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How to Use This Product (cont.)

Introduction to Teaching Fluency
 By Dr. Timothy Rasinski
 Kent State University

Why This Book?
 This book was developed in response to the need we have heard from teachers for good texts for teaching reading fluency within the content areas. Within the past several years, reading fluency has become recognized as an essential element in elementary and middle grade reading programs (National Reading Panel, 2001). Readers who are fluent are better able to comprehend what they read—they decode words so effortlessly that they can devote their cognitive resources to the all-important task of comprehension instead of bogging themselves down in working to decode words they confront in their reading. They can also construct meaning (comprehension) by reading with appropriate expression and phrasing.

Readers develop fluency through guided practice and repeated readings—reading a text selection several times to the point where it can be expressed meaningfully—with appropriate expression and phrasing. Readers who engage in regular repeated readings, under the guidance and assistance of a teacher or other coach, improve their word recognition, reading rate, comprehension, and overall reading proficiency.

Students will find the texts in this book interesting and sometimes challenging. Students will especially want to practice the texts if you provide regular opportunities for them to perform the texts for their classmates, parents, and other audiences.

So, have fun with these passages. Read them with your students and read them again. Be assured that if you regularly have your students read and perform the texts in this book, you will go a long way to develop fluent readers who are able to decode words effortlessly and construct meaning through their interpretations of texts.

How to Use This Book
 The texts in this book are meant to be read, reread, and performed. If students do this, they will develop as fluent readers, improving their ability to recognize words accurately and effortlessly, and reading with meaningful expression and phrasing. However, you, the teachers, are the most important part in developing instruction that uses these texts. In this section, we recommend ways in which you can use the texts with your students.

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Introduction Written by Dr. Timothy Rasinski

- In a survey conducted by the National Reading Panel, fluency was determined to be one of the five research-based components of reading. Dr. Timothy Rasinski from Kent State University is an expert on teaching students to become fluent readers. His book *The Fluent Reader* is an excellent resource of oral reading strategies for building word recognition, fluency, and comprehension.

How to Use This Book

- Dr. Rasinski's introduction contains important information and ideas of how to use this book with your readers.

Objective

- A fluency objective is included for each lesson. This objective tells you which fluency strategy will be practiced within the lesson. See pages 13–14 for descriptions of the fluency strategies used within this book.

Ancient Rome Lesson Plans
"The Coliseum" by Edgar Allan Poe
 Baltimore Saturday Visitor, October 26, 1853

Objective
 Students will participate in a "lino-a-child" choral reading activity to practice and perform reading a poem fluently, with emphasis on natural flow.

Preparation
 Make copies of Reading Verse: "The Coliseum" (page 138), Using Synonyms to Simplify (page 139), and "Chunking" for Fluency (page 140) for each student.
 For optional use, copy "The Coliseum" by Edgar Allan Poe (page 137) for students and/or the audience.

Fluency Suggestions and Activities

- These steps in the lesson plan describe how to introduce the piece to your students. Suggestions for ways to practice and perform the piece are also provided for your use. Remember that authentic performances are very important to ensure successful fluency for your readers.

Fluency Suggestions and Activities
 Make students analyze the text and read with comprehension and fluency, paying the historical background and attach the vocabulary on the following page before reading the fluency activity.

- Distribute copies of Reading Verse: "The Coliseum" (page 138). Tell students that the stanzas at the top of the page are two out of six that make up the entire poem. (Poe's writing is challenging, therefore students are being asked to handle only two of the stanzas.) Ask students to follow along as you read the stanzas aloud. For the first time, read line by line, pausing slightly at the end of each line. Ask students if it was easy to understand. You will likely observe many puzzled looks.
- Next read about the middle section of the page, which explains a trick for reading verse—chunking. Tell students that chunking means grouping parts of text into phrases that contain complete ideas. Have students look at the "chunks" rewrite the stanzas at the bottom of the page, where they have been separated into ideas rather than lines. For the second reading, direct students to listen as you read the chunks. Ask them if their understanding of the poem improved. Finally, for the third reading, have students look back up at the poem written in lines. Have students follow along as you read the poem again, but this time in chunks.
- Ask for volunteers or assign reading parts by chunks rather than by lines or stanzas. Have the selected students highlight their assigned chunks. Direct students to practice reading their parts using the chunks at the bottom. Then have them underline or highlight their chunk—no more and no less—in the stanzas at the top. Tell them to practice again reading from the poem but chunking the ideas.
- Let students invite parents or other guests to the presentation of the poem. Explain that it will be done in Reading Relay form. This means everyone must be alert and ready to read their chunks when it is their turn. For practice, supply a small object to pass to the next person as a signal to read—just like a baton in a relay race.

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Ancient Rome Lesson Plans
"The Coliseum" by Edgar Allan Poe (cont.)

History Connection
 The Coliseum (also known as the Colosseum) is Rome's most famous and still-standing wonder. Its construction began under Emperor Vespasian in A.D. 72 and was completed by his son, Titus, in the 80s. The Colosseum was huge. The base took up the equivalent of six acres and could hold the whole population of a town—as many as 50,000 people—much like our football stadiums now. It was used for entertainment, which at that time was primarily gladiatorial combat. The citizens would sometimes spend the whole day there watching sports, which usually involved fighting to the death. The emperor had his own entrance and his own private box seat. The building was designed to handle crowds efficiently. With many exits, the entire audience could enjoy the building in a matter of minutes. The Colosseum was in continual use until A.D. 217, when it was damaged by fire after being struck by lightning.

Far from Rome in time and distance—the late 1800s in Baltimore, Maryland—a writer, literary critic, and accomplished poet named Edgar Allan Poe wrote a poem about his impressions of the ruins of the Roman Colosseum. Rather than a description of the building, Poe's words capture the feeling of what a site was and is now. One thing to note: Poe includes a line referring to the ivory coach on which Caesar sat, but this was how he was imagining the past, not how it really was, because the Colosseum was built after Julius Caesar's death in 44 B.C.

Vocabulary Connection
 Reading in verse can be challenging in itself, but even more so when there are unfamiliar terms. It is helpful to skim the piece first to identify possible words that may cause confusion. For the two verses selected for this activity, 17 words have been identified as potentially troublesome. One approach to reducing the confusion is to simplify these words with synonyms. Give students *Using Synonyms to Simplify* (page 139). Have students will use the terms highlighted in the context of the verse and then choose appropriate synonyms for the selected words. You may want to complete this page as a class before reading the poem aloud.

Answer Key (page 139): 1. old 2. shrine 3. noble 4. thought 5. display 6. journey 7. stealer 8. you 9. changed 10. year 11. insignificant 12. watch 13. shadowy 14. grass 15. wood 16. sat 17. make

Extension Ideas

- Invite students to write a poem or description of the Colosseum, or of another place that elicits a feeling of awe for them.
- Challenge your advanced readers to check out some of Edgar Allan Poe's other poetry, such as his classics "The Raven" or "The Bells."

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History Connection

- Each text in this book relates to world cultures. Information in each lesson gives you the historical context of the people and places of the time period.

Vocabulary Connection

- Vocabulary words have been chosen and defined for your use. Introduce the words to your students and have them define the words or simply record the definitions on the board for student reference.

Extension Ideas

- Extension ideas are given for each lesson. These ideas are usually fun, challenging, and interesting.

How to Use This Product (cont.)

Primary Sources

- For each lesson, a copy of at least one primary source is provided. These texts are ideal for developing an understanding of world cultures through time. The teacher can make copies of this page, or use it to create an overhead transparency.

Ancient Rome Reproducibles


Name _____

“The Coliseum” by Edgar Allan Poe

As it appeared in the *Baltimore Saturday Visitor*, October 26, 1833

Lone amphitheatral Grey Coliseum!
Type of the antique Rome! Rich reliquary
Of lofty contemplation left to Time
By buried centuries of pomp and power!
At length, at length—after so many days
Of weary pilgrimage, and burning thirst,
(Thirst for the springs of love that in thee lie.)
I kneel, an altered, and an humble man,
Amid thy shadows, and so drink within
My very soul thy grandeur, gloom, and glory.

Here, where on golden throne the monarch loft,
Gleeks sportive like unto his marble home,
Lit by the wan light of the horned moon,
The swift and silent lizard of the stones.
These crumbling walls, these lifeless arches;
These mouldering debris, these rust, and streaked
shells;
These vague antebellums; this broken heap:
These shattered cornices, the wreck; this ruin;
These stones, slain—these grey slabs—were they all;
All of the great and the colossal left
By the corrosive hours to fade and rot?
“Not all”—the adobe answer me, “not all
Prophecy, sounds, and loud, arise forever
From us, and from all time, unto the end,
As in old days from Mammon to the sun,
We rub the heads of nightfall men—we ride
With a despotic awe all giant minds.
We are not done—no paleo stone;
Not all our power is gone; not all our Fame;
Not all the magic of our high renown;
Not all the wonder that encloses us;
Not all the mysteries that in us lie;
Not all the memories that hang upon
And cling around about us now and ever,
And settle us in a robe of more than glory.”



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Ancient Rome Reproducibles

Name _____

Reading Verse: “The Coliseum”

Selected stanzas from Edgar Allan Poe’s “The Coliseum”

(Stanza 1)
Lone amphitheatral Grey Coliseum!
Type of the antique Rome! Rich reliquary
Of lofty contemplation left to Time
By buried centuries of pomp and power!
At length, at length—after so many days
Of weary pilgrimage, and burning thirst,
(Thirst for the springs of love that in
these lie.)
I kneel, an altered, and an humble man,
Amid thy shadows, and so drink within
My very soul thy grandeur, gloom, and glory.

(Stanza 3)
Here, where a hero fell, a column falls;
Here, where the mimic eagle glared in gold,
A midnight vigil holds the swarthy bat;
Here, where the dames of Rome their yellow
hair
Wav’d to the wind, now wave the reed and
tassels.
Here, where on ivory couch the Caesar sate,
On bed of moss lies glowing the foul adder.
—Edgar Allan Poe, 1833

The trick to reading verse is to ignore the individual line breaks and instead read the poem in meaningful chunks that sound natural. Here are the two verses rewritten in natural chunks. Try reading the verses this way to see how they make more sense. Your teacher will assign individual students chunks to practice and then perform later in a Reading Relay form. This is like relay tag, only with reading! If you are assigned a chunk (C1–C7), highlight your part below.

C1: Lone amphitheatral
C2: Grey Coliseum!
C3: Type of the antique Rome!
C4: Rich reliquary of lofty contemplation left to Time by buried centuries of pomp and power!
C5: At length, at length—after so many days of weary pilgrimage, and burning thirst, (thirst for the springs of love that in these lie.) I kneel—an altered and an humble man—amid thy shadows, and so drink within my very soul thy grandeur, gloom, and glory.
C6: Here, where a hero fell, a column falls.
C7: Here, where the mimic eagle glared in gold, a midnight vigil holds the swarthy bat.
C8: Here, where the dames of Rome their yellow hair wav’d to the wind, now wave the reed and tassels.
C9: Here, where on ivory couch the Caesar sate on bed of moss, lies glowing the foul adder.

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Fluency Texts

- The fluency texts provided are designed to be read and reread to promote fluency. The texts differ in strategy, but most are designed for students to work together in small groups or as a whole class. There are also reader’s theater scripts for the students to perform.

Fluency Evaluations

- At the end of some lessons, there are Fluency Evaluations. Students can listen to a tape-recording of their performance and complete the forms. This is a great way for students to evaluate their own fluency.

Chin and Confucianism Reproducibles

Student Name _____

Fluency Evaluation

Passage: _____

Smooth Reading: _____

Reading Rates: _____

Accuracy: _____

Expression: _____

Student’s Comments: _____

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“The Coliseum” by Edgar Allan Poe

Baltimore Saturday Visiter, October 26, 1833

Objective

- √ Students will participate in a “line-a-child” choral reading activity to practice and perform reading a poem fluently, with emphasis on natural flow.

Preparation

- √ Make copies of *Reading Verse: “The Coliseum”* (page 138), *Using Synonyms to Simplify* (page 139), and *“Chunking” for Fluency* (page 140) for each student.
- √ For optional use, copy *“The Coliseum” by Edgar Allen Poe* (page 137) for students and/or the audience.

Fluency Suggestions and Activities

To help students analyze the text and read with comprehension and fluency, present the historical background and preteach the vocabulary on the following page before starting the fluency activity.

1. Distribute copies of *Reading Verse: “The Coliseum”* (page 138). Tell students that the stanzas at the top of the page are two out of six that make up the entire poem. (Poe’s writing is challenging, therefore students are being asked to handle only two of the stanzas.) Ask students to follow along as you read the stanzas aloud. For the first read through, read the poem line by line, pausing slightly at the end of each line. Ask students if it was easy to understand. You will likely observe many puzzled looks.
2. Next read aloud the middle section of the page, which explains a trick for reading verse—chunking. Tell students that chunking means grouping parts of text into phrases that contain complete ideas. Have students look at the “chunked” rewrite of the stanzas at the bottom of the page, where they have been separated into ideas rather than lines. For the second reading, direct students to listen as you read the chunks. Ask them if their comprehension improved. Finally, for the third reading, have students look back up at the poem written in lines. Have students follow along as you read the poem again, but this time in chunks.
3. Ask for volunteers or assign reading parts by chunks rather than by lines or stanzas. Have the selected students highlight their assigned chunks. Direct students to practice reading their parts using the chunks at the bottom. Then have them underline or highlight their chunk—no more and no less—in the stanzas at the top. Tell them to practice again reading from the poem while chunking the ideas.
4. Let students invite parents or other guests to the presentation of the poem. Explain that it will be done in Reading Relay form. This means everyone must be alert and ready to read their chunks when it is their turn. For practice, supply a small object to pass to the next person as a signal to read—just like a baton in a relay race.

“The Coliseum” by Edgar Allan Poe (cont.)

History Connection

The Colosseum (also known as the Coliseum) is Rome’s most famous and still-standing wonder. Its construction began under Emperor Vespasian in A.D. 72 and was completed by his son, Titus, in the 80s. The Colosseum was huge. The base took up the equivalent of six acres and could hold the whole population of a town—as many as 50,000 people—much like our football stadiums now. It was used for entertainment, which at that time was primarily gladiatorial combat. The citizens would sometimes spend the whole day there watching sports, which usually involved fighting to the death. The emperor had his own entrance and his own private box seat. The building was designed to handle crowds efficiently. With many exits, the entire audience could empty the building in a matter of minutes. The Colosseum was in continual use until A.D. 217, when it was damaged by fire after being struck by lightning.

Far from Rome in time and distance—the late 1800s in Baltimore, Maryland—a writer, literary critic, and accomplished poet named Edgar Allan Poe wrote a poem about his impressions of the ruins of the Roman Colosseum. Rather than a description of the building, Poe’s words capture the feeling of what it once was and is now. One thing to note: Poe includes a line referring to the ivory couch on which Caesar sat, but this was how he was imagining the past, not how it really was, because the Colosseum was built after Julius Caesar’s death in 44 B.C.

Vocabulary Connection

Reading in verse can be challenging in itself, but even more so when there are unfamiliar terms. It is helpful to skim the piece first to identify possible words that may cause confusion. For the two verses selected for this activity, 17 words have been identified as potentially troublesome. One approach to reducing the confusion is to simplify these words with synonyms. Give students *Using Synonyms to Simplify* (page 139). Here students will see the terms highlighted in the context of the verse and then choose appropriate synonyms for the selected words. You may want to complete this page as a class before reading the poem aloud.

Answer Key (page 139): 1. old 2. shrine 3. noble 4. thought 5. display 6. journey 7. stories 8. you 9. changed 10. your 11. magnificence 12. watch 13. shadowy 14. grass 15. weed 16. sat 17. snake

Extension Ideas

- Invite students to write a poem or description of the Coliseum, or of another place that elicits a feeling of awe for them.
- Challenge your advanced readers to check out some of Edgar Allan Poe’s other poetry, such as his classics “The Raven” or “The Bells.”

Name _____

“The Coliseum” by Edgar Allan Poe

As it appeared in the *Baltimore Saturday Visiter*, October 26, 1833

Lone amphitheatre! Grey Coliseum!
 Type of the antique Rome! Rich reliquary
 Of lofty contemplation left to Time
 By buried centuries of pomp and power!
 At length, at length—after so many days
 Of weary pilgrimage, and burning thirst,
 (Thirst for the springs of love [lore] that in thee lie,)
 I kneel, an altered, and an humble man,
 Amid thy shadows, and so drink within
 My very soul thy grandeur, gloom, and glory.

Vastness! and Age! and Memories of Eld!
 Silence and Desolation! and dim Night!
 Gaunt vestibules! and phantom-peopled aisles!
 I feel ye now: I feel ye in your strength!
 O spells more sure than [than] e'er Judean king
 Taught in the gardens of Gethsemane!
 O charms more potent than the rapt Chaldee
 Ever drew down from out the quiet stars!

Here, where a hero fell, a column falls:
 Here, where the mimic eagle glared in gold,
 A midnight vigil holds the swarthy bat:
 Here, where the dames of Rome their yellow hair
 Wav'd to the wind, now wave the reed and thistle:
 Here, where on ivory couch the Caesar sate,
 On bed of moss lies gloating the foul adder:

Here, where on golden throne the monarch loll'd,
 Glides spectre-like unto his marble home,
 Lit by the wan light of the horned moon,
 The swift and silent lizard of the stones.

These crumbling walls; these tottering arcades;
 These mouldering plinths; these sad, and blacken'd
 shafts;
 These vague entablatures; this broken frieze;
 These shattered cornices; this wreck; this ruin;
 These stones, alas!—these grey stones—are they all;
 All of the great and the colossal left
 By the corrosive hours to Fate and me?

“Not all,”—the echoes answer me; “not all:
 Prophetic sounds, and loud, arise forever
 From us, and from all ruin, unto the wise,
 As in old days from Memnon to the sun.
 We rule the hearts of mightiest men:—we rule
 With a despotic sway all giant minds.
 We are not desolate—we pallid stones;
 Not all our power is gone; not all our Fame;
 Not all the magic of our high renown;
 Not all the wonder that encircles us;
 Not all the mysteries that in us lie;
 Not all the memories that hang upon,
 And cling around about us now and ever,
 And clothe us in a robe of more than glory.”



Name _____

Reading Verse: “The Coliseum”

Selected stanzas from Edgar Allan Poe’s “The Coliseum”

(Stanza 1)

Lone amphitheatre! Grey Coliseum!
 Type of the antique Rome! Rich reliquary
 Of lofty contemplation left to Time
 By buried centuries of pomp and power!
 At length, at length—after so many days
 Of weary pilgrimage, and burning thirst,
 (Thirst for the springs of love [lore] that in
 thee lie,)
 I kneel, an altered, and an humble man,
 Amid thy shadows, and so drink within
 My very soul thy grandeur, gloom, and glory.

(Stanza 3)

Here, where a hero fell, a column falls:
 Here, where the mimic eagle glared in gold,
 A midnight vigil holds the swarthy bat:
 Here, where the dames of Rome their yellow
 hair
 Wav’d to the wind, now wave the reed and
 thistle:
 Here, where on ivory couch the Caesar sate,
 On bed of moss lies gloating the fowl adder. . .
 —Edgar Allan Poe, 1833

The trick to reading verse is to ignore the individual line breaks and instead read the poem in meaningful chunks that sound natural. Here are the two verses rewritten in natural chunks. Try reading the verses this way to see how they make more sense. Your teacher will assign individual students chunks to practice and then perform later in a Reading Relay. This is like relay tag, only with reading! If you are assigned a chunk (C1–C7), highlight your part below.

- C1: Lone amphitheatre!
- C2: Grey Coliseum!
- C3: Type of the antique Rome!
- C4: Rich reliquary of lofty contemplation left to Time by buried centuries of pomp and power!
- C3: At length, at length—after so many days of weary pilgrimage, and burning thirst, (thirst for the springs of lore that in thee lie,) I kneel—an altered and an humble man—amid thy shadows, and so drink within my very soul thy grandeur, gloom, and glory.
- C4: Here, where a hero fell, a column falls.
- C5: Here, where the mimic eagle glared in gold, a midnight vigil holds the swarthy bat.
- C6: Here, where the dames of Rome their yellow hair wav’d to the wind, now wave the reed and thistle.
- C7: Here, where on ivory couch the Caesar sate on bed of moss, lies gloating the fowl adder.

Name _____

Using Synonyms to Simplify

Synonyms are words that mean the same or almost the same thing. When you come across a term you don't quite understand, you can try using a thesaurus. A thesaurus is like a dictionary, except that it lists synonyms for words instead of definitions. You can try replacing each unfamiliar word with a simpler synonym to see if it makes better sense.

Directions: Here's a chance to practice. Below are two verses from the poem "The Coliseum" by Edgar Allan Poe. Seventeen words have been bolded in the poem and listed in the numbered column. The words in the box are simpler synonyms for the terms. Find each term's synonym and write it on the line.

Synonyms		
<i>changed</i>	<i>shrine</i>	<i>weed</i>
<i>display</i>	<i>thought</i>	<i>sat</i>
<i>journey</i>	<i>noble</i>	<i>you</i>
<i>stories</i>	<i>shadowy</i>	<i>your</i>
<i>watch</i>	<i>snake</i>	<i>old</i>
<i>grass</i>	<i>magnificence</i>	

Lone amphitheatre! Grey Coliseum!
 Type of the antique Rome! Rich reliquary
 Of lofty contemplation left to Time
 By buried centuries of pomp and power!
 At length, at length—after so many days
 Of weary pilgrimage, and burning thirst,
 (Thirst for the springs of lore that in thee lie,)
 I kneel, an altered, and an humble man,
 Amid thy shadows, and so drink within
 My very soul thy grandeur, gloom, and glory. . .

Here, where a hero fell, a column falls:
 Here, where the mimic eagle glared in gold,
 A midnight vigil holds the swarthy bat:
 Here, where the dames of Rome their yellow hair
 Wav'd to the wind, now wave the reed and thistle:
 Here, where on ivory couch the Caesar sate,
 On bed of moss lies gloating the foul adder. . .

1. antique: _____
2. reliquary: _____
3. lofty: _____
4. contemplation: _____
5. pomp: _____
6. pilgrimage: _____
7. lore: _____
8. thee: _____
9. altered: _____
10. thy: _____
11. grandeur: _____
12. vigil: _____
13. swarthy: _____
14. reed: _____
15. thistle: _____
16. sate: _____
17. adder: _____

Name _____

“Chunking” for Fluency

Below is a very short excerpt from William Shakespeare’s play “Julius Caesar,” written in the late 1500s. Brutus, who was one of Caesar’s murderers, is about to be visited by the Ghost of Caesar. Brutus hears someone playing soft music, and although tired, Brutus does not want to go to sleep. He decides to try to read a book to ward off slumber.

Part 1: Below is the text exactly as written by Shakespeare. It is difficult to read and understand line by line. Test your skill at using chunking to help you read fluently. Draw a dividing line (/) after each complete thought, regardless of where the end of the line falls. Then go back and read it again, using your chunks to guide you.

BRUTUS: This is a sleepy tune. O murderous slumber,
Layest thou thy leaden mace upon my boy
That plays thee music? Gentle knave, good night.
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break’st thy instrument;
I’ll take it from thee; and, good boy, good night.
Let me see, let me see; is not the leaf turn’d down
Where I left reading? Here it is, I think.

Enter the Ghost of Caesar.

How ill this taper burns! Ha, who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou anything?
Art thou some god, some angel, or some devil
That makest my blood cold and my hair to stare?
Speak to me what thou art.

Part 2: After you have marked your divisions and reread Brutus’s words, turn this page upside down to see the answers and check how well you did. If you made mistakes, correct them, and then try again to read the passage using the chunks.

Suggested placement of dividing marks: This is a sleepy tune./O murderous slumber, Layest thou thy leaden mace upon my boy that plays thee music?/Gentle knave good night./I will not do thee so much wrong to wake thee./If thou dost nod, thou break’st thy instrument./I’ll take it from thee; and, good boy, good night./Let me see./Let me see./Is not the leaf turn’d down where I left reading?/Here it is, I think./
How ill this taper burns!/Ha, who comes here?/I think it is the weakness of mine eyes That shapes the monstrous apparition./It comes upon me./Art thou anything?/Art thou some god, some angel, or some devil That makest my blood cold and my hair to stare?/Speak to me what thou art.