Shaping Your Students into Good Readers and Writers
With engaging instruction, relevant literature, thought-provoking thematic units, embedded growth mindset, and intuitive technology to measure growth, *HMH Into Literature™* was built to address the needs of today’s teachers and prepare students for success in tomorrow’s world.

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Introduction

Before we jump into the how, let’s examine why we want our students to be good readers and writers. Is it to boost their scores and get them to the next proficiency level? Or is it to ensure they continue reading and writing for years to come?

If you’re taking the time to explore this book, you likely side with the latter. While scores are important, you want your students to be lifelong learners, to find joy in the pages of a book, and to discover their voices in writing. However, capturing their interest with so many distractions in this digital world is easier said than done.

As we’ll discover in the following chapters, the best way to spark students’ genuine curiosity is to meet them where they are, relate to their interests, and get them to fall in love with what they’re doing. Only when they’re engaged and excited will they be willing to put in the effort and perseverance necessary for “good” reading and writing.

However, we can’t ask students to better their skills and strategies if we don’t do the same. Deepening our own knowledge of reading habits and phonics, for example, only fortifies students’ foundations. So let’s dive into this book and help students learn by learning a little ourselves.
One of my favorite parts of being a high school reading interventionist and literacy coach is the work I do with teens who come into my room telling me they hate to read and that “it’s so boring.” I consider this a personal challenge, and it is my greatest reward when a student comes back to borrow books from me after they’ve finished my class. There’s really no big secret to getting teens to read more:

- Give them books they like.
- Give them a chance to change their minds.
- Give them time to read.
- Share their enthusiasm for the books they enjoy.

Fewer children read daily as they become teenagers.

<table>
<thead>
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<th>Frequency of reading among 0- to 8-year-olds, 2013</th>
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<td>Daily: 60%</td>
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<th>Read for fun almost every day, 2012</th>
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<td>9 Years Old</td>
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<td>17 Years Old</td>
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<td>Never or hardly ever read</td>
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<td>13 Years Old</td>
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<td>17 Years Old</td>
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Source: National Center for Education Statistics, 2013

Source: Common Sense Media, 2013
Letting Students Read What They Enjoy

While I do think there’s always room for classical literature, for most students reading classic titles will not build a lifelong love of reading. While most of my students are very reluctant readers, I also see many of our top students going through the motions with assigned readings but devouring books they choose. So for at least a part of every class period, I allow students to read whatever they want (Within reason, of course! I have vetoed Fifty Shades of Grey!).

When one of my students said to me last year, “I want a romance where I know the ending in the first 10 pages,” I knew exactly what shelf on my bookcase to point her toward. For others, it’s sports, or war, or funny books about teens behaving inappropriately. And don’t forget the power of graphic novels; for students who struggle with comprehension or can’t find a title that’s engaging, a graphic novel’s illustrations provide scaffolding for success. The sophisticated language of graphic novels has pleasantly surprised my colleagues who’ve been disdainful of them in the past.

I’ve learned to refrain from any preconceived ideas of what my students might enjoy reading. Street Pharm by Allison van Diepen has proven to be immensely popular with the boys in my classes. While some teens can, most of my students cannot relate to the drug-dealing teen trying to navigate the streets, but they are mesmerized by his story. They constantly recommend it to other students, on to read all of her other books, and then ask me for more suggestions. It’s not Shakespeare, but that’s okay.

They’re reading. They’re following a plot, making connections, and remembering—or discovering—the joy of getting lost in a book.
Allowing Students to Change Their Minds

Sometimes finding a book that lures a student in can take two, or three, or 10 tries. At the beginning of each trimester, we “speed date” with books. I scatter books around the room and then ask students to “check out” titles by looking at the cover and reading the summary and maybe the first paragraph or two. These are kids who usually pick simply by length, so even taking a minute or two per book is much more time than they usually spend! Any book that seems interesting is written in the first page of their notebooks; I ask them to include the title, the author, and a one-sentence summary. Having this list ensures that if they try a book and don’t like it, there’s always another to try. This practice pre-empts the wasting of time in “going to the library” or browsing for 30 minutes to find a new title.

I don’t have a set amount of pages I require students to read before switching, but I do ask that they read more than a few pages. Sometimes it’s too difficult for them, and sometimes it’s simply not as interesting as they’d hoped. But don’t we all do the same? Or, if not, shouldn’t we? Life is too short to read books we don’t like! My philosophy for these practices was supported by reading Book Love by Penny Kittle, an excellent resource that gives teachers practical advice to build reading volume and stamina in their classrooms.
While a large percentage of my intervention class time is composed of Comprehension Focus Group units, I truly believe that much of my students’ growth in reading comes from our independent reading time. I am fortunate enough to have a 75-minute class period, so every day starts with a half hour of silent, independent reading.

Don’t get me wrong; it’s absolute torture in the beginning of the trimester. Yet slowly but surely, we find our rhythm and routine. Putting in the time in the beginning of the trimester to ensure that everyone has a list of books to try can take some time, but it pays off as the term progresses. I’ve noticed that the reading settles us in, and the kids transition much more easily to our next activity after our reading time.

Many students have played the “fake reading” game for so long that they don’t know what to do with themselves when we start. But eventually, at least for most, it becomes easier to actually read than to employ all their usual tricks. For what it’s worth, I don’t play music, I limit passes to five per trimester, and there’s no going to the library to return a book or get a new one. If they want to change books or they finish a book during the 30 minutes, they pick a book from my classroom. The 30 minutes of silent reading is non negotiable. Sometimes I walk around and conference with students, but most of the time I read too. I find other times and ways to conference, but most days we are a community of readers.

I don’t know if there’s a better feeling as a reading teacher as when the buzzer sounds and the kids ask if we can keep reading!
Please know that I understand why teachers use sticky notes to annotate books—I truly do! But by the time I get these students in my classroom, they absolutely abhor sticky notes. I teach—and require—annotating for many assignments so students can show their way of thinking. But during independent reading, they aren’t required to sticky note a thing. As adults, when we read for fun, we are not required to use $X$ amount of sticky notes per chapter. Yet in our quest to hold kids accountable, we suck all the joy out of reading.

**Sharing Their Enthusiasm**

A couple of times a week, I do ask kids to write a response to me about what they’ve been reading. But I don’t ever want the task to supplant the gratification of reading for pleasure. Creating a culture of enthusiasm around books is far more rewarding than any book report. I am fortunate to have an amazing library media specialist who comes in to book talk. I also like to casually share my own observations about my reading process and journey. I show book trailers, I ask students to recommend books to each other, and I never, ever judge what captures a student’s interest. **I have learned that I don’t have to love what they love; I just have to appreciate and mirror their enthusiasm.**

I do realize that class time can’t be all about reading for fun; there’s writing, literary analysis, and language study. But making time for satisfying, independent reading can pay off. Many teens have become apathetic about reading, only going through the motions to fulfill their assignments. While school shouldn’t be all about Lexile® levels, I have seen student scores skyrocket after weeks of steady, focused reading time. If students can build their reading stamina and increase confidence in themselves as readers, their willingness to tackle more challenging work increases, leading to higher achievement across all subject areas. While it’s not always simple, keeping a wide variety of books to choose from, giving students the time, and creating a culture of enthusiasm around reading can go a long way toward building readers in your classroom.
Good Readers, Bad Habits

By Carol Jago
HMH Author and Associate Director, California Reading & Literature Project at UCLA

Time for a confession. While applauding the model of teachers as master readers and students as apprentices, it seems to me that before we recommend students become just like us, we would do well to examine what compulsive readers actually do.

1. **Value speed over reflection.** Such readers seldom pause between books to think about what they have read. They reach for the next one with hardly an intake of breath.

2. **Skip anything they find boring.** Unlike inexpert readers, these master readers feel free to jump past anything that interrupts the flow of a story. They skim descriptive passages and skip embedded poetry or quotations altogether (for example, the medieval tale within Edgar Allan Poe’s “Fall of the House of Usher”).

3. **Care more about their personal reading than assigned reading.** I have known many who performed very poorly in high school, preferring to prop a book inside their textbooks and simply read their way through the school day. I was one of these students, at least in Geometry.

4. **Declare a text they don’t care for as “BORING” with great authority.** This can be very disruptive in the classroom when other students who have hardly read a word of *A Tale of Two Cities* garner support in their antipathy for Dickens from a student who finished the whole novel over the weekend.
GOOD READERS, BAD HABITS

5 Can be poor writers and careless spellers. In their desire to get back to their book, these readers often rush through writing assignments. Wide reading has given them knowledge of many things, and so avid readers can often dash something off that passes muster, but are reluctant to spend the kind of time revising that would actually make the quality of their writing equal to the quality of their thinking.

6 Sometimes get stuck reading one particular kind of book for a very long time. As Lynne Sharon Schwartz writes in Ruined by Reading, “I read every novel by Jean Rhys and Barbara Pym as soon as I could get my hands on them. It was like eating candy—the chocolate-covered nuts of the cinema or the celebrated potato chips of which you can’t eat just one. The variations in their novels were in fact no more than the slightly different planes and convolutions in each potato chip, and each one predictably tasty. I became an expert in self-indulgence.” Today’s avid teenage readers can easily get stuck on John Greene novels. Please don’t think I am criticizing compelling narratives like The Fault in Our Stars and Looking for Alaska. What I am suggesting is that a teacher may want to nudge some John Greene fans towards a wider range of authors, settings, and genres. His books will always be there for comfort reading.

While avid readers are able to meet the reading standards described in almost any state document and often achieve at the highest levels on standardized tests, I believe that with guidance they can become more thoughtful readers.
GOOD READERS, BAD HABITS

I recall my own first reading of Zora Neal Hurston’s *Their Eyes Were Watching God*. As usual I had barreled through the novel at breakneck speed and went to my book club meeting wondering what all the fuss was about. Fortunately I didn’t make a fool of myself (as I might have done at 16) by declaring the book “BORING.” Instead I kept my mouth shut and listened to what other readers had to say. It began to dawn on me as they spoke with such insight of Janie Crawford’s travels being a classic hero’s journey that, in my race through the book, I had missed a quite a lot. In fact, it seemed that I had missed it all.

The best thing about being an avid reader is that going back to reread a book isn’t a problem. I don’t exactly know how, but constant readers always seem to find time where others find none.
No intellectual endeavor demands more rigor than does writing. Think about it: The writer gets a thought, which in itself is both ephemeral and fleeting. Then to be written, the thought must be transcribed into a highly complex system of letters, words, syntax, and meaning so that readers get the same thought in their heads that was in the writer’s. That’s rigor. If you don’t believe me—try writing, after you wake up, that fabulous thought you wrote in bed in your head about two in the morning. What you write even an hour later just doesn’t jibe with the original, does it?

Hard, Tough Work

Writing is hard, tough, and, for some students, wearisome work.

You know what else is hard, tough work? Sports and ballet. Kids will spend hours practicing their sport—for example, swimming 25 yards, then 50, then 100. Year after year of the back, breast, butterfly, and freestyle strokes—over and over and over again. And yet they run to practice—can’t wait to get in the water.

Little girls, big ones, and boys, too for that matter, will wear out sets of shoes practicing their pliés, relevés, passes, leaps, jumps, and stretches for ballet. Babies walk around on tiptoes to strengthen their toe muscles; bigger kids stand in second position before attempting time and time again that grand jeté or that simple sauté.
But ask a student to revise a paper or even to rewrite a section, and you might as well have asked them to junk their favorite video game. You get the stink eye, the folded arms, the ‘tude, “I wrote it, didn’t I? What more do you want?”

Yet for writing to become polished, it must be practiced. So what’s the secret? How do we get rigor in writing, like coaches manage to get in sports and ballet, without killing it?

Love of Writing

I’ve got the answer: LOVE!

Kids need to fall in love with writing. When you are in love, you want to spend all your time with the loved one. You think about what or who you love most of the time. Case in point, if kids love soccer, they will practice it, watch it being played both live and on TV, read about it, talk about it, or even just hold the ball. They know the names of the major players, their stats, and all about their teams. They are in love.

So when approaching writing with students, we need first to help them fall in love:

• Read aloud to them from well-wrought pieces of writing that interest them. Point out neat things—like how italics show thought or how quotation marks show someone is talking.
• Copy great lines—lines that sing or stick in the brain—and words too.
• Talk about writing. Don’t start out with academic things like plot or thesis—there will be time for that—but with what students liked or didn’t like, what struck them most, or what in the writing is like something in their life. Stick with real, authentic topics that spark the embers of love.

So, LOVE is a biggie.
RAISE RIGOR WITHOUT MORTIS

Model the Writing

The second biggie is modeling. When I watch my goddaughter swim, I see the coach in the water. I see the coach moving her arms correctly and then watching Joyce Elizabeth moving hers. I see the coach kicking different ways for different strokes and watching as Joyce emulates her. I hear her calling out moves in the act of swimming. I see her asking Joyce to do things over—but only one or two more times at first. I see pacing and I know the coach knows her stuff. When it’s all over, I see the coach ask the swimmers to write in their journals what they learned. These kids are in love with swimming.

Ballet is no different. Joyce’s coach is a former ballerina from the famous Russian ballet corps known for their rigor. (When relaxed, Miss Ella stands in first position!) Like the swimming coach, this woman knows her stuff, and the kids know she knows it. Practice is both grueling and fun as Miss Ella moves about the room adjusting a leg here or an arm there and encouraging, always encouraging. Miss Ella never asks them to do something she has not shown them by doing it herself.
Rigor without mortis isn’t easy, but it’s challenging and the brain loves a challenge. As Edgar Degas, the French Impressionist who was known for his paintings of the ballet, once said, “One must repeat the same subject 10 times, a hundred times. Nothing in art must seem an accident, not even movement.”

But to get that in writing, the student must fall in love first and have a model to follow thereafter. That’s how we raise rigor and resist mortis.
Foster the Art of Arguing

By Carol Jago
HMH Author and Associate Director, California Reading & Literature Project at UCLA

Some teachers are wary of asking their students to write arguments. Is it even developmentally appropriate for younger children? Before you respond, think about a 7-year-old you know who wants a puppy. Is that child not accomplished at compiling powerful evidence and able to marshal ethos, logos, and pathos in order to make the case for a pet? Doesn’t she know just the right buttons to push to make you—her intended audience—feel guilty about saying no?

It isn’t that writing argumentatively is developmentally inappropriate but rather that we need to develop our own pedagogical prowess for teaching opinion writing. In my experience, establishing an authentic purpose for the writing task has always been key.

When students care about the subject, when they believe there is a real reason for writing, they invest more of themselves in the piece.

Students come to us with strong opinions. They care about endangered species, developments in bicycle helmet technology, and child labor in Pakistan. They want to learn more about topics that matter to them and are keen to assert their views. It’s possible that by only inviting students to write imaginary stories or about their own experiences, we have shortchanged them.
This is not to say writing fictional and personal stories should be banished from the curriculum. But maybe past practices have overlooked a kind of writing that could engage those young writers who don’t particularly like making up stories or writing about themselves.

Though standards documents typically make distinctions among the various types of writing—narrative, informative, argumentative—in fact, most of the opinion writing we read conjures all three types at once. Artful essayists orchestrate narration, evidence, and appeals to emotion to lure readers in and persuade them to think as the writer does. Often a piece opens with an engaging anecdote. Then the writer presents information about the data, interviews, facts, and figures—as preamble to the argument, which when finally presented seems self-evident. The best opinion writers perform this dance with uncanny skill.

One way to help students develop this skill for themselves is to have them read a persuasive article and together deconstruct the essay. Notice how the writer addresses his audience and how he builds his argument. How is the article organized? Try to identify the writer’s intended purpose along with the tools he employs to achieve that purpose. How does the organizational structure support the writer’s message? This technique of reading like a writer builds confidence. Students begin to see that there is more than one way to approach a persuasive task.

I believe it is a mistake for teachers to proclaim, “Writing is fun!” Not because it can’t be. But when we tell students that writing is fun, we put it in competition with pizza and video games. In that comparison, writing will always lose. Writing well is hard work and always will be. I want to help students experience the satisfaction that can come with having produced a strong piece of writing that contributes to a larger conversation and maybe in some small way makes a difference in the world.
Phonics, spelling, vocabulary: effective word study addresses these three components of literacy in the context of developmentally based instruction that explores the connections between sounds and letters in and out of connected text.

Determining where children fall along the continuum of literacy development will help answer some perplexing questions we often have about young students:

• Why do some children struggle with phonemic awareness—the isolation and blending of sounds within words?
• Why do some children struggle to learn sight words? Why do they seem to be able to read a word one day but can’t a day later?
• Why do some children seem to identify words so easily in context yet struggle to spell those same words?
• Given that so many of the high-frequency words children learn are irregular, how can I effectively teach them so that the children will learn and retain them?
Developmentally Based Word Study

Developmentally based instruction focuses on what children are attempting to do, not what they cannot do. It targets what they are “using but confusing” and builds from there. For example, many young children struggle with phonemic awareness, and learning the “basics” of the relationship between letters and sounds reveals that they have not yet acquired a concept of word in text. You may determine if a child has developed this concept by asking him or her to “finger-point read” a familiar text—it may be a poem, song lyrics, or a classic text such as Mrs. Wishy-Washy.

- Does the child consistently match up the printed word unit with the spoken phrase that is coming out of his or her mouth?
- Or, in reading a sentence such as “Oh, lovely mud,’ they said,” does the child begin at Oh and then simply slide his or her finger along the line to the end?
- Or, does the child tap on Oh but then get thrown off by the two-syllable word lovely?
If children are not thrown off by words of more than one syllable—if they have this concept of word in text—they will be able to benefit from word study that explores all of the sounds within syllables, vowels as well as consonants. Importantly, they will be able to develop a steadily expanding sight word vocabulary. If children do not have this concept, however, they will be challenged by phonics instruction that expects them to identify and manipulate all the sounds within a syllable, and they will have difficulty learning and remembering sight words. You will need to meet such children where they are and not expect them to be able to blend letters and sounds and begin to learn many sight words—both of which require full phonemic awareness. Rather, you will:

- Point to words, drawing children’s attention to them during their print-referencing activities, including experience with authentic and decodable texts
- Teach the names of the alphabet letters and sing the alphabet song
- Teach beginning consonant sounds and letters first with pictures, then with letters, and encourage children to write—exercising this developing knowledge

In other words, in the process of developing phonemic awareness, it’s important not to confuse and possibly frustrate emergent readers by beginning with blending activities.

Once children understand what words are in print and are able to match them up with spoken word units, they are able to learn and retain sight words—the most frequently occurring words in the language—as well as others. These words in turn become the source of their learning about letter sounds, and eventually, letter patterns. Categorization and sorting activities—comparing and contrasting words according to specific sound and spelling features—are very effective for developing an understanding of word structure.
This understanding applies not only to individual letter-sound relationships but also to larger patterns that represent consistent relationships between print and sound. When learners sort words according to different features, they truly are attending to similarities and differences and having to think about their criteria or evidence for sorting.

Children will also learn that those pesky, high-frequency irregular words are not so irregular after all—there is almost always something that is indeed regular inside such words. For example, the spelling and pronunciation of \textit{fr} in the “irregular” word \textit{from} is highly regular, being very consistent with the corresponding \textit{fr} in the regularly spelled word \textit{frog}. As children begin to understand how single-syllable short and long vowel words work, they will begin to read and write these words with greater accuracy and automaticity, allowing them to read and write with greater fluency and stamina, eventually reading and writing longer and more complex texts. Their fluency instruction in the beginning stage will focus on repeated readings, in both authentic and decodable texts, to build their word-recognition skills. Daily writing practice will help reinforce their reading development.

Importantly, the extent to which children develop word knowledge will depend on them \textit{talking} about their developing understandings regarding words and how they work—just as they will be talking about their reading of texts. Beginning in kindergarten, speaking and listening standards emphasize using \textit{collaborative conversations} in the construction of knowledge and understanding. Through such conversations and exploration, you provide opportunities for learners to develop their understandings about words deeply and productively—to the level of \textit{automaticity}. 
Integrating Word Study with Authentic and Decodable Texts

Just as you differentiate your reading instruction, you will also differentiate your word study instruction. Because of the very close relationship between reading and word knowledge, however, you will find that more often than not your differentiated reading groups are your differentiated word study groups as well. This allows you to integrate instruction across focused word study and reading in authentic and decodable texts. And your children will learn that, yes, words live their lives most fully in context, but understanding how they work will also involve explorations outside of textual context. That is where the patterns and consistency of phonics and spelling are discovered, exercised, and learned deeply. This deep learning in turn supports a more automatic decoding of words in reading and encoding of words in writing—as well as a more insightful and robust learning and use of words.
The more we as teachers understand the logic underlying the spelling system, the better we will be able to teach literacy. It’s that simple. The most significant part of this understanding is that the spelling system of English usually makes sense.

This assertion strikes many as outlandish: “What do you mean, it makes sense? We don’t spell words the way they sound!” Well, when we stop to think about it, what would it look like if we really did have a spelling system that tried to represent sounds consistently? Let’s consider the following word pairs:

defiyn/defunishun
compohs/compuzishun
siyn/signuchur
seenile/sunillity

Now, let’s compare these word pairs with how they are actually spelled:

define/definition
compose/composition
sign/signature
senile/senility
What do you notice? When we look at the spellings in the second group, we recognize that parts of the words in each pair look the same—they share the same letters: *define/definition, senile/senility, compose/composition, sign/signature*. The sounds that certain letters spell have changed, but the letters themselves haven’t: the vowels in all four pairs and the letter *g* in *sign/signature* remain the same.

**What’s Going on Here?**

The second group of actual spellings reflects the fact that in English meaningful parts of words are spelled consistently. *Words that are related in meaning are often related in spelling as well, despite changes in sound.* The vast majority of words in the English language reflect this relationship between spelling and meaning. This fact has profound implications not only for learning spelling but for learning vocabulary as well—implications that in turn support the foundations of reading and writing.
But what about young learners who do not initially encounter words like *compose/composition and senile/senility*? Their task is to learn how to decode and spell primarily one- and two-syllable words. At this level, there is also more sense than nonsense. For example, why are there different spellings for the same sound? One primary reason has to do with where a sound occurs in a word. For example, if /oy/ occurs in the middle of a word, it is spelled *oi* (*coin*); at the end of a word, it is spelled *oy* (*toy*). Another reason has to do with a sound’s neighbors: /ch/ is usually spelled *tch* if it follows a short vowel sound (*pitch*) and *ch* if it follows a long vowel (*coach*).

Saying that the spelling system makes sense does not mean it is easy to learn. The information and logic at the levels of sound and meaning will need to be negotiated over time but may be firmly in place by the middle grades. *What* we teach about these levels of sound and meaning, *how* we teach them, and how deeply we explore depend upon where our students fall along a developmental continuum. Once we’ve determined where they are, our efforts to support their explorations into the logic of the system can be far more engaging and effective than we may have realized. We will engage students in looking at and analyzing words from a *variety* of perspectives—a process of discovery that ultimately provides access to a new way of exploring the development of language and of thought.
Conclusion

What makes a "good" reader and writer? Is it excellent grammar and all the right answers on quizzes? Sure, that's a good start. But it's also passion, practice, and purpose. It's knowing the logic of words, revising drafts, and defending opinions. Reading and writing can be fun, but they also require hard work, determination, and a love for the craft.

How do we foster affection for these age-old activities when there's a new gadget or app to capture attention every day? We tap into what students love already. We show them examples that strike a chord. We seize any spark of curiosity and feed it with great literature, modeling, and close reading until it's a roaring flame.

There's a good reader and writer in every student, just waiting to pick up the right book or pen, at the right time, and with the right guide. Hopefully, with the lessons you’ve found in this book, you feel better equipped to lead them on their journey to reading and writing success.
About the Authors

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Carol Jago has taught English in middle and high schools for 32 years and is now the Associate Director of the California Reading & Literature Project at the University of California, Los Angeles. She served as president of the National Council of Teachers of English (NCTE) and as chair of the College Board’s English Academic Advisory Committee.

She has published several books with Heinemann including With Rigor for All: Meeting Standards for Reading Literature and Cohesive Writing: Why Concept Is Not Enough. Her latest book, The Book in Question: Why and How Reading Is in Crisis, was released fall 2018.

In 2015, Carol was awarded the International Literacy Association’s Adolescent Literacy Thought Leader Award and in 2016 the NCTE’s Conference on English Leadership’s Exemplary Leadership Award. She has been named by the U.S. Department of Education to serve on the National Assessment Governing Board.

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Dr. Shane Templeton, coauthor of Words Their Way, is Foundation Professor Emeritus of Literacy Studies at the University of Nevada, Reno, and a former classroom teacher at the primary and secondary levels. A leading consultant and thinker in the areas of vocabulary development and word knowledge, his research has been published in research and practitioner journals as well as edited volumes including Reading Research Quarterly, Applied Psycholinguistics, and Reading Teacher.

Shane has authored or coauthored a number of books on the teaching of literacy and word study, including Teaching Reading and Writing: The Developmental Approach (preK–8), Vocabulary Their Way: Word Study for Middle and Secondary Students, and Orthographic Knowledge and the Foundations of Literacy.

Since 1987, Shane has been a member of the Usage Panel of The American Heritage Dictionary. He has served as educational consultant for The American Heritage Children’s Dictionary and was consultant for and wrote the foreword to Curious George’s Dictionary.
A Vision for Student Growth

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