



Alternative Text Types to Improve Reading Fluency for Competent to Struggling Readers

Timothy V. Rasinski

Kent State University, USA, trasinsk@kent.edu

William H. Rupley

Texas A&M University, USA, w-rupley@tamu.edu

David D. Paige

Assoc. Prof. Bellarmine University, USA, dpaige@bellarmine.edu

William Dee Nichols

University of Maine, USA, williamnichols1@maine.edu

This article offers instructional suggestions and strategies based on research and theoretical literature for developing reading fluency through the use of rhyming poetry and other texts beyond the narrative and informational texts that have been traditionally used for reading instruction. Readers' lack of fluency in reading can be a monumental impediment to proficiency in good comprehension and overall reading competency. For all readers it is well established that as they progress in reading competence their reading ability grows (Stanovich, 1993/1994). This continued reading success begets continued reading growth; however, many struggling readers have difficulty in moving to a level of automaticity and fluency in their reading that enables them to engage in a successful practice. Lack of practice inhibits their reading comprehension. Readers' abilities to effectively comprehend texts are significantly affected by their proficiency in accurate and automatic word recognition and prosody (May, 1998; Stanovich, 1993/1994; LaBerge & Samuels, 1974; Schreiber, 1991). Repeated reading practice has been shown to be a powerful way to improve these important fluency competencies. Certain texts are particularly well suited for repeated reading that improves both aspects of fluency.

Keywords: fluency, competent readers, struggling readers, poetry, phonics, comprehension

INTRODUCTION

The heart of reading is the ability to understand and respond to ideas that are expressed in writing (Nichols, Rupley, & Blair, 2005). While transactive models of reading include the text, the reader, the task and the social construct in which the learning occurs, it is still hard to ignore that when we think of reading development we recognize

two separate, but highly interrelated areas involved in the reading process - word recognition and comprehension (Hook & Jones, 2002). As students' skills in decoding words increases, the expectation becomes that they will develop the ability to read words quickly or automatically. They cannot take time to analyze every word they encounter (Richek, Caldwell, Jennings, 2002); therefore, word recognition must become automatic - something they are capable of doing instantly and independently (LaBerge & Samuels, 1974). With practice, beginning readers become more fluent readers, learning more and more "sight words", or familiar words that they can recognize at a glance without consciously employing decoding strategies (Unrau, 2004). As their corpus of words recognized quickly grows larger, it provides for continuous growth of quickly recognized words; fluency improves and comprehension is nurtured.

Lack of successful word recognition accuracy and automaticity can be significant impediments for progressing to a level of reading for meaning and learning. Many readers who struggle with word recognition have difficulty in moving to a point of automaticity and fluency in their reading that enables them to focus on comprehension of what they are reading (Valencia & Buly, 2004). Readers who lack sufficient practice in reading are unlikely to develop automaticity in word recognition (Rasinski, 2010). If students are unable to automatically recognize a substantial amount of words in their texts, their reading becomes laborious and slow, inhibiting comprehension and, possibly diminishing motivation to read (Levine, 2002; National Reading Panel, 2000; Stanovich, 1993/1994; Hoffman & Isaac, 1991). Research and reviews of research have demonstrated that readers' abilities to effectively comprehend what they are reading are significantly affected by their proficiency in accurate and automatic word recognition (May, 1998; Stanovich, 1993/1994; LaBerge & Samuels, 1974; Rasinski, Reutzel, Chard, & Linan-Thompson, 2011). Even mild difficulties in word identification can pull a reader's attention away from the underlying meaning, cause a reduction in reading rate, and create the need to reread selections in order to grasp meaning.

Not only do fluent readers read with adequate speed and word recognition automaticity, they also read aloud with good prosody or expression, using appropriate phrasing, intonation, and their oral reading mirrors their spoken language. Lack of appropriate prosody has been shown to be a contributor to a poor reading comprehension (Dowhower, 1989; Schreiber, 1991).

In the past, reading rate or fluency was not considered as a problem as long as the student could comprehend what was read (Rasinski, 2000). However, more recent research has shown that slow, disfluent reading cannot be ignored because it is evidence of Lack of word recognition automaticity and inefficient processing of text. Slow reading requires readers to take more time to complete a reading task than students who are fluent. Reading progress is determined by the amount read; therefore, this should be a concern for all teachers (Rasinski, 2000).

Many teachers provide phonics instruction to students who struggle to learn to read to compensate for initial reading problems. Often, these students become accurate decoders, but fail to reach a level of sufficient fluency (automaticity) to become efficient readers. Because fluency is a transitional stage that allows the reader to utilize higher

order thinking skills necessary for more complex demands of comprehension (Rasinski, 2010), it is necessary for them to transition from simple word decoding in texts to fluent word recognition that allows them to construct meaning. Consequently, the implementation of techniques for improving automaticity and fluency is critical (Hook & Jones, 2002).

As students move beyond the primary grades and continue to struggle in reading development, their deficiency in word recognition does not receive the focus of many current mandated literacy programs adopted by school districts. The amount of unfamiliar vocabulary contained in many of the anthology selections that struggling readers encounter as they progress up the grade levels becomes a significant impediment to a successful comprehension and continued gains in reading (Baumann, 2009).

It would be impossible to directly teach all words that children might encounter in print. In primary grades, only a few thousand words usually receive direct instruction (Juel & Minden-Cupp, 1999/2000). So, how then, can teachers instruct struggling learners who perform below grade level? How can they increase fluency in order to improve comprehension? The National Reading Panel (2000) concluded that competence in beginning readers is fostered by instruction that includes strategies that enhance sight word vocabulary and fluency.

Phonics (accuracy in word decoding) and reading fluency (automaticity in word recognition and expressive reading) have been identified as two critical components in successful reading development (National Reading Panel, 2000). Indeed a long line of research and theory has noted the importance of being able to negotiate print accurately, effortlessly, and with meaningful expression and phrasing. Chall's (1996) model of reading development, described in more detail in the next section, incorporated both accurate and automatic word decoding and fluency as key milestones on the road to proficient reading.

CONCEPTUALIZING FLUENCY AND FLUENT READERS

What is fluency and what do we mean when we say someone is a fluent reader? State of the art scholarly thinking suggests that fluency involves three components that, when working together, bring about fluency and set the stage for comprehension. Those three components are: (1) accuracy in word decoding, often referred to as competency in phonics, (2) automaticity in word recognition, and (3) appropriate use of prosodic features (oral expression) such as stress, pitch and suitable phrasing (Allington, 1983; Chall, 1996; Kuhn, 2005; Rasinski, Reutzel, Chard, & Linan-Thompson, 2011). According to Chall (1996), once students have established accuracy with print identification they must then become automatic with print recognition. While accuracy is important in identifying words, it is also important to further develop word recognition fluency or the ability to decode a word with relative ease, minimal cognitive effort, and little hesitation. This ability to be fluent is also called automaticity of word identification. In addition, as the learner's reading becomes increasing more fluent, he or she develops the ability to read with expression that reflects meaningful interpretation of the passage. Once learners develop this comfort with print, it becomes easier for them

to focus on comprehension rather than placing all of their attention to figuring out or decoding the words.

The importance of both phonics and fluency in reading development is beyond debate. Valencia and Buly (2004), for example, found that over 80% of elementary grade students who performed poorly on high-stakes tests of reading comprehension exhibited difficulties in one or more fluency related factors. In a large scale study of oral reading, Pinell et al. (1995) found that nearly half of the students who scored poorly on the reading portion of the National Assessment of Educational Progress exhibited difficulties in one or more aspects of fluency. For struggling learners who lack decoding skills and have not reached adequate levels of fluent reading, both phonics and fluency need to be taught and nurtured regardless of the grade level. The essential questions that emerge from past researches are not that phonics and fluency are important in reading and need to be taught, but how should they be taught in ways that involve authentic and engaging reading?

In most reading curriculum phonics and fluency are thought of as distinct; that they should be taught separately. Indeed, Chall's (1996) own model of reading development posits that they develop sequentially, first mastery in decoding followed by fluency. Although this may seem logical, we are always searching for ways to create synergy in instruction – instructional methodologies in which the whole of the method provides a greater impact than the sum of its parts.

Engaging the Struggling Reader in Fluency Instruction

Reading instruction for all students should be as engaging and as authentic as possible. Traditional phonics and word recognition instruction has had a less than stellar reputation among struggling learners as students have been asked to complete endless worksheets and engage in monotonous reading and chanting of words in isolation on flashcards, word banks, word walls, and the like. Similarly, we see fluency instruction also as devolving into rote oral repetitive reading of texts rarely meant to be read aloud (informational texts) and for the primary purpose of reading them at a targeted rate (Rasinski, 2006). Not only does such instruction run the risk of having students acquire the notion that reading fluency and fast reading are one and the same, it also provides students with an instructional routine that is not found in the real world and that is less than engaging. This sort of instruction often leads students to think of reading as boring and uninteresting – something to be avoided, further perpetuating the problems associated with struggling reading.

Beyond the initial teaching of decoding, interesting and varied practice is essential in helping the struggling reader achieve accuracy in decoding and fluency. While it could be inferred that in order to develop fluency, students should be provided with an abundance of opportunities to practice reading, we feel that in order for this practice to be successful it should come under the guidance and scaffolding of a teacher. Much of the research on fluency uses analogies that compare fluency development to learning in sports or music where repeated practice leads to fluent reading, in much the same manner as repeated practice of a piece of music leads to mastery of the piece practiced

as well as other pieces not previously played. For many beginning teachers this transfers into simply providing time for students to read (Sustained Silent Reading {SSR}, Drop Everything and Read {DEAR} & Accelerated Reader {AR}). But as many coaches will tell you, it is not practice that makes perfect; it is a perfect practice that makes perfect. In other words having a coach directly working with you, modeling the desired outcome and providing scaffolded and repeated practice is more effective than just practicing on your own. A music student, for example, will practice a piece under the guidance of an instructor who models and provides feedback to the student. The student will practice the repeated selection until he can hit all the notes automatically and begin to think about phrasing, emphasis, and other interpretive features of playing. The improvement from practicing the one piece will also carry over to improve playing on subsequent pieces never played previously by the student.

THE SECRET IS IN THE TEXT USED TO TEACH FLUENCY

We know that in order for struggling readers to develop fluency they need to be provided with opportunities to read connected text at their independent/instructional level (Rasinski, 2010), first under the direct guidance of a teacher, and then independently with the teacher monitoring at appropriate intervals. Moreover, we feel that phonics and fluency can be taught in a way that is synergistic – one activity that develops word recognition accuracy, automaticity, and expressiveness. The secret is in the text used to teach phonics and fluency – rhyming poetry.

Rhyming Poetry for Teaching Phonics

Quite simply, the reason we advocate rhyming poetry for teaching phonics is that such poetry contains rhyming words. One approach for teaching phonics has been termed an analytical approach. Certain and relatively common spelling or orthographic patterns have consistent pronunciations. Readers who can perceive these spelling patterns in one word they decode can then apply that knowledge to analogous words – other words that contain the sound often have the same last spelling pattern. Word recognition is made more efficient as readers process these spelling-sound patterns that appear in many words and not as individual letters but as one unit.

The objective is to teach readers these common orthographic patterns so that they can use their own knowledge of these patterns when encountering words containing the patterns in their own reading. This approach to phonics instruction has been recognized and endorsed by leading scholars in reading (Adams, 1990; Cunningham, 2001; Ehri, 2005; Gaskins, Ehri, Cress, O'Hara, & Donnelly, 1996-1997; Gunning, 1995; Snow, Burns, & Griffin, 1998). The orthographic patterns can take a variety of forms—prefixes, suffixes, and Latin and Greek roots, are a few. But perhaps the most important patterns to teach early readers are the vowel-consonant combinations called word families, phonograms, or rimes.

Vowel-Consonant Combinations

Rimes consist of the part of a syllable that begins with the vowel and contain any consonants that may follow the vowel. For example, the –at in hat and cat is a word

family as is the –ight in flight and sight. There are several hundred-word families worth teaching and students who can recognize these word families in one and multisyllabic words have the ability to process such words accurately and efficiently. Edward Fry (1998) demonstrated the utility of word families in his most common phonograms in Table 1.

Table 1: Most common word families

-ab	-at	-ink	-ore	-unk
-ack	-ay	-ip	-ot	-y
-ag	-ell	-ight	-out	
-ail	-est	-ill	-ow (how, chow)	
-aim	-ew	-im	-ow (bow, throw)	
-am	-ed	-in	-op	
-an	-eed	-ine	-uck	
-ank	-ick	-ob	-ug	
-ap	-ing	-ock	-um	

According to Fry (1998), knowledge of the word families listed in Table 1 provides the reader with the ability to decode and spell 654 one-syllable words simply by adding a consonant, consonant blend, or consonant digraph to the beginning of the word family. Beyond one-syllable words, knowledge of these word families can help readers at least partially decode thousands of words in which these word families regularly appear. The value of word families in helping students decode words is enormous.

Teachers commonly teach word families. A typical approach is to teach a particular word family, create a list of one-syllable words that contain the word family, and practice the reading the words in isolation over the course of several days (Cunningham, 2012; Gunning, 2008). Practice is often embedded in instructional activities that use the words for spelling instruction and call attention to the words in a students' reading. However, for some students who struggle in word decoding, this approach is not sufficient (Blair, Rupley, & Nichols 2007); they need to recognize the word families in actual reading experiences and receive continued and guided practice in decoding other words in the selected families. Indeed, we often see students who can read the words on the word wall or flashcards without difficulty, but become stumped when seeing the same words in connected reading materials. These students especially need multiple and varied opportunities to read these texts. What kinds of texts feature such words with sufficient frequency to draw attention to the targeted word family? Rhyming poetry is one such text type.

Pertinent Examples of Rhymes for Instruction

The following rhymes (Rasinski, Rupley, & Nichols 2012) for example, would be representative of those appropriate for teaching, practicing, and learning the –ay, –ot, and –old word families.

- *Peas porridge hot*
- *Peas porridge cold*
- *Peas porridge in the pot*
- *Five days old.*

According to Ediger (1998) “phonics instruction could become an inherent part of the reading of poems.” Sharing poetry in the classroom should become a fun, relaxed opportunity for students to expressively explore language and at the same time develop phonetic knowledge (Ediger, 1998). Reading favorite, familiar poems that have elements of rhyme and rime help students become more conscious of rhyming words and their corresponding rimes; thus transferring this experience to other word recognition and phonics techniques (Holdaway, 1979; Ediger, 1998). Repeated oral readings of selected poems guided by the teacher, read and shared with peers facilitates the learning of words and letter/sound patterns and provides students with a richer understanding of print (Carbo, 1989; Holdaway, 1979). Ediger (1998) concludes that providing opportunities for students to explore language through expressive oral reading and creative writing of poetry assists learners in becoming proficient in phonics. Research using poetry with elements of rhyme has been found to help students become conscious of orthographic features and this consciousness leads to enhanced word recognition, fluency, and comprehension (Rasinski & Zimmerman, 2013).

Repeated Oral Readings/Modeling/Scaffolding to Promote Fluency

Repeated oral reading of texts (practice), along with abundant modeling of fluent reading and supporting students while reading orally by reading with them, have been identified as key methods for teaching reading fluency (Kuhn & Stahl, 2000; National Reading Panel, 2000; Rasinski, 2010; Rasinski & Hoffman, 2003). In repeated oral readings, students read text several times until they can read with a degree of fluency. Studies have found that repeated readings leads to improved student word recognition accuracy, reading rate (a measure of automaticity), expressive and meaningful reading, reading comprehension, and confidence in reading, not only on the passages the students have practiced but also on new never-before-seen texts.

Although the value of the repeated readings has been well established, the mode of implementing it remains an issue (Rasinski, 2010, 2012). In many fluency programs students engage in rote and somewhat mindless oral repetitions of texts for the primary purpose of increasing reading speed. We find students, especially students who struggle or are already unmotivated to read, often lose interest in such approaches. Thus, we have searched for more appealing and motivating ways to engage students in repeated readings. One possible strategy is having students perform for an audience. If oral performance is a natural outcome or goal of repeated reading, we then ask, what sorts of texts or genre is meant to be performed for an audience? Although informational texts can be developed for performance they are not normally thought of as an engaging and interesting text for performance.

Certain texts do exist for performance (and by extension, rehearsal) – these include speeches, songs, scripts, and poetry (Rasinski, 2010). Speeches are, by definition, orally presented texts. Reading a speech silently and then hearing it performed demonstrates the power of oral and prosodic reading. We find that speeches and segments of speeches from American history are wonderful ways to extend social studies into oral reading performance.

Similarly, scripts, usually presented in the form of reader's theater, are meant to be performed orally and rehearsed. Reader's Theater involves the performance of a script without costumes, props, scenery, or acting. The performers only have their voices to communicate meaning. Thus, practice, with a focus on prosodic-oriented performance is the goal. Evidence of the value of reader's theater for developing fluency, particularly among struggling readers, is growing (e.g. Martinez, Roser, & Strecker, 1999; Caldwell, Nichols, & Mraz, 2006; Griffith & Rasinski, 2004).

Song lyrics and poetry, too, are meant to be performed. Lyricists and poets write their texts to be performed orally for an audience. That is why there are sing-alongs, concerts, poetry slams, poetry cafes, and poetry parties. Songs and poetry are a natural text choice for performance and practice. Moreover, songs and poetry are genres of text that have to some extent, been excluded from the reading curriculum. Most reading curricula are dominated by informational and narrative texts – poetry and song (and for that matter scripts and speeches) have been given secondary or, in some cases even tertiary positions in most reading curricula. We argue that with the lack of speeches, scripts, songs and poetry, students are missing out on genre that allows them to appreciate the beauty of the language from a number of vantage points – meaning, sound, rhythm, and expression. Thus, we feel that songs and poetry are naturals for promoting reading fluency, and that rhyming poetry has a strong potential for developing both competency in both phonics and fluency.

Using Rhyming Poetry to Teach Phonics, Fluency, and Love of Language

So how might a teacher use rhyming poetry to teach both phonics and reading fluency? We'd like to suggest a three-step sequence of instruction. The initial step begins in much the same way that teachers have been teaching word families for years. A teacher identifies a target word family -- demonstrates spelling and sound, and then brainstorms words that belong to that word family. So, for example, if the word family being taught is ay, the teacher and students would brainstorm words such as day, say, may, jay, pay, play, stay, pray as well as some multisyllabic words such as daylight and playmate. Then, over the course of the next several days the teacher and the students read, discuss, and practice the list of words for that word family.

Step two moves the word family instruction and practice from words in isolation to words in texts – rhyming poetry. We find that some students can read the word list very well, yet continue to have difficulty when seeing the same words in texts. Thus, in this next step the teacher brings in one or more poems that feature the word family under study. For example, after reading the ay word list, the teacher will put the following rhyme on chart paper and using a shared reading process, read it with students several times throughout the day and encourage students to orally read it on their own as well.

- *Rain rain go away*
- *Come again another day*
- *Little Johnny wants to play.*

The teacher or a student points to the words as they are read, drawing the children's visual attention to the words themselves. Once the rhyme is essentially memorized, the teacher will have students read individual words removed from the poem (this includes ay words as well as other interesting words such as little and again).

If the teacher cannot find an appropriate poem to share with students for a particular rhyme, she can easily write her own. Perhaps the easiest way to do this is to create a parody of an already existing rhyme. For example, when working with the ay word family this adapted version of Diddle Diddle Dumpling My Son John is an excellent example:

- *Fiddle diddle dumpling my boy Jay*
- *Loves to play and play all day.*
- *Until he found a haystack where he stayed the next day*
- *Fiddle diddle dumpling my boy Jay.*

The third step is the natural outgrowth of step two. If students see that their teacher can write a poem, they can be encouraged to write their own rhyme that features the targeted word family. They already have a list of rhyming words as well as an example or two of a poem that has been written. In step three students can cooperatively work with a classmate, an older partner, or a parent to write their rhyme. Then, for the next class meeting students put their rhymes on chart paper and phonics instruction for that day becomes a poetry festival. There can be four or five poems hanging from chart paper in the classroom and teacher and students going from one poem to the next. The student who wrote the poem reads it first, then read several times through by the group, and finally individuals and groups of children volunteer to read it. After several readings, words from the poems are taken out of context and read in isolation and put on the word wall. Then it is off to the next poem, and then the next one.

This version of Diddle Diddle Dumpling can work well when studying the ed word family.

- *Diddle diddle dumpling my son Fred*
- *Slept all day on his bed.*
- *Woke up at midnight and said there's a monster under my bed.*
- *Diddle diddle dumpling my son Fred.*

This three-step sequence serves multiple purposes. It allows all students to develop mastery of the word families in and out of context, it promotes fluency through repeated and assisted readings, it allows children to take delight in the rhythmical nature of words found in short poems, and it nurtures beginning writing skills as students write (and publish) their own word family rhymes.

Other performance genres are easily adapted for instruction in fluency, and to a lesser extent for developing phonics and word recognition skills. For speeches students read

segments from memorable speeches from American history such as Martin Luther King's I Have a Dream speech, Sojourner Truth's famous Ain't I a Woman speech, or Kennedy's first inaugural where he states, "Ask not what your country can do for you; ask what can you do for your country."

Reader's theater scripts can include any of the commercially prepared scripts now offered by commercial publishers or free scripts available on the internet (e.g. <http://www.teachingheart.net/readerstheater.htm>). Teachers either writing scripts or having students write their own that are excerpted from trade books, or from the basal reading series the students may be using are additional resources. Stories that have plenty of dialogue are easy for transforming into a script, rehearsing, and then performing for an audience.

The songs that can be used are the same ones sung when we were in school (e.g. I've Been Working on the Railroad, Camptown Races, Oh Susannah, etc.). Patriotic songs, as well as songs popular at different periods in American history (e.g. Yankee Doodle). Most are readily available on internet sites and are usually in the public domain (e.g. <http://www.theteachersguide.com/ChildrensSongs.htm>).

Whether poems, speeches, scripts, or songs are used, instruction must ensure that students have easy visual access to the text so that they can visually inspect or read the words while performing the text. Once these texts are read and reread, to the point of near memorization, words and word features can be pulled from the text and studied in isolation – examining for letter-sound generalization, word families, affixes, and other features important for word recognition and vocabulary growth.

CONCLUSION: DO APPROACHES SUCH AS THESE ACTUALLY WORK?

The short answer to the question posed in the heading is "Yes, these do work! Remarkably well." We have observational and anecdotal reports from teachers who use approaches similar to these with extremely positive and lasting results. Empirical research is also beginning to weigh in on this approach and support its efficacy in working with struggling readers (Caldwell, Nichols, Mraz, 2006; Nichols, Rupley, & Rasinski, in progress).

One study of a word family/fluency approach called Fast Start (Padak & Rasinski, 2004) involved parents of first grade children reading and rereading short rhymes with their children and then using the rhyming words as a vehicle for word family instruction (Rasinski & Stevenson, 2005). In just twelve weeks time of using Fast Start 10-15 minutes per day with their children at home, Rasinski and Stevenson (2005) report that at-risk children using Fast Start make 50% more progress than children not using Fast Start and nearly doubled the gain in reading fluency over children not doing Fast Start with their parents.

Also, in a recent study which focused on struggling learners at an Urban Equity Plus School, it was noted by the researchers that during the six week study using selected readers theatre scripts following a repeated reading model that the students on an average increased their words correct per minute by 37.3 (Caldwell, Nichols, Mraz,

2006). The largest gain on the posttest measure was an increase of 69 WCPM while the smallest increase was 21 WCPM (Words read correctly per minute). However, the student who had the smallest absolute gain in WCPM had a very large relative increase (289%) in WCPM from the pre- to post-test. The results of this study indicated that the students increased their word recognition automaticity as measured by WCPM more in six weeks than they had done in their previous two years of education.

An ever-growing body of scientific studies, conducted in actual and authentic classroom or clinical settings, have found that the use of alternative texts such as poetry, song lyrics, readers theater scripts, and speeches leads to improvements not only in measures of reading fluency (accuracy, automaticity, and prosody), but also, and more importantly, in reading comprehension and overall reading achievement (Crosby, Rasinski, Padak, & Yildirim, 2014; Griffith & Rasinski, 2004; Iwasaki, Martinez, Roser, & Strecker, 1999; Rasinski, Yildirim, & Zimmerman, 2014; Vasinda & McLeod, 2011; Wilfong, 2008; Young, Mohr, & Rasinski, 2015; Young & Rasinski, 2009; Zimmerman, Rasinski, Melewski, 2013). These studies employed a simple methodology in which students regularly engaged in repeated readings of poetry, scripts, and other alternative texts for the purpose of eventually performing the texts for an audience.

Primary grade teachers have long used choral reading of rhymes and poetry to develop a sense of togetherness in the classroom (Paige, 2011). More recent thinking and research on the topic (Padak & Rasinski, 2004; Rasinski & Stevenson, 2005) find that the use of poetry and rhymes in choral reading, whether at home or in school, is a powerful tool to help students develop mastery over word decoding and reading fluency, two key goals of the elementary reading program.

Future research should continue to refine our understanding of how the use of poetry, and other alternative texts can improve reading curricula and reading outcomes for students. For example, future researchers may wish to examine the role of alternative texts with students in the middle and secondary grades. Other research may wish to examine the ideal length of treatments with alternative texts to improve students' foundational reading competencies. Still other research may wish to explore how the use of alternative texts may affect students' attitude and motivation for reading. We hope that this article may spur other scholars to direct their research interests in literacy toward the effects of using alternative texts in instruction.

Taken as a whole, however, the studies reported here provide a solid evidence that the use of scripts, poetry, song lyrics and other alternative texts can indeed improve the foundational reading outcomes (word recognition accuracy, automatic, and prosody) for students, especially for those who struggle in achieving success in reading achievement due to a lack of foundational competencies. Moreover, the regular use of such texts adds greater variety and interest to the corpus of texts used in literacy instruction and found by readers to be enjoyable and engaging to read.

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Turkish Abstract

Okumada Becerikli'den Zorlanan Okuyuculara Kadar Okuyucular İçin Okumada Akıcılığı Sağlamak İçin Alternatif Okuma Metinleri

Bu makale kafiyeli şiir ve geleneksel olarak kullanılan anlatı ve bilgi metinlerin ötesinde diğer metinleri kullanarak okuma akıcılığını geliştirmek için teorik ve araştırma literatürüne dayanarak öğretim önerileri ve stratejileri sunmaktadır. Okuyucuların okumadaki akıcılığındaki eksiklik iyi anlamayı ve genel okumada yetkinliği engelleyen büyük bir engel olabilir. Bütün okuyucular için, okuma yetkinliğinde gelişme okuma becerisinde de gelişmeyi getirmektedir (Stanovich, 1993/1994). Bu sürekli okuma başarısı süregelen okuma gelişmesine neden olmaktadır, fakat birçok zorlanan okuyucu başarılı uygulamaları getiren okumada otomatiklik ve akıcılık düzeyine geçememektedirler. Pratik eksikliği okuduğunu anlamayı engellemektedir. Okuyucuların okuduğunu anlama yetenekleri doğru ve otomatik kelime tanıma ve ölçü kabiliyetlerinden etkilenmektedir (May, 1998; Stanovich, 1993/1994; LaBerge & Samuels, 1974; Schreiber, 1991). Tekrarlanan okuma pratikleri bu önemli akıcılık becerilerini geliştirmede önemli bir yoldur. Belirli metinler akıcılığın her iki yönünü geliştiren tekrarlanan okuma için özellikle uygundur.

Anahtar Kelimeler: akıcılık, yetkin okuyucular, zorlanan okuyucular, şiir, ses bilim, anlama

French Abstract

Des types de Texte Alternatifs versent Améliorer l'Aisance Lisant versent Compétent aux Lecteurs Luttant

Cet article offre des suggestions d'instruction et des stratégies basées sur la recherche et la littérature théorique pour développer l'aisance lisante à l'aide de la poésie rimante et d'autres textes au-delà du récit et des textes informationnels qui ont été traditionnellement utilisés pour lire l'instruction. Le manque des Lecteurs d'aisance dans la lecture peut être un obstacle monumental à la compétence dans la bonne compréhension et en général la lecture de la compétence. Pour tous les lecteurs il est bien établi que comme ils progressent dans la compétence lisante leur capacité de lecture grandit (Stanovich, 1993/1994). Ceci a continué à lire le succès engendre la croissance de lecture continue; cependant, beaucoup de lecteurs luttants ont

des difficultés à se déplacer vers un niveau d'automaticity et l'aisance dans leur lecture qui leur permet de s'engager dans la pratique réussie. Le manque de pratique(cabinet) inhibe(empêche) leur compréhension de lecture. Les capacités des Lecteurs d'efficacement(effectivement) comprendre des textes sont significativement affectées par leur compétence dans la reconnaissance de mot précise et automatique et la prosodie (mai 1998; Stanovich, 1993/1994; LaBerge et Samuels, 1974; Schreiber, 1991). On a montré la pratique de lecture répétée pour être une façon puissante d'améliorer ceux des compétences d'aisance importantes. De certains textes sont particulièrement bien convenus pour la lecture répétée qui améliore les deux aspects d'aisance.

Mots Clés: aisance, lecteurs compétents, luttant lecteurs, poésie, phonics, compréhension

Arabic Abstract

أنواع نص البديلة لتحسين طلاقة القراءة لمختص الي القراء المكافح

تقدم هذه المقالة الاقتراحات والاستراتيجيات التعليمية على أساس البحوث والأدب النظري لتطوير القراءة الطلاقة من خلال استخدام القافية الشعرية وغيرها من النصوص ما وراء السرد والنصوص الإعلامية التي استخدمت تقليدياً لتعليم القراءة. قلة القراء من الطلاقة في القراءة يمكن أن يكون عائفاً ضحماً لإتقان الفهم الجيد والكفاءة القراءة الشاملة. لجميع القراء أنها راسخة بأن لأنها تقدم في القراءة الكفاءة القدرة قراءتهم ينمو (Stanovich, 1993/1994). استمرار هذه القراءة النجاح يولد النمو المستمر القراءة ومع ذلك العديد من القراء المكافح يجدون صعوبة في الانتقال الى مستوى من التلقائية والطلاقة في القراءة لديهم التي تمكنهم من الانخراط في الممارسة الناجحة. عدم وجود ممارسة يمنع القراءة فهمهم. قدرات القراء على فهم فعالية تتأثر النصوص بشكل كبير من كفاءتهم في دققة والتلقائي التعرف على الكلمة وعلم العروض (May, 1998; Stanovich, 1993/1994; LaBerge & Samuels, 1974; Schreiber, 1991). وقد تبين أن ممارسة القراءة المتكررة ليكون وسيلة قوية لتحسين هذه الكفاءات الطلاقة الهامة. بشكل خاص مناسبة تماماً بعض نصوص للقراءة المتكرر الذي يحسن كلا الجانبين من الطلاقة.

كلمات البحث: الطلاقة، القراء المختصة، تكافح من القراء، الشعر، الصوتيات، الفهم