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# Chapter 1

## Introduction

Research has shown us that repeated practice, if done correctly, can lead to success. But in order for repeated practice to be effective, it can't be squeezed into two or three weeks. If it is, students will retain the material for that amount of time and then promptly forget it. In order for students to apply skills that they have learned, they need to know the skills on a subconscious level. To achieve this understanding, students "must engage in practice that gradually becomes *distributed*, as opposed to *massed*" (Marzano, Pickering, & Pollock, 2001).

Students should do quick, short, daily reviews on a regular basis so that any learned skills can be forced into long-term memory to be recalled as needed. This process works for math, spelling, grammar, reading, and other subject areas.

Patterned after *Daily Grammar Practice*, *Daily Reading Practice* provides students with one reading selection per week. Students reread the selection every day, each time focusing on a different set of comprehension skills.

Please note that DRP is not a literature curriculum. It is a supplementary reading comprehension series. Students should hone their comprehension skills through DRP, but they should still read and study full-length works of literature as well. Though some DRP passages are literary in nature, most are nonfiction so students can gain experience and practice with a multitude of genres in all subject areas.

The format of DRP is intentionally simple and consistent. Some teachers would like DRP to look like the SAT, ACT, or their state's reading comprehension test. However, DRP, though certainly helpful in preparing students for standardized tests, is more than a test preparation tool. The goal of DRP is to teach students to analyze and understand written texts so they can become life-long readers and learners. Conveniently, this effective teaching will also prepare students for high-stakes reading comprehension tests in any format.

Each DRP passage at the high school level is around 250 words in length. While some teachers might prefer longer passages (again to prepare students for standardized tests), DRP uses shorter passages for two main reasons. First, less is more. Shorter passages allow students to hone their skills without getting bogged down. Once they have mastered the host of comprehension skills addressed throughout this book, they will be able to tackle longer passages with ease and confidence. Second, DRP is designed to be a quick, daily activity. It shouldn't take more than a few minutes each day; your class time is valuable and too short as it is.

With that said, some of the reading passages lend themselves to further writing, discussion, and research activities. For example, students could form a rebuttal to a persuasive passage or search for additional information about an informative passage or perhaps use a descriptive passage as a model for their own descriptive writing. Including such extension activities is entirely up to you.

# The rationale for daily practice

According to research, students who can use self-monitoring techniques when they read have learned a critical component of reading comprehension (Gersten & Baker, 1999). But in order to use these techniques, the students must have them firmly implanted into their long-term memory. These self-monitoring techniques include such activities as rereading parts of the text, figuring out unfamiliar words, summarizing the text in their own words, relating the selection to prior knowledge, visualizing the text, making inferences, and making predictions.

Traditionally, students read a text once and then move on to a new text. However, “repeated readings of a passage make it significantly easier for students to recall its important content” (Gersten & Baker, 1999). Rather than just skimming a passage for answers to a few questions, DRP forces students to slow down and carefully analyze the text. Working with the same text for a few minutes a day is beneficial to students of any ability level and especially so for struggling readers. By Friday, even the struggling readers and English language learners can feel successful with reading and understanding the passage.

## How the approach works

*Daily Reading Practice* is an approach that gives students the daily practice that they need to improve their reading comprehension skills and be able to use these skills forever. It is a simple process that uses repeated practice to force the reading concepts into long-term memory.

The key to *Daily Reading Practice* is that it is daily. You give the students one reading selection each week. Each day of the week, students have different tasks to accomplish with this selection. Your students read the selection each day before starting the activities for the day. Using the Help Pages in Chapter 2, your students work with the whole class, in groups, in pairs, or individually to figure out the answers to the questions. You take a few minutes a day to go over the day’s lesson. You explain any new concepts and answer any questions that they might have about the daily assignment.

Students learn through daily repetition. They carry the skills that they are working with in this program into their other reading assignments. The concepts are revisited on a weekly basis so that they aren’t forgotten.

The concepts build through the week. On Mondays, students work with the subject, the title (simple main idea), the author’s purpose, the genre of the selection, and usually the tone or mood of the selection.

On Tuesdays, students work with the vocabulary in the selection. Synonyms, antonyms, base words, and words in context are a few of the skills practiced on this day. Sometimes they will need to utilize a dictionary in this section.

On Wednesdays, students practice inferences, use prior knowledge, test true/false statements, find problems in the fiction selections, and identify literary and rhetorical techniques.

On Thursdays, students work with information they discussed on the previous days and find evidence and details to support their assumptions. For some selections they build and use graphic organizers to understand the text.

On Fridays, after the students have dug deeply into the selection for four days, they identify key words and use these key words to write a summary of the selection.

The reading selections represent many different topics and genres, and skills are reviewed throughout the year. The selections and skills get harder from grade to grade, and skills are reviewed throughout the levels.

You will see your students' reading comprehension improve as the year goes on. You will see them retrieve the skills and understandings from their long-term memory and build on these skills in their other reading activities.

The more students read, the better readers they become. The better readers they become, the more students read. Reading is **for** life. Reading is **about** life. Reading is life.

## How to do DRP daily

You have several options for presenting DRP to your students:

1. **Workbooks:** The workbook approach is the most teacher friendly and student friendly. You have to buy a workbook for each student, but the books are cost-effective and time-saving. Each workbook provides students with an introduction to the approach, a quick reference guide like the one in Chapter 2, and a separate page for each week's lesson. The workbooks are designed to be inserted easily into a three-ring binder. If you choose the workbook approach, read over the introduction with your students. I suggest you and your students work together on the passage and questions for the first week or two. Later, students should follow directions in their workbooks to complete the tasks. You can find more information about the workbooks or order workbooks at [www.dgppublishing.com](http://www.dgppublishing.com). For your convenience, you can also find an order form in the back of this book.

2. **Reproducible Passages:** Chapter 3 provides reproducible copies of the passages for each week's lessons. They are the same passages that appear in the workbooks. If you use the reproducible passage approach, provide each student with a copy of the passage for the week. They can keep this page in a binder or folder. Also provide them with copies of the Help Pages in Chapter 2 to keep for the year. Have the students refer to these Help Pages on a regular basis. The pages are set up very simply, with only the information that is needed for the particular day of the week. Finally, write the daily questions on the board or overhead, ask them orally, or use the transparencies or CDs that are available from DGP Publishing. Students then use notebook paper to write out the daily assignments.

3. **Interactive Version:** DRP is available for interactive whiteboards (Windows only). The interactive version can be used with or without student workbooks. It has a printable version of the passages for each week so students can interact with the selections at their seats if not using workbooks. It also has a printable version of the student Help Pages.

Regardless of which approach you choose, you need to set aside a time each day to complete *Daily Reading Practice*. You can have students try to work out the day's practice ahead of time, or you can work on it together. It all depends on your group.

Have the students reread the selection each day. Be sure to have them explain their answers and give documentation from the selection. This way you know that they are not just guessing. Also, remind them to use their help pages as needed.

Make sure you use the academic vocabulary during their other reading tasks each day. The more opportunities they have to hear the words, practice the skills, or use the terminology, the easier it will be for the students to remember the concepts and apply them to all of their reading.

The answers to the questions are in Chapter 4 of this teacher's guide. In some cases, answers will vary, so the provided answers are suggestions only. Feel free to add your own questions each day as well or to follow up with some type of extension activity.

SAMPLE

# Chapter 2

## Help Pages

### Monday Notes

#### SUBJECT OF A SELECTION

- Look at the first sentence.
- Look for any repeated words or names.
- Read the selection a second time.

#### TITLES

- The title should hint at what the selection is about.
- The first word should always begin with a capital letter.
- The last word should always begin with a capital letter.
- All important words should begin with capital letters.
- Articles and prepositions don't need to be capitalized unless they are the first or last word of the title.

#### AUTHOR'S PURPOSE

- entertain – The author tells a personal or fictional story that is based on real or imaginary events.
- persuade – The author lets the readers know how he/she thinks about the subject or tries to talk the reader into thinking like the author thinks.
- inform – The author gives information about a subject.
- explain – The author helps the readers understand a subject.
- teach – The author gives directions on how to do something.
- describe – The author paints with words a picture of a person, place, event, or item.

#### GENRE

- Genre is the name used to identify types of literature.
  - ex: *realistic fiction, fantasy, folktale/fairytale, science fiction, poetry, drama, nonfiction, real-world writing, biography, autobiography, letter*

#### TO NE

- Tone is the author's attitude toward his or her subject matter and/or audience.
  - ex: *approval, pride, resentment, amusement*

#### MOOD

- The mood refers to the prevailing atmosphere or feeling of a selection.
- ex: *sad, happy, fearful, comfortable*

# Tuesday Notes

## AFFIX

- Either a prefix or suffix added to a base or root word.

## ANALOGY

- An analogy shows the relationship between two things.
  - ex: **inside : outside :: up : down**
  - This is how you read this analogy: **inside is to outside as up is to down.**
  - The single colon stands for *is to*. The double colon stands for *as*.

## ANTONYM

- Antonyms are words that are the same part of speech and have opposite or almost opposite meanings.
  - ex: **hot/cold**                      **inside/outside**

## BASE WORD

- A base word is the main part of a word without any prefixes or suffixes.
  - ex: **unhappy = happy**                      **jumping = jump**

## CONNOTATION

- Connotation refers to the beyond-the-surface meaning that a word suggests or implies.
  - ex: Use **home** instead of **house** for a warmer connotation.

## EUPHEMISM

- A euphemism is an agreeable word or phrase used in place of a more harsh or rude one.
  - ex: **restroom** instead of **toilet**

## IDIOM

- An idiom is a group of words or a phrase that has a hidden meaning.
- You can't understand the meaning of an idiom by what the words literally say.
  - ex: **It is raining cats and dogs.**

## PREFIX

- A prefix is the letter or group of letters put at the beginning of a base or root word to change the word's meaning.
  - ex: **un + happy = unhappy**                      **re + new = renew**

## ROOT

- A root is the part of the word that carries the most meaning. Many common roots come from Greek and Latin.
  - ex: **mar = sea**                      **Marine** life lives in the sea.

## SUFFIX

- A suffix is the letter or group of letters put at the end of a word.
  - ex: **quick + ly = quickly**                      **move + able = moveable**

## SYNONYMS

- Synonyms are words that are the same part of speech and have the same or almost the same meaning.
  - ex: **small, tiny**                      **large, big**

# Chapter 3

## Reproducible Student Selections

The following pages provide reproducible copies of the student selections for each week. If not using workbooks, students should have a copy of each week's selection with which to interact on a daily basis.

SAMPLE



## Week One

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### Title

Most students will tell you that reading comprehension tests are difficult. Why? Because the lengthy passages require you to stay focused! In order to stay awake and to concentrate, you must remember one important rule: Stay engaged with the text. In other words, interact with the passage in front of you. Here's how:

First, write on the passage. Underline information that you think may be important. Underline transitional or signal words such as *however*, *therefore*, *since*, *nevertheless*, and *above all*. Circle words that are unfamiliar to you. Put stars next to examples the author provides. Make brief notes in the margins about the author's purpose, point, or attitude. Writing on the passage serves three important purposes. It helps you to make more sense of what you're reading; it helps you to remember what you've read; and it helps you to stay tuned in while you're reading!

The second way to stay engaged with the text is to keep a conversation going in your head while you're reading. Go ahead. No one else will know. Talk back to the author of the passage. Ask him or her questions like "What point are you trying to make?" or "Why did you describe the situation that way?" Make accusations like "Wow, you obviously don't like this character very much." or "Well, I can tell you think global warming is nothing but a scam." Get inside the author's head by saying "You're trying to be sarcastic, aren't you?" or "Oh, I see where you're going with this example." These conversations may feel awkward at first, but good readers have them all the time. They help you to think like the author (which means you'll have an easier time answering the questions), and they help you to (once again) stay tuned in to the reading!

## Week Two

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### Title

In the early 19<sup>th</sup> century, James Braid developed a form of hypnotic induction using eye fatigue to induce a hypnotic trance. In Braid's model, the hypnotist held a shiny object slightly above the subject's eye level while suggesting the subject was "getting very, very sleepy" and that their eyelids were "getting very, very heavy." With a steady gaze on an object above eye level and continuous suggestions (sleep talk), the subject's eyelids did get heavy and the subject did get sleepy.

Using increasingly demanding suggestions, the subject was asked to concentrate on small changes in the body or the environment and told to go to an even deeper and more relaxed sleep. Once in the altered state, the subject acted, perceived, thought, and felt according to the hypnotist's suggestions. The hypnotized person accepted the instructions of a hypnotist much the way a dreaming person accepts strange events in a dream. This allowed the hypnotist to suggest behaviors or perceptions that otherwise would not occur. Classic examples are taking a bite of an onion but interpreting it as an apple, accepting the suggestion that one's arm is paralyzed, or not experiencing severe pain.

While hypnotized, people will respond to suggestions that they see things that are not there and do not see things that are there. Under hypnotic suggestion, people will remember long forgotten events, recall events that did not happen, and forget events that really happened (posthypnotic amnesia). Under deep hypnosis, suggestions can be issued for later execution (posthypnotic suggestion). Under hypnosis, subjects have gone temporarily deaf, undergone surgery without anesthesia, and have been said to "regress" to a younger age.

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# Chapter 4

## Answer Keys

Some of the answers will vary.  
Suggested answers and graphics  
are given for each question.

SAMPLE

# Week One

## Reading Comprehension Made Simple

### Title

Most students will tell you that reading comprehension tests are difficult. Why? Because the lengthy passages require you to stay focused! In order to stay awake and to concentrate, you must remember one important rule. Stay engaged with the text. In other words, interact with the passage in front of you. Here's how:

First, write on the passage. Underline information that you think may be important. Underline transitional or signal words such as *however, therefore, since, nevertheless, and above all*. Circle words that are unfamiliar to you. Put stars next to examples the author provides. Make brief notes in the margins about the author's purpose, point, or attitude. Writing on the passage serves three important purposes. It helps you to make more sense of what you're reading; it helps you to remember what you've read; and it helps you to stay tuned in while you're reading!

The second way to stay engaged with the text is to keep a conversation going in your head while you're reading. Go ahead. No one else will know. Talk back to the author of the passage. Ask him or her questions like "What point are you trying to make?" or "Why did you describe the situation that way?" Make accusations like "Wow, you obviously don't like this character very much." or "Well, I can tell you think global warming is nothing but a scam." Get inside the author's head by saying "You're trying to be sarcastic, aren't you?" or "Oh, I see where you're going with this example." These conversations may feel awkward at first, but good readers have them all the time. They help you to think like the author (which means you'll have an easier time answering the questions), and they help you to (once again) stay tuned in to the reading!

Monday – Read the selection carefully.

1. The selection is about how to better understand a reading passage.
2. At the top of this page, write an interesting title for this selection.
3. The author's purpose in writing this selection is to teach.
4. The genre of this selection is nonfiction (informational).
5. The tone of the selection can best be described as relaxed, informative.

Tuesday – Read the selection carefully.

6. Find in the selection a synonym for hoax. scam
7. What does the word engaged mean in this selection?  involved  pledged to be married
8. The base word of accusations is accuse.
9. The idiom get inside the author's head means to know what the author is thinking.

Wednesday – Read the selection carefully.

10. List two ways to stay focused on a reading passage: write on the passage, talk back to the author

11. List three reasons writing on the passage can be helpful: The selection makes more sense, it's easier to remember what you read, and it's easier to stay focused.

Thursday – Read the selection carefully.

12. Circle transitional or signal words that appear throughout the passage.
13. Underline specific examples the author uses in the passage.

Friday – Read the selection carefully.

14. Highlight 5-6 key words in the selection. Write a 3-4 sentence summary of the selection using your key words. It is not necessary to use all of your key words.

Suggested Key Words: reading comprehension, difficult, stay engaged, write on passage, talk to author

Suggested Summary: Reading comprehension tests don't have to be difficult. If you stay engaged with the passages, you will better understand what you read. Writing on the passages and talking back to the authors (in your mind) are two ways to stay focused.

# Week Eighteen

## *A Well-intentioned Breakfast*

### Title

From the little lean-to kitchen the sound of the sputtering suddenly ceased, and at the door appeared a pair of dark, wistful eyes.

“Daddy!” called the owner of the eyes.

There was no answer.

“Father, are you there?” called the voice, more insistently.

From one of the bunks came a slight stir and a murmured word. At the sound the boy at the door leaped softly into the room and hurried to the bunk in the corner. He was a slender lad with short, crisp curls at his ears, and the red of perfect health in his cheeks. His hands, slim, long, and with tapering fingers (like a girl’s), reached forward eagerly.

“Daddy, come! I’ve done the bacon all myself, and the potatoes and the coffee, too. Quick, it’s all getting cold!”

Slowly, with the aid of the boy’s firm hands, the man pulled himself half to a sitting posture. His cheeks, like the boy’s, were red--but not with health. His eyes were a little wild, but his voice was low and very tender, (like a caress)

“David--it’s my little son David!”

“Of course it’s David! Who else should it be?” laughed the boy. “Come!” And he tugged at the man’s hands.

The man rose then, unsteadily, and by sheer will forced himself to stand upright. The wild look left his eyes, and the flush his cheeks. His face looked suddenly old and haggard. Yet with fairly sure steps he crossed the room and entered the little kitchen.

Half of the bacon was black; the other half was transparent and (like tough jelly) The potatoes were soggy, and had the unmistakable taste that comes from a dish that has boiled dry. The coffee was lukewarm and muddy. Even the milk was sour.

David laughed a little ruefully.

Monday – Read the selection carefully.

1. The selection is about a boy who has made breakfast for his sick father.
2. At the top of this page, write an interesting title for this selection.
3. The author’s purpose in writing this selection is to entertain.
4. The genre of this selection is fiction (prose).
5. The mood of the selection is  hesitant but eager.  lively and encouraging.  somber but tender.

Tuesday – Read the selection carefully.

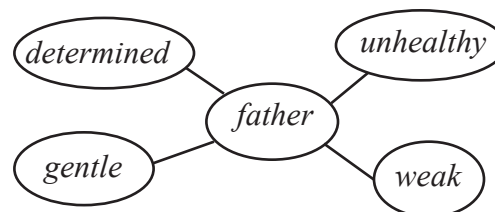
6. The word haggard in the selection most nearly means  bright.  exhausted.  confused.
7. What does the word stir mean in this selection?  movement  to disturb  to mix
8. The connotation of leaped suggests  sullenness.  hesitancy.  hopefulness.
9. Find in the selection two words that mean thin. slender, slim

Wednesday – Read the selection carefully.

10. David’s character can best be described as  withdrawn.  pushy.  eager.
11. This selection is written in the third person point of view.  first  third
12. Circle three similes in the selection. Draw boxes around three examples of alliteration. Underline an example of imagery.
13. This selection is an example of which type of writing? narrative

Thursday – Read the selection carefully.

14. Make a character web for David’s father.



Friday – Read the selection carefully.

15. Highlight 5-6 key words in the selection. Write a 3-4 sentence summary of the selection using your key words. It is not necessary to use all of your key words.

Suggested Key Words: Father, myself, David, haggard, bacon, coffee

Suggested Summary: David’s father is not well, so David gets up early to cook breakfast by himself. His father wills himself to walk to the kitchen. There he sees David’s good intentions: soggy potatoes, muddy coffee, and bacon that is half burnt and half rubbery.

# Curriculum Objectives Addressed at Each Grade Level

Throughout the course of the year, each student will

	1	2	3	4	5	6	7	8	9
compare and contrast				•	•	•	•	•	•
complete analogies				•	•	•	•	•	•
determine characterization									•
distinguish between true and false statements	•	•	•	•	•	•	•	•	•
draw and use graphic organizers	•	•	•	•	•	•	•	•	•
figure out words in context	•	•	•	•	•	•	•	•	•
form an opinion about a selection		•	•	•	•	•	•	•	•
identify a base word	•	•	•	•	•	•	•	•	•
identify a fiction selection	•	•	•	•	•	•	•	•	•
identify a nonfiction selection	•	•	•	•	•	•	•	•	•
identify a metaphor						•	•	•	•
identify a prefix	•	•	•	•	•	•	•	•	•
identify a realistic selection	•	•	•	•	•	•	•	•	•
identify a root								•	•
identify a simile		•	•	•	•	•	•	•	•
identify a suffix	•	•	•	•	•	•	•	•	•
identify alliteration	•	•	•	•	•	•	•	•	•
identify allusion									•
identify an opinion in a selection		•	•	•	•	•	•	•	•
identify and use chronological order			•	•	•	•	•	•	•
identify antonyms	•	•	•	•	•	•	•	•	•
identify cause-effect		•	•	•	•	•	•	•	•
identify compound words	•	•	•	•	•	•	•	•	
identify contractions	•	•	•	•	•	•	•	•	
identify detail sentences				•	•	•	•	•	•
identify facts in a selection		•	•	•	•	•	•	•	•
identify homophones (homonyms)	•	•	•	•	•	•	•	•	
identify homographs		•	•	•	•	•	•	•	
identify key words in a selection	•	•	•	•	•	•	•	•	•
identify person – 1 <sup>st</sup> and 3 <sup>rd</sup>		•	•	•	•	•	•	•	•
identify rhyming words	•	•	•						
identify singular/plural				•	•	•	•	•	
identify synonyms	•	•	•	•	•	•	•	•	•
identify the author’s purpose for writing a selection	•	•	•	•	•	•	•	•	•
identify the difference between fact and opinion		•	•	•	•	•	•	•	•
identify the difference between objective and subjective									•

	1	2	3	4	5	6	7	8	9
identify the genre of a selection	●	●	●	●	●	●	●	●	●
identify the main idea or thesis of a selection		●	●	●	●	●	●	●	●
identify the mood of a selection		●	●	●	●	●	●	●	●
identify personification									●
identify the problem in a selection	●	●	●	●	●	●	●	●	●
identify the reader's purpose for reading selection						●	●	●	
identify the solution in a selection			●	●	●	●	●	●	●
identify the subject of a selection	●	●	●	●	●	●	●	●	●
identify the tone of a selection									●
identify the topic sentence				●	●	●	●	●	
identify the viewpoint from which a text is written				●	●	●	●	●	●
identify multiple layers of a text									●
make inferences about a selection		●	●	●	●	●	●	●	●
make predictions from selection content			●	●	●	●	●	●	●
paraphrase a sentence									●
recognize characters in a selection	●	●	●	●	●	●	●	●	●
recognize hyperboles								●	●
recognize imagery									●
recognize plot in a selection		●	●	●	●	●	●	●	●
recognize rhetorical questions									●
recognize setting in a selection	●	●	●	●	●	●	●	●	●
recognize words with multiple meanings	●	●	●	●	●	●	●	●	●
relate new information to prior knowledge	●	●	●	●	●	●	●	●	●
reread a selection if the meaning is not clear	●	●	●	●	●	●	●	●	●
skim through a selection for information	●	●	●	●	●	●	●	●	●
summarize selection content	●	●	●	●	●	●	●	●	●
understand an idiom		●	●	●	●	●	●	●	●
understand euphemisms									●
understand that reading is a process of seeking meaning	●	●	●	●	●	●	●	●	●
understand the connotations of words									●
understand the effects of literary devices									●
use a dictionary to understand unknown words	●	●	●	●	●	●	●	●	●
use information in text to draw conclusions			●	●	●	●	●	●	●
use self-monitoring and self-correcting strategies	●	●	●	●	●	●	●	●	●
visualize a selection	●	●	●	●	●	●	●	●	●
write a title using correct punctuation and capitalization	●	●	●	●	●	●	●	●	●
write a title using correct spelling		●	●	●	●	●	●	●	●