gist of an entire written piece whereas the purpose of scanning is to find specific information within a text. Laminack suggests teaching students to use features like titles, subheadings, bolded and italicized formats, sidebars, and prefaces to skim and scan more quickly.

- **Echo reading.** Tutees sometimes know books so well that they can recite a story even if they cannot "read" it. Echo reading lets the child engage in the pleasure of reading with the support of the tutor. In echo reading, tutors read a text, and tutees echo the reading. Tutors can point to text as they read so that tutees can begin to recognize words by sight.
- **Choral reading.** Like echo reading, choral reading allows tutees to participate and enjoy the sound of story. In choral reading, several students read together.
- **Readers' theatre.** Readers' theatre emphasizes the activity of reading in yet another way. Students turn a story into a dramatic performance and figure out how to turn prose into vocal and physical performance. This kind of enactment brings text alive and helps to raise questions of genre.
- **Poetry performance.** In poetry performance, students again have the opportunity to perform a written text. The performance may give them new perspective of words.
- **Rhymes to prose.** Like readers' theatre, rhymes to prose raises questions of genre. Tutees can practice writing narrative texts without having to worry about the invention process. Turning rhymes to prose requires summary and elaboration skills.
- **Story to script.** Again raising questions of genre, turning story to script requires increased attention to turning written text into spoken dialogue. In addition to raising questions of genre, students also learn about differences between conventions of the modes of writing and speaking.
- **The talking book.** The talking book is a book in which two people "talk," or dialogue, through writing. Laminack suggests that the talking book implies that tutors value tutees as writers. This activity helps young students transition from spoken texts to written texts.

While Laminack provides suggestions about teaching reading, Ruth Beall Heinig, in *Improvisation with Favorite Tales*, uses her

expertise to suggest using dramatic techniques to teach language arts. Heinig does not explicitly explain how the suggested pantomime and verbal activities achieve particular goals; however, many of these suggestions can be used to emphasize specific aspects of story (setting, characters, plot), to practice analysis, and to practice literacy as an interaction between tutees and tutors. Consider how these activities might support your tutorial lesson goals. Below are seven pantomime activities:

- **Build a place.** Using gestures only, tutees mime objects in a pre-defined space, and they pretend to use one or more of these objects. Tutors can make this a guessing game among a few students.
- **Count/freeze pantomime.** Students mime ideas for a set number of seconds while others guess what they are miming.
- **Frozen picture.** Several students mime a “freeze frame” of a story. This miming calls their attention to a specific moment in a story or to a specific setting.
- **Improvised scene.** Students improvise a mimed scene, thereby calling on their knowledge of story structure.
- **Intragroup pantomime.** Students are given a topic (e.g., mime words starting with *s*) and mime to one another. They guess and record correct guesses. This can be done in with other tutor-tutee pairs.
- **Narrative pantomime.** Tutees mime as tutors read a story.
- **Transformation.** Tutees mime a character transforming into someone/something else.

In addition to these pantomime activities, Heinig also suggests several verbal activities:

- **Conversation.** Pretending to be characters, tutee and tutor talk to one another.
- **Debate.** Again pretending to be characters, tutor and tutee or two tutees debate a given issue.
- **Experts.** Tutees pretend to be experts on a panel and give their opinion on a given topic.

- **Imagination game.** Given an item, tutees have to guess who used or invented it, think of new uses for the item, and demonstrate its uses.
- **Improvised scenes.** Given a simple plot line, a few tutees act out the plot with improvised dialogue.
- **Interview.** Tutees interview as if they are reporters, police, etc., in a role-playing game.
- **Who am I?** A tutee pretends to be a character, and the tutor or other tutees ask questions to figure out who she or he is.

These suggestions by Laminack and Heinig offer a strong springboard from which you can create numerous other possible activities that can be used to achieve any number of goals.

Summary

It is difficult to write how-to directions for literacy tutoring because the nature of tutoring, or individualized instruction, is being responsive to the needs of tutees. Tutoring requires that you think on your feet. Part 3 aims to provide some guidelines to support literacy tutors. We hope that these guidelines help you to reflect on your beliefs about literacy, its importance, and ways to facilitate how your tutees acquire it.

The first suggestion in Part 3 is that you become well versed in perspectives on literacy so you understand that how people read and write is both complicated and controversial. This chapter introduced the literacy controversy by way of four definitions of literacy, two statements of standards for language arts education, and four instructional approaches. These definitions and instructional approaches imply that meaning is derived primarily from text alone, from interactions between reader and text, or from transactions between readers, writers, texts, and social contexts. And each of these definitions of literacy also has implications for why literacy is important: to help tutees participate in a democracy; to allow tutees to function in professional settings; to encourage them to maintain social relationships; and others. Reflection on these big ideas will help you deal fruitfully with issues involved in the practice of tutoring.

Learning how to tutor means learning many tutoring strategies and learning how to be adept at using those strategies. The second suggestion in Part 3 is to acquire a repertoire of strategies and some resources for increasing that repertoire. The eight reading and writing instructional strategies suggested by Pinnell and Fountas (reading aloud, shared reading, guided reading, independent reading, shared writing, guided writing, interactive writing, and independent writing) offer a basic foundation of strategies. As you tutor and as you acquire more resources, build on this foundation and assess how effective your strategies are for your tutee.

These strategies should be used to meet specific goals for the tutorial session. The third suggestion, therefore, is to establish goals for

each tutorial session or each sequence of tutorial sessions. Twelve goals, which may be further subdivided and made more specific, are suggested in this chapter:

- Goal 1: Understand the relationship between spoken and written words.
- Goal 2: Build vocabulary.
- Goal 3: Understand and manipulate syntax.
- Goal 4: Build a repertoire of text structures.
- Goal 5: Understand a variety of genres and their effects on meaning.
- Goal 6: Understand a variety of media and their effects on meaning.
- Goal 7: Build reading process strategies.
- Goal 8: Build writing process strategies.
- Goal 9: Inquire, explore, and research.
- Goal 10: Examine the conventions that are agreed upon within a "literacy community."
- Goal 11: Write with a purpose to a target audience.
- Goal 12: Interact with fellow readers and writers.

These or other goals may, in turn, help tutors refine their strategies, encouraging them to cycle back to their resources and to try new strategies more fitting to their specific goals.

Tutoring, or more generally teaching, requires you to be perceptive and sensitive to a student's strengths and needs. A demanding activity, tutoring is also a very rewarding one, one that allows you to encourage, influence, and support students while introducing them to the world of stories. Our hope is that this reference guide serves as a springboard for you as you learn about tutoring, that it encourages you to reflect on what it means to teach a child to read and write.