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Analysis of the Systematic Phonics Program SPIRE Against the Liberating Pedagogy of Paulo Freire

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Analysis of the Systematic Phonics Program SPIRE Against the Liberating Pedagogy of Paulo
Freire

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Capstone Project

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Master of Education

May 1st, 2021

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To all who are oppressed within this world. I write this for a better tomorrow.

A special thanks to Susan Constable, who has been my biggest supporter and the listener, I needed within my schooling. To Daniel Cho for going above and beyond for all students, but, specifically, myself. Lastly, Carrie Scheckelhoff who set the wheels in motion for this researcher, who righted the sails in stormy waters. Thank you all!

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Abstract

Using the philosophy of liberation from the Brazilian philosopher and teacher Paulo Freire, I formulated the following guiding questions for my research: 1) how is dialogue facilitated within SPIRE, and 2) how is critical action reflected in the reading content of SPIRE? Using these questions as my guide, I synthesized literature surrounding critical literacies and liberation to provide background for readers. In addition, I researched the SPIRE curriculum by reading the materials I use within my classroom and utilized the SPIRE Curriculum website to aide in formulation of curriculum background. To analyze SPIRE, along with other prepackaged curriculums, I created a set of codes. These codes were derived from the idea of Praxis: dialogue and critical action. These codes were created to analyze the systematic phonics program titled, “S.P.I.R.E” to examine the extent to which SPIRE is a curriculum that allows students to achieve liberation. Analysis showed that the program was in fact, monological because of a preponderance of Teacher-Led Instruction, and the code Reading the Word was majority used to form critical action. Results led me to question how to engage students in liberation from the oppression of 21st century schooling and to a discussion on how to provide students with opportunities for open ended questioning and teacher critical action: critical reflection.

Table of Contents

Chapter 1-Introduction.....	6
Chapter 2-Literature Review.....	10
Chapter 3-Design	41
Chapter 4-Analysis.....	46
Chapter 5-Discussion	61
References	64
Appendix A.....	67

Chapter 1-Introduction

The writing of this curriculum analysis took place during the COVID-19 pandemic, which has disrupted traditional schooling. Teachers implicitly have been given the task of restructuring their entire approach to teaching in order to accommodate COVID-19 safety guidelines. These new guidelines forced teachers to implement instruction either through remote learning or in classrooms with rigorous physical distancing requirements. These barriers that teachers and students encountered during the pandemic challenged traditional ways of schooling and revolutionized instruction into an unprecedented digital age. These sudden and drastic changes had impacts on teachers and students that were burdensome, yet at the same time, afforded educators an opportunity to rethink traditional schooling. In many cases, teachers are no longer able to hand worksheets to students and are no longer able to physically give students books, and other manipulatives to support learning. They are no longer able to use the time-tested strategy of proximity to guide student behavior and attention. This sudden and drastic need for change has primed education for an extraordinary transformation. A transformation, if seized by teachers, could have a better outcome than the bleak reality students currently face. Teachers need to examine the extent to which varying practices allow students to be able to participate in education whether that be face-to-face or in a remote setting. Educators heed the impact the technology can have on the classroom. When we are looking at the COVID-19 pandemic, leaders need to autopsy what went wrong, but more importantly autopsy what was successful. It is through analysis of the pandemic that education can see instructional strategies that lead to students' opportunities. These opportunities must include technology because the pandemic has undeniably changed education into an unprecedented technological revolution.

At the same time, this change has opened a door into the previously unseen lives of students. Through remote learning, teachers are reaching students in their home contexts, where they are able to tap into their personal environments and prized possessions as motivations for learning. In many cases, teachers have been able to facilitate more frequent communication with parents, who may be present in the learning environment. These newfound teacher-parent communications, for example, have allowed for teachers to see the oppression families experience. For example, since remote learning requires advanced technological resources in order to access instruction, some families were not afforded appropriate instruction. The pandemic experience has highlighted inequalities between peers of low and high socioeconomic status. The lack of technological resources magnifies the digital divide between students of low socioeconomic status and those of high socioeconomic status. And yet, disparities between lower and upper classes are not a new phenomenon in society.

I cannot stress to you, the reader, the urgency to transform society now more than ever. Movements such as Black Lives Matter, where inequalities are brought to light; movements such as the Trump Rally into the Capitol, which bring the oppressors and racists out of the shadows and into the sunlight of society. I highlight again the re-magnification of the socioeconomic gap in society during the COVID-19 pandemic. A pandemic, which has seen oppressors, assert their power over the oppressed. Oppressor, such as Amazon, who topple for the first time ever a worth more than one trillion dollars. Oppressors, such as politicians, specifically, republican senators, who are delaying a relief bill for a third round of stimulus checks to Americans. Oppressors, such as republican senators condoning violence against democracy. It is now time to stop and reflect on who are the oppressors and who are the oppressed. This is why I say the socioeconomic gap

during the COVID-19 pandemic has morphed into not only disparities between income and social status, but also a person's power.

Another way we can look at a person's economic status is to look at a person's power within society. When we look at society those with money have more power within our society. Those in society with less power are those with less money and less control, but they have power, nonetheless. Humanistic tendencies show people with power oppress their ideals on society, mainly, by upholding the status quo of society, *de facto*, keeping society from changing or progressing. We especially as teachers need to be cognizant of the power we hold within a classroom. Teachers cannot deny they are more than likely in the higher economic standing as compared to the students they are teaching, students who are innocent, unmolded, and easily swayed into the wrong crowd.

Why is this important to you, the reader? We as humans have an individualistic responsibility to ensure all humans are receiving their basic fundamental rights. A free and appropriate education is one of the basic rights for all humans. Education should be where the learner is in an environment that is conducive to being able to succeed and participate in society. We as teachers need to be able to see past our view and into the view of others. This is the single most difficult thing for humans to do, in my opinion. When you view society from other viewpoints, I believe you will see the inequalities that are omnipotent in our society unless challenged. This starts with teachers looking inwards to look outwards. Critical reflection on self will be critical reflection on society.

I will explain, firstly, critical literacies and how these literacies correlate to the *Pedagogy of the Oppressed*; background information on the SPIRE curriculum; and finally, different texts that are used by readers. These ideas will help the reader to understand liberating pedagogies.

When we are looking at critical literacies, we want critical literacy philosophy, theories, and practices, which take the status quo of society and view it from a different perspective. I take the SPIRE curriculum and analyze this program against the philosophical approach of Paulo Freire, who wanted educators to look at education as a piece in the puzzle of society. Finally, when we think reading, most people think of reading as a book. In my analysis, I look at the different text's readers use within society. These texts will allow students to be able to learn the status quo. Students will need to first become a part of the status quo in order to truly change it.

The topic of this curriculum analysis capstone will be literacy instruction to achieve liberation. The curriculum that will be analyzed is the curriculum "SPIRE: Intensive multisensory reading instruction program with proven results." I currently use this curriculum in an educational setting with students who have special learning needs. I will analyze the extent to which the curriculum is designed to empower students to liberate themselves through literacy within the current educational system. For these reasons, this curriculum analysis capstone will be based on Freire's theoretical framework of education, liberation from the oppressed; analysis of the SPIRE reading curriculum; and discussion of SPIRE as a liberating curriculum for the oppressed. Along with the questions I pose at the end of my literature review, I will use the following question, as written by Freire in his book, *Pedagogy of the Oppressed*: "How can the oppressed, as divided unauthentic beings, participate in developing the pedagogy of their liberation?" (2018, p.48).

Chapter 2-Literature Review

In this literature review, I will address the following areas of investigation: Critical Pedagogies, Freire's Pedagogy of Liberation, the SPIRE reading curriculum, and texts utilized by students. I investigate how students can achieve liberation through critical literacy. I question how students can use societal influence to achieve liberation and how those that are oppressed utilize critical thinking to achieve liberation. I then compile dissimilar sources of critical literacy to formulate my own definition of critical literacy in order to incorporate essential elements of critical literacy to achieve liberation. I will lay out what SPIRE is and the different components of the program. Finally, I look at the different texts that are utilized by students within their education. I define text, how they are used in SPIRE, and how students can utilize these texts.

Additionally, in my literature review I have formulated the following about critical literacies, mainly, the liberating pedagogy of Paulo Freire, who writes how subjects can achieve liberation from oppressors within education. Freire will enlighten readers of the educational changes as subjects' critique and challenge the status quo. I will be analyzing the scripted pre-packaged curriculum SPIRE: A multisensory program for readers who struggle (SPIRE: Intensive Reading Intervention for Nonreaders and Struggling Readers). I have chosen this program for analysis as I use the program within my classroom. I have gone through a personal reflection of the program and reflected on if it truly leads to student participation in the oppressor-oppressed contradiction. My fellow educators during my reflections, I was led to the conclusion these programs are not only oppressing teachers, by having them read from scripts, scripts suppressing teacher creativity, scripts that utilize banking education with students, scripts are the true tools of the oppressors within education, but also oppressing a student's critical thinking of the world we live in. For these reasons, this curriculum analysis capstone will be

based on Freire's theoretical framework of education: a liberating pedagogy, to analyze the SPIRE reading curriculum, as a liberating curriculum for the oppressed. Along with the questions I pose, I will use the following question, as written by Freire in his book, *Pedagogy of the Oppressed*: "How can the oppressed, as divided unauthentic beings, participate in developing the pedagogy of their liberation?" (Pg.48).

The utility of curricula in general is in the eye of the beholder. My eyes as a teacher are drooping more and more as I try and imagine an education system where all students are given equal opportunities to succeed. As a teacher, I question how the scripted curriculum SPIRE (SPIRE, n.d.) creates affordances and limitations for my students. Before, I explore the effectiveness of SPIRE (SPIRE, n.d.) as a foundation for liberation, I review Freire's theoretical framework as he unveils it in the *Pedagogy of the Oppressed*. I review additional works by Freire to give readers a more holistic understanding of his theory. I then review critical literacy from different perspectives through the review of literacy from authors other than Freire.

Critical Pedagogies

Critical pedagogies question various aspects of literacy. Critical pedagogies challenge and critique the status quo within education; some theorists argue along with Freire; society and education are intertwined. Biesta (1998) acknowledged critical pedagogies are of the utmost importance when one wants to change the societal order, a societal order such as justice, equality, democracy, and human freedom.

Freire (1987) argued education is influenced by the political nature of education. On the other side of the argument; Ford and Dillard (1996) emphasized for readers that all actions are political. These political actions represent symbolically a perspective or way of viewing the

world. They go onto say there are two kinds of political action: maximum and minimum. Maximum is the domination of social and cultural. The minimum is a group practices its way without hindering the larger society. Students within the classroom can influence education by minimal action, by becoming aware of historical self or students can take maximum action by refusing the participation in classroom activities. These actions retroactively break down the salient walls of silence thus bringing in other subjects into action. These actions will only be valuable once the person is accepted within a larger society. We must take minimum political action, these minimum actions every day will compound into maximum actions. Finally, Biesta (1998) argued critical pedagogies need to be understood in the sociohistorical and political context. Biesta reinforces to readers that two key aspects of critical literacies that cannot be ignored are the social history of society and the political context when educating through critical literacies.

What is Critical Literacy?

Critical literacy takes readers on a different educational journey. Shumaker and Shumaker (1988) presented to readers, critical literacy is a journey where students should be freed from drills and materials, which are no longer relevant. Critical literacy allows for students to enter a new journey where they find a new frame of reference, a journey where the students have the control and power by resisting authors and building on self-concepts. Also, McLaughlin and Devoogd (2004) concluded, reading is not to be thought of as a process where knowledge is transferred from the teacher to the student. A reading process that does not value student knowledge and treats them as passive recipients. Instead, teaching reading should allow students to continually critique texts using their power against, with, and along with the power of the author to enter the author-reader relationship.

The status quo of society has conditioned teachers to think of critical literacy as a prescribed set of instructional strategies and activities. Teachers, instead, need to think; there is no prescribed curriculum, no scripts, and no required instructional strategies. McLaughlin and Devoogd (2004) affirmed the following when describing critical literacy: critical literacy does not work the same in all contexts, therefore, there is no list of methods, prompts, or questions that can be used by all teachers. Instead, readers should read against the "grain", which entails questioning the author and the underlying message; readers must go beyond the literal meaning of a text. The reader while reading must also question the power the author has over us and must be conscious of the interest and on whose behalf the author is writing. The following paragraphs will include critical literacy "definitions" from various authors.

Definitions of Critical Literacy

McLaughlin and Devoogd's (2004) ideal of critical literacy is a power relationship between a reader and an author. This power relationship will help us understand why the author wrote the text. The reader needs to think about texts from a critical perspective as to why an author wrote a topic, a certain perspective, or other ideas, but excluded others. This helps the reader understand the author's perspective then be able to question and critique the author's writing. A critique should include the questioning of an author's motivation for writing a text and biases within the text. This critical perspective allows the reader to act and swings the stronghold pendulum into their favor through the formation of their independent perspective. Authors want the reader to be passive receptacles where authors can fill the mind of the reader with the point of view of the author. In addition, McLaughlin and Devoogd (2019) emphasized, critical literacy is thinking beyond the text to question, explore, or challenge the power relations that exist between authors

and readers. This can be achieved by questioning why the author chose a particular topic, whose perspective is the book written from, and why was the topic written about and not others.

Vasquez (2010) wrote critical literacy is a way of thinking that not only challenges the text as a subject read, but also challenges life as we know it. Subjects cannot merely summarize mechanically what they read but should be critical of text from a sociopolitical point of view. Subjects need to consider the biases authors have when writing a story. This allows subjects to be conscious of the language and power within the sociopolitical system. Critical literacy is viewing reality as a continuous reality through an alternative lens and framework. Furthermore, critical literacy is the text we are able to read within the world we live in. Vasquez (2010) wrote critical literacy captures the interest of the students as they participate in the world around them. These real-world texts should be used as the curriculum to build and instruct students. Freire and Macedo (1987) conveyed to readers, students need to be taught to read the word, so they can read the world. Teachers cannot sacrifice teaching kids to read the word. When this happens students then are unable to participate in reading the world. If a student is not able to read the word, then, the student cannot participate in reading the world. To be successful within society; one must be able to read the world.

Driessen and Parr (2020) defined critical literacy as "contextually developed, learner dependent, and grounded in a desire to explore, interrogate, and challenge social issues in an effort to work toward a more equitable world" (p.416). Readers must have a desire to start questioning the status quo of society. Teachers must not force these desires onto students. Teachers must work with the students to achieve liberation from this inequitable world through the use of dialogical teaching.

According to Lewison et al. (Taking on Critical Literacy), critical literacy must include four dimensions: disrupting the commonplace, interrogating multiple viewpoints, focusing on sociopolitical issues, and promoting social justice. These four dimensions expand previous definitions by including sociopolitical issues and taking action for social justice. Freire, I believe would say when humans reflect and take action, we are questioning the status quo or commonplace. When we as humans dialogue with others; we gain a different perspective than our own. Dialogue gives us a unique opportunity to discuss critical issues such as politics and social justice. Can one argue that dialogue is an action for social justice?

Aukerman (2012) defined a critical reader as a reader who reads with a lens of textual authority. A critical reader must be able to recognize the following within the readings: reading of a text is from the reader's understanding, reading produced by a reader must be our historical and social moments, and finally, reading a text is never a neutral act. Teachers, when having students comprehend a text, oppress the students by having them conform to the framework of the dominant. Teachers must value the reader's interpretation of the text; the readers are the ones who see the text through multiple perspectives. As readers grow and become more educated their understanding of the world changes, but when a reader reads a text, the reader is limited to their knowledge of that current historical and social moment. Humans at a given historical moment only have a certain amount of knowledge when we read a text. Humans' perspective of text changes as they become more educated. Freire and Macedo (1987) argued readers cannot change society without having mastered first the word of the dominant. Readers need to master the word of the dominant to change society. The oppressed need to be able to act and talk as the oppressor. Freire means that we have to change society from "within" the dominant class. Freire and Shor (1987) argued language is controlled by the dominant within society. The dominants conform

those within society to their language, a language in English can be the Standard English. Those that do not talk like those within the dominant are looked at as less than the dominant. They acknowledged; teachers need to teach students these conventions in order for them to have success within society. All students need the opportunity to get a job and survive, but it is within this teaching, teachers need to teach students how to be critical of the profession they plan to enter. They argued in order to liberate, they first need to understand the oppressor within the society this allows them to change society from within.

Freire (1985) talked about his inexperience in trying to instruct adults in Guinea Bissau, where they tried to force the Portuguese language onto the native people. Through his failures, he learned teachers must instruct students in their native language. Teachers must try and become one with the students especially when they come from an outside position. Students in U.S. schools are more diverse than ever. According to the Pew Research Center (Krogstad and Fry, 2020), over half of the students in pre-k through the eighth grade are non-white and almost 50% of high school students are minorities. Hispanic children alone account for at least 20 percent of students in kindergarten classes in 17 states, it is interesting then do we also need to shift the teaching of ELL students into their native language? Meyer et al. (2001) emphasized, language is a historical moment, a moment understood in reference to its context. Teachers cannot look towards the past nor can they look to the future they need to reflect on their teaching in the present. They need to ask and reflect on the language in their classroom. McLaughlin and Devoogd (2004), teachers also need to be conscious of the fact language carries different meanings within different settings or contexts. Words, sentences, pictures, and gestures can mean one thing in one context, but in another take on a whole different connotation. Teachers need to examine language in the context or setting, which is being expressed.

Finally, when a reader chooses to be neutral while reading a text, the reader in the act of being neutral is in fact siding with the oppressor by not recognizing the text as oppressive. Neutral means a subject shall neither be with or against the object or subject in question. When we look at education and the gravity it has on a human's life, those within education cannot appear as neutral beings for the sake of humanity. Education hinders on the ideal of educators as unneutral subjects. McLaughlin and Devoogd (2004) asserted, literacy is not neutral, it is not encompassed by universal skill or a natural process, instead, it is the teacher's values, ideologies, and contending reality that encompasses education. It is the teachers who hold the power ultimately within a classroom. A power, where teachers make more decisions per minute than any other profession. A teacher's power of choice, where they decide what content of everyday life is learned through text-statured society and culture within the classroom. Ultimately, teachers have the most control over their classroom as they have the choice as to what instructional strategy and content they will be teaching. Teachers cannot underestimate this power of choice. Regardless of the choice, the power, ultimately, falls in the control of the teachers. McLaughlin and Devoogd (2004) endorsed, teachers every day have choices and decisions to make; teachers must decide on texts, messages, values, and attitudes which will be represented in the texts and discussions students participate in.

Furthermore, teachers are in a committal decision process, so too are authors, editors, and illustrators of books and texts. Authors, editors, and illustrators have the power of choice when they are writing and illustrating a book. Janks and Comber (2005) argued authors need to involve young people in the writing process to demonstrate texts are not natural or neutral, rather, they are the inclination of the author. Vasquez (2010) highlighted this neutrality as well by affirming

through the designing of a podcast, students were able to get the notion; the text is socially constructed through this construction students learned literacy is not neutral.

Additionally, looking at neutrality from a reader's perspective; the reader brings to their experience of a text many different factors. The factors influence how they interpret or in academics how they comprehend a text. It is these factors that make reading a nonneutral act. As claimed by Luke and Freebody (1999) when we read, we should be in a nonneutral state. A state where the reader can see the advantage and disadvantages of the book. Besides, Vasquez (2010) offered, readers read from a particular position and it is through this position when reading a text, it can never be an act of neutrality. She goes on to argue, reading is never neutral because texts are never neutral, while reading the reader brings experiences and understanding of the world within them, while reading. Also, Luke and Freebody (1999) asserted literacy is never neutral- that literacy is always situated within a series of ideologies or beliefs that shape what we do. Finally, McLaughlin and Devoogd (2020) emphasized, all readers must read texts from a critical perspective where they are thinking beyond the text to understand issues. They go onto write readers need to analyze and evaluate all types of texts, meaningfully question their origin and purpose to take action.

Paulo Freire's Liberating Pedagogy

Paulo Freire was an educator in Brazil, who is most recognized for his reading theory, liberating pedagogy (2018). Freire was greatly influenced by his childhood; he had a unique childhood. During his younger years, his family experienced the luxuries of the middle class. His parents were forced to move to rural Brazil, where he first experience the unjust order of the caste system. During this time, he was able to compare these historical moments to his previous life within the city. Freire's career path would lead him back to rural Brazil, where the opportunities

to reflect on his childhood came through his work of educating adults in rural Brazil to become literate. Freire formulated his liberating pedagogy, which seeks to educate humans about real-world problems such as unionization. Freire's pedagogy is an out of school pedagogy through educating adults to become aware of the world. He made it his career mission to educate workers in becoming literate, which moved him to write his most well-known book, titled, *Pedagogy of the Oppressed*, which lays the foundation for a liberating pedagogy. In his book, Freire (2018) emphasized, liberation must be dialogical, a dialogue which is praxis. Praxis as Freire defines it is reflection and action. When we sacrifice action, an action that is verbalism and a sacrifice of reflection is activism. If one is sacrificed, then the other immediately suffers. Education should be dialogical, which is praxis, praxis is reflection and action. Freire (2018) defined dialectical education as cooperation, unity for liberation, and organization. Anti-dialogical is defined as conquest, divide and rule, manipulation, and cultural invasion. These anti-dialogical tactics are those used by the oppressors within education. We need to understand as teachers that Freire is advocating for dialogical action, which must be achieved through praxis: reflection and action. When these two factors have been accomplished then can we liberate from the oppressor? In the next section, readers will be informed about the societal structure, which is a contradiction between those who are oppressed: humans controlled by those with more power and oppressors, who are those who force ideals and propaganda onto humans, in doing so, reduce people into objects thus dehumanizing them.

Oppressor-Oppressor Contradiction

In *Pedagogy of the Oppressed*, Freire (2018) introduced readers to the concept of the oppressed-oppressor contradiction. Freire conveyed to readers that human nature has two poles; as he describes them, one pole is the oppressor, and the other pole is oppressed. Oppressors within

society dehumanize fellow humans through the use of their power and action. The more powerful a human is within a society, the more oppressive one can become. On the other pole, oppressed: individuals, who have limited power within a society and are forced to conform to those who have the power. Naturally, humans within society are on one of these poles. Humans are either oppressed or oppressive. The more powerful humans within society have a greater influence on society. Human nature is to achieve power and that humans will do anything to keep their power. It is in this contradiction there is a need for liberation. A liberation, which transforms society into one in which all humans are equals. How is this applicable to education? The powerful: state, district, and administrators do everything in their power to uphold their ideals of education. These oppressors use anti-dialogical education to uphold their ideals. I will in the ensuing paragraphs talk about anti-dialogical education.

Liberation is needed because of the societal structure humans have created. This society has not morphed out of thin air. Humans have constructed it over years, so to can, humans change society's structure. Freire (2018) reinforced this philosophy by stating: "Humanization is not a given destiny but the result of the unjust order that engenders violence in the oppressed, which in turn dehumanizes the oppressed" (p.44). Society has created a humanization and dehumanization contradiction, a refutation of those who are truly human and those who are treated inhumanely. A contradiction, which is that of oppressor and oppressed. Since society has created this contradiction, it is through this contradiction, society needs to achieve liberation from those that are oppressing them. Liberation is only truly achieved by the oppressed and those who decide to stand amongst them. A liberation achieved by the people for the people. Through this liberation, the oppressed create a new oppressed-oppressor contradiction. A contradiction, I

naïvely believe to be better than the last. A cycle of contradictions that is ever more as long as humans are part of the world. Freire (2018) stated.

"The solution of the contradiction is born in the labor which brings into the world this new being, no longer oppressor nor longer oppressed, but human in the process of achieving freedom. For the oppressed to be able to wage the struggle for their liberation, they must perceive the reality of oppression not as a closed world from which there is no exit, but as a limited situation which they can transform. This perception is a necessary but not a sufficient condition for liberation; it must become the motivating force for liberating action, nor is the discovery by the oppressed that they exist in dialectical relationship to the oppressor" (p.49).

The oppressed must come to recognize through dialectical interactions between humans how to achieve liberation from the oppressor. The oppressed must come to reject their current oppressor and initiate the battle for liberation.

Humanization is an existential right of human beings, but with humanization comes dehumanization. Dehumanization, as defined by Freire (2018) in *Pedagogy of the Oppressed*, "marks not only those whose humanity has been stolen but also those who have stolen it" (p.44). Human nature created this contradiction then of the oppressed and oppressor. The oppressed have adapted to the structure of domination in which they are immersed. As long as they feel incapable of risking freedom, they are designed and inhibited in the rule of the dominated. Freedom is not achieved through inaction, but that of critical action risking freedom for the sake of becoming more fully human. Freire (2018) stated, "oppression is dehumanizing, a dehumanizing that is totality affecting both the oppressors and those whom they oppress, it is the latter, who must, from their stifled humanity, wage for both the struggle for fuller humanity" (p.47). When oppressors dehumanize their fellow humans, they in turn are dehumanizing

themselves. It is then true that oppressors, so to must come to the reality of a world, where all humans are equal. A reality that will be masked by the cynical desire for power. In the next five sections, I expand the key elements needed for liberation in education: not conforming to banking education; inserting problem-posing education into the classroom; and what it means to use reflection, action, and dialogue to achieve liberation.

Banking Education

In *Pedagogy of the Oppressed*, Freire (2018) coined the term, banking education. Banking education is defined in the following manner: educators deposit information into the students like that of depositing money into the bank. A teacher's task is to "fill" the students with the contents of their narration, contents, which are detached from reality, disconnected from the totality that engendered students, and could give students significance. The teacher leads students to memorize mechanically the narrated content, thus, turning the students into "containers," into "receptacles" to be "filled" by the teacher. The more completely the teacher fills the receptacles, the better a teacher is recognized. Education thus becomes an act of depositing in which the students are depositories, and the teacher is the depositor. Banking education's scope of action allowed to the students extends only as far as receiving, filing, and storing deposits. The more the students work at storing deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of the world. The more completely they accept the passive role imposed on them, the more they tend simply to adapt to the world as it is to the fragmented view of reality deposited in them. Banking education minimizes or annuls student creativity to empower and to stimulate their creativity. Their credulity serves the interests of the oppressors, so the world is not revealed to students to

see it transformed. Educators should question then, are scripted curriculums providing students with critical thinking in order to read the world?

Banking education in essence is scripted curricula, where oppressors use this banking education in order for the oppressed to be unable to challenge their stature of power within the societal infrastructure. Scripted curricula allow for school administrators to claim that these pre-packaged curricula will guarantee that all common core standards are met through repetitious pre-packaged scripted curriculums bought from a big corporation, whose only objective is to make as much money as possible. Critical literacy when looking at this conundrum from a different perspective views reader as an active participant. When the reader is treated as an active participant the reader can critique the author's messages by questioning, examining, and participating in the power relationship between reader and author. Texts, as will be defined later within this literature review, are not only objects but also subjects. Texts as subjects will allow a student to be critical of fellow humans.

Banking education is a dehumanizing act in education. When an oppressor uses banking education, they want the oppressed to be filled with as much knowledge as possible about how to read the word, but not the world. Critical literacy contradicts this tool of the oppressor. Critical literacy is a weapon the oppressed can use to liberate from the current educational system. To conclude this thought, teachers need to be conscious of the instructional practices they are using within education. Teachers need to get back to an education that allows students to be successful within the real-world.

Problem Posing Education

Freire (2018) instead advocates for an alternative to banking education. Freire advocates for an educational system, where teachers use the education that is problem posing, a problem-posing curriculum has students seeking out an alternative perspective to the problems that are posed to them. This curriculum uses dialogical education for students to manipulate their lives within a given reality. McLaughlin and Devoogd (2004) emphasized humans should accept an education that engages in problem-solving: seeking to understand a problem and its complexity. When teachers use problem-posing education, they are challenging students to think from an alternative perspective, a perspective that does not accept problem-solving of the societal norm.

Problem posing education can be a foundational piece of critical literacies. McLaughlin and Devoogd (2004) argued problem-posing education is a strategy that can be used for critical literacy. Problem posing as these authors perceive it is not limited to the physical nature of a book, but books that are hypertext. Analysis and critique of the text are used through questioning, questioning from a critical stance that challenges the literal meaning of the text. Readers need to question the underlying message that is conveyed. A message is not just the words and pictures printed on the page; rather, messages need to be critiqued by readers through questioning. Readers also need to question if there is a void that is missing or marginalized within the author's message.

Dialoguing

When people think of dialogue they think of the literal meaning of the word, as a verbal exchange between a subject and another subject. An exchange is supposed to laminate the opinions and thoughts of subjects through verbalization. I challenge readers to think of dialogue

as a phenomenon occurring between a subject and the objects within a given commodity. A dialogue is a phenomenon that subjects experience in their given historical moment, a dialogue that moves beyond the verbal aspect and is shaped by a subject's experience and background knowledge of a said commodity.

In *Pedagogy of the Oppressed*, Freire (2018) stated, "Only dialogue, which requires critical thinking, is also capable of generating critical thinking. Without dialogue, there is no communication, and without communication, there can be no true education" (pp. 92-93). Society must look now at education as educating students, not instructing students. Dialogic education empowers students through critical literacy. Dialogue allows students to put on lenses, where they can see the world through another human's perspective. Dialogue builds critical thinking within students to see texts within our society from a critical stance. Freire stated (2018), "True dialogue cannot exist unless the dialogues engage in critical thinking—thinking which perceives reality as a process, as transformation, rather than static entity" (p.92).

Additionally, in her article, "Culturally Relevant Teaching," Gloria Ladson-Billings specified her dialogue as reciprocal. Ladson-Billings (1995) wrote meaning was contrasted through reciprocal dialogue, a reciprocal dialogue which is ongoing and allows for teacher and other education experts to re-examine and rethink practices. Teachers and other educational experts are stuck in a cycle of automaticity and intuition when they do not engage in dialogue. This cycle can cause inadequate critique and interpretation of education. Liberation for humans is rejecting the current oppressor-oppressive contradiction by perceiving society as a process that can be transformed; a transformation is liberating through the use of dialogue to think critically.

Dialogue and critical thinking cannot be separate from each other; rather, they should be thought of as one entity. Dialogue is communication with a reader, not necessarily dialogue that

is conversational, but instead, dialogue can be used to communicate between text and reader.

Freire and Macedo (1987) wrote,

"When a word is deprived of its dimension of action, reflection automaticity suffers as well; and the word is changed into idle chatter, into verbalism, into alienated and alienating 'blah'. It becomes an empty word, one which cannot denounce the world, for denunciation is impossible without a commitment to transform, and there is no action without transformation" (p. 87).

Freire went on to emphasize, "True dialogue cannot exist unless the dialogues engage in critical thinking—thinking which perceives reality as a process, as transformation, rather than static entity" (p.92). He relayed the message to readers; the dialogue is essential in critical thinking; dialogue allows readers to communicate with one another and the text. Dialogue allows them to see society as an entity that can be controlled by the reader. Ladson-Billings (1995) instead recognized that teachers operate on automatic, by using the same lesson plans and the same techniques to teach year after year. These teachers never use dialogue to critique and interpret their techniques. Dialogue must be used to communicate effectively with one another. Humans cannot gain different understandings if they do not engage in dialogue with fellow-subjects or worldly objects.

In contrast, Ladson-Billings (1995) stressed dialogue is ongoing with others. Dialogue allows for teachers to re-examine and re-think practices. Time is every changing, so to must teachers change with time. My biggest belief is every human is uniquely different, which is why we cannot have these pre-set curriculum lessons. It gives me no opportunities to teach to the uniqueness of the student. Connecting this back to Ladson-Billing it is through dialogue, one can critique themselves as a text for fellow readers to communicate dialogically. Teachers are texts

that need to be critiqued through dialogue; if uncritiqued, the teacher as a text might become inaccurate and misinterpreted by readers. According to Hadley et al. (2020), when teachers are teaching from the status quo, the status quo instructs teachers to talk more when supporting students. These are false notions as the language grows primarily through interaction, through encouraging talk between teachers, students, and peers. When teachers talk too much, it crowds opportunities for students to try out their developing language skills. As mentioned above by Ladson-Billings, when teachers leave themselves as a text unchecked, we as teachers operate on wanting to provide explicit instruction by talking at the students. Teachers need to interact with the reader; it is through this dialogue of teacher as text and student as a reader that an alternative definition of dialogue is formed. Ford and Dillard (1996) emphasized that the dialogic process is essential for students in order for students to see themselves as a subject. A dialogue that must be external through social interactions but must also be internal through self-reflection. Teachers are not the only subjects in education that need to dialogue with peers, so to do students need to engage in dialogue. A dialogic process that can be advocated for and utilized by teachers.

The discussion should not be one-sided. Teachers are conditioned to view the reality that they must be the ones speaking during the discussion. Teachers, instead, should be thought of as the mediator and content expert within the discussion. Hadley et al. (2020) emphasized, teachers have the perception when they talk or lecture more, they transfer more knowledge. Talk by the teacher represses the voice of the students, thus stunting their voice. A condition that has been ingrained by teacher preparatory programs is the teacher as sole voice; instead, interactions need to be student-initiated, which is most powerful to the students when interacting with adults. Student and teacher interactions should not just be limited to the school setting, but also be inclusive of the student's world.

Reflection

Freire (2018) claimed that the world is not apart from man, man lives within the world. Through authentic reflection, a human comes to consciousness that man is not abstract from the world, but rather humans are in a relationship with the world, a reality, a given historical moment, which is the present. Man created society as man is a part of the world. Freire goes on to argue that the I is not without a not-I, the not I depends on the consciousness of the I within the world. When a man is conscious of self, man is then able to be conscious of the world in which man is in. Man has to be conscious of self, which in turn is conscious of the limit-situation man is in. When a man is conscious of their limit situation, man can achieve liberation through dialogue, which is praxis, praxis is reflection and action man comes to liberate from the oppressor-oppressed contradiction. "Only human beings are praxis-praxis as reflection and action, which truly transforms reality (Freire, 2018, p. 100) Teachers need to have critical reflections to be conscious that this is a part of the world, this apart of the education system. This critical reflection must view reality as a process, which can be transformed, a transformation that does not happen without a critical action. Ford and Dillard (1996) supported the notion that action must be rooted in dialogue with peers. This dialogue allows for socially created perspectives between subjects. They go on to explain the idea the longer one is silenced the more anger that will emerge from the subject. This anger is the first step to a larger step of constructing one as self. It is my belief that teachers need to reflect, first on themselves before they can reflect on reality. Teachers need to transform themselves before they can transform students and the education system. Ford and Dillard are also asserting students need to dialogue to construct themselves. Also, teachers must be conscious of their limit-situations, limit-situations can be changed through praxis: reflection and action.

Critical Action

Freire (2018) conceded that man develops power when they critically perceive the way one exists in the world. This critical action allows man to perceive reality as a process for transformation, rather than a static reality. When a man reflects on reality, man can take action within reality, a reflection that must be critical. Students need to be critical of reality, a student when they simultaneously reflect with the teacher as able to perceive reality and take critical action to change that reality. Vasquez (2010) affirmed critical reflection without action keeps reality in as a static entity. It is only through critical reflection and action that we can decode a text to read the world. Teachers need to reflect critically, which allows them to take critical action, critical action to change the actions oneself. Teachers need to transform themselves through critical reflection and action to change the reality for students. Teachers are in a continuous cycle of reflection and action as reality is in a continuous cycle of transformation, so too must teachers be in a continuous cycle of change. Freire (2018) proposed humans are never becoming, we are always unbecoming. Teachers are never full becoming, teachers like humans are in a constant unfinished state. Teachers need to be constantly learning new pedagogies, instructional strategies, and content in the process of becoming. This process of becoming necessitates that education is an ongoing reality, which can be changed. In short, teachers will never be all knowledgeable, when this happens the teacher will have failed the student, but the much bigger consequence is the teacher will be a living corpse within education. Ladson-Billings (2014) echoed when teachers stop growing, they die, teachers bring students into the grave with them as they die in the presence of their students.

What is a Text?

During the review of the literature, there are two types of texts I have formulated: books and worldly objects. The standard notion of a text is a book, which represents words and pictures printed onto pages. This is the typical codification of society when some use the word "text." Society has conditioned subjects to think of texts as books. The second type of text I want to introduce to readers is a text as a worldly object. For example, teachers, I believe, are texts students need to decode within a traditional school setting. Through critical reflection, teachers are able to reflect on the biases they bring with them into the classroom because teachers are humans; as such, each teacher has unique characteristics, which makes them biased toward students. I believe through reflection, a teacher can examine these biases, thus allowing them to instruct students appropriately. McLaughlin and Devoogd (2004) confirmed readers must be understanding of the biases expressed in the texts they are reading. Readers need to be critical by evaluating the author's perspective of characters then focus on an alternative perspective that more accurately represents these characters. Henderson et al. (2020) argued that students need to have texts that act as a mirror, which reflects the student, so must a text reflect the student. Upon analysis, if a teacher is a text that can be decoded, then the teacher must be a mirror of the students. Henderson et al. (2020) formulated the following findings when they analyzed books in their classroom: students' interesting identities such as sneaky, curious, or silly were not reflected in books, especially African American boys. This can have a lasting effect on students, as students need to make these connections to become proficient readers. The authors argued that as culturally relevant materials are present, the comprehension of students so too will increase. Ladson-Billings (1995) coined the phrase, "Culturally Relevant Teaching", success for African American students is determined by the current socio-historical structure when schools try and

"fit" all students into molds of meritocracy. Teachers must be cautious of using books and other instructional strategies that mold students into their dominant class.

In addition, when integrated into the curriculum students had an increased motivation to read. Henderson et al. (2020) found school-sponsored libraries did not accurately represent their school's demographics or the students' lived experience. They especially found an alarming absence of chapter books where an African American boy was represented. The power within the school must make it a priority to increase texts representing students of marginalized communities; if not, the potential catastrophe of this can be the risk of further marginalizing students, which can affect their interest and literacy learning. Instead, those who have the power of book buying and writing must consider race, ethnicity, social class, and language, but most important gender, family structure, residence, and religion. Freire (1985) emphasized this idea as the dominant wants to preserve the dominant culture. When we analyze the above summarization, I question if the power within a school may without realization of reality be preserving the dominant culture within the school system, thus maintaining the status quo of white male dominance. The dominant might not perceive reality as a shortage of marginalized communities. I offer the dominant naïve suspect; they think they buy enough books to represent these communities. A dominant naïve suspect is someone who thinks they are going against the status quo, but in reality, the suspect is doing the opposite, which is preserving the dominant culture. Henderson et al. (2020) affirmed, teachers want to increase the books of underrepresented communities in classrooms, but teachers need to consider the messages since this eagerness can in turn reinforce the negative stereotypes for underrepresented communities.

Gultekin and May (2019) argued students need to see themselves in authentic ways present in the texts. These authentic texts act as mirrors for students; a student is represented within texts, and the texts support positive well-being for students and the students have an increased sense of belonging. Besides, the text allows students to gain perspectives of unknown or marginalized groups within society. This glass door allows students an expansion of knowledge that can spark dialogue that can be used to foster a peaceful environment. Unfortunately, powerful authors do not write books that represent marginalized communities, which makes it difficult for book buyers to find books to represent these students. However, Comber et al. (2017) emphasized this is an equity issue in the content teachers engaged young people with. Teachers teach students the routine of fickle literacies, instead, the teacher needs to be teaching student's literacy itself. From the analysis, fickle literacies are a meaningless routine of literacies. Routines where teachers do not expect a lot out of students. A literacy where districts get good reports and students get blinded by propaganda from state agencies. Comber et al. go on to argue, students need to learn literacy through multimodal instruction and collective practice, but these are swallowed by the issue of equity within education. Teachers need to have high expectations for students within their learning. Teachers need to instruct students through multiple means of instruction. Through multiple means of instruction, students are given multiple opportunities to learn content, specifically literacy. When teachers try teaching through multiple means; they are faced with the harsh reality that not all teachers and students have equal opportunities. These subjects are slowly swallowed by the tactics of the oppressor. I pose the question: what can education professionals do to change this education landscape?

Within this paragraph, I will examine what texts are as they pertain to learning within a real-world context. Subjects read objects within their historical reality, the precise moment in

history. Society accepts texts as books students can read with printed words in a book or hypertext. Texts in this research are defined as objects students can read in the world around. Without influencing the reader's definition of a text, I offer a few texts students can read: fellow human beings, cable news outlets that are reporting the news, television shows, music videos, and podcasts. The previously mentioned examples are examples readers can use to question what their sense of a text means within one's own life. With this said, one must make meaning of the world around them through their perspective and not the perspective of the oppressor. Instead, I offer the following, summarized from Barton and Hamilton (1995) literacy is an activity between thought and the text. Literacy is not a set of skills to be learned, skills to be taught. Literacy is a social interaction between fellow humans. This idea of literacy leads me to Rosenblatt and her transactional reading theory. Rosenblatt (2004) is summarized in the following manner: when a reader opens a text, they see only black marks on a page. The meaning of these black marks is not formulated until a reader brings in their linguistic and social experiences to the text. When this transaction occurs then meaning is constructed. Connecting back to Freire, States are oppressing certain students by not valuing their individual experiences and linguistics. States through the use of standardized testing and the creation of a one size fit all cookie cutter for comprehension are marginalized student voices. Teachers: do you score a student based on their knowledge or the knowledge they are required to know?

At this point in the writing, I am going to give my definition of what critical literacy is. Critical literacy is being able to look at a text from a perspective that is different from the status quo of a society. A reader can question the underlying message a text is conveying to readers. In the ensuing paragraph, I dive into the education system of the 21st century. I look at a powerful

force within 21st-century education: politics. I am going to make the argument that politics have the most power within 21st-century education.

21st Century Power Structure

When we look at the current educational system, we notice that now more than ever, the system has become a system of standardization. Institutions of education are no longer educating students to be successful: to read the world. Instead, education has morphed into a system that mimics big business. Freire and Shor (1987) explored education politics in their book, *A Pedagogy of Liberation*. Education has an established point of view within the societal context in the United States. Education is sequestered away by the political forces within America because education is a key component when humans try to transform society, but not the lever, as Freire would say, that transforms society. Freire and Shor argued education cannot be separate from society. Teachers must instruct students in real-world contexts to position students to succeed, not to succeed as conditioned by the power of education, which is to be an object to be filled by the teachers in order for them to pass their knowledge to the student. The education system has conditioned society to "passive schooling," schooling where teachers fill a container through lecturing, requirements within a paper, proper English should be used within the discussion, writing should be academic; and students are sponges meant to soak this information up into their brains. This political education, an educational system that tells teachers and students what to do and how to do it, never requires students to be critical or creative thinkers. Glasser (1986) acknowledged schools do not stratify the basic human needs for belonging and power. Schools are set up to control interactions and keep them to a minimum. Not only is educating oppressing certain students, but schools have swung the pendulum of power, so far in their favor, they now

treat certain students as objects. To swing the pendulum back to the students, humans need to be politically conscious of outside forces in classrooms.

Political consciousness within a human is fundamental to transform society. This consciousness will allow one to be enlightened by the political force within education. Freire and Shor (1987) outlined for readers the following about education in America: students are required to submit themselves wholly to a text, lectures by teachers, and tests that show how much knowledge was transferred to the student by the teacher. The academic system in America conforms students to an oppressive structure, where understanding or comprehension of a text is geared towards the oppressor. Eqawa and Harste (2001) affirmed that the education system in the States produces children who can sound out words and comprehend texts that are given to them. The education system, they argue, needs to be able to produce children who are good citizens, who are literate by understanding how texts work and how they can respond to a particular text within the setting.

Freire and Shor (1987) summarized further by subjects within education need to mobilize into a mass movement, a mass that wants to transform society. A subject must enter into liberation with the oppressed, not as a subject that wants to deceive the oppressed, rather, work with the subjects towards a liberating pedagogy. A liberating pedagogy transforms society into one that treats subjects as humans. Taylor and Hikida (2020) stressed this point: as a teacher demonstrate care for their students through the positioning of the students as subjects, rather than objects, subjects who are competitive and complex, to achieve mutual liberation from the current educational system. Ford and Dillard (1996) supported that subjects, first, need to deconstruct themselves from their past internalizations. Internalizations, where they see themselves as objects. This deconstruction is necessary, in order to reconstruct the self as a subject within the

present. Through constant reflection, subjects are able to know other subjects as well. Self-Reflection and critically questioning experiences in the present allow for individuals to reconstruct themselves. Ford and Dillard wanted to emphasize the need for students to be deconstructed. I whole heartily agree, but this is very applicable to teachers. Teachers need to deconstruct themselves from outdated and unjust practices to truly teach within the 21st century. To deconstruct, subjects must use the empowerment of reflection and questioning to go against the grain. To summarize, teachers must first be conscious of the essence of education to become a teacher who educates through critical, liberating pedagogy.

When we look at the reality of education, the true power is currently not in the individuals, who work every day with kids. No, the reality revealed teachers and students have limited power within education. Vasquez (2010) asserted in her book, *Getting Beyond, 'I like the Book'*, teachers need to convince school administrators of the viable and valuable knowledge students to gain when teachers use alternative curriculums and teach towards an education system that gives students the ability to critique their historical moment. Vasquez goes on to highlight at the end of the day those with power in schools are the school board officials and it is their knowledge that transcends the teacher's power within classrooms. As a realist, I acknowledge this is the predicament educators face in today's classroom. A grave reality is school boards do have this power, but an even harsher reality, when one reflects on the current educational state, is state officials have the utmost power. The state is the oppressor of education, but a state's barbarousness is on students. The state as oppressor uses their power through the channel of school boards and fearful teachers within a 21st-century education.

Teacher's Power

Freire and Shor (1987) emphasized for readers the need for teachers to be conscious of the different forces which prey upon students within the current educational system. Teachers need to use criticism of education; a criticism asks questions about not only the texts students read but also ask questions that challenge different factors within the educational realm. McLaughlin and Devoogd (2004) emphasized reflection, action, and transformation will allow us as humans to participate in the world. This is why we as teachers need to teach our students these skills for them to succeed in real-world contexts. When teachers achieve a world, where humans engage in praxis, which is reflection and action. Teachers can come to understand and transform our society than the greater world.

McLaughlin and Devoogd (2004) challenged teachers to first become critically literate themselves; once this happens, then teachers can educate students to become critically literate. Teachers actively engage students, implement critical strategies through providing texts and substantial amounts of critical discussion. Erickson (1987) acknowledged that it is not so much what we knowing to do to keep our students from succeeding, but it is our blindness as teachers to use the same outdated routine and procedures from a previous biased era. Clay (1979) instead, advised reading teachers to be flexible in their use when dealing with children with reading problems. A teacher's adherence to one theoretical base or one instructional method results in strict control over what a child is allowed to learn. Teachers need to have the power each day to choose what different instructional strategies are appropriate for students within their learning. The teachers must nurture the students when a student is not succeeding in the classroom environment. Within education, teachers have the power to fight the oppressor, but readers, who are implied as to the students, also hold unwieldy power.

Reader's Power

When reading a book or text, we the readers have the power to interpret the author's and illustrators' message from our perspective. A power is formed when readers are conscious of the fact that they hold a nostalgic power when they read a text. Readers must come to a consciousness of the author's power as well. McLaughlin and Devoogd (2004) concluded the authors have the power to communicate the events that take place within a story, such as the characters and agenda of the characters, but readers need to be conscious they have the ultimate power to envision an alternative to the author's topic when they read from a critical stance. A reader's consciousness questions the author's biases and engages in reflection about whose voice is discounted or silenced. Also, the authors hold the power of whose perspective to write from and the themes and values conveyed in the writing. To counteract this power, readers need to continually be conscious they have the ultimate power when it comes to reading a text, a consciousness rooted in questions and reflection. In addition, readers need to be conscious of the natural bias of humans. It is through human nature that biases are produced not only by the author but the reader as well. It is through the praxis of reflection and critical action that readers can acknowledge their biases. When they critically read a text, readers are empowered to participate in the power relationship between text and author. Students can apply the literal author-text relationships to the implicit author-text relationship within society, where the author is the oppressor, and the text is oppressed. The author is trying to write the text as the author sees fit, but the text should be written naturally.

McLaughlin and Devoogd (2004) argued when readers read and comprehend texts from a critical edge, they can more complexly understand the power struggle between reader and author. Authors have the power to create and present messages; the reader has the power to criticize through reading, questioning, and analyzing the author's conveyed message. It is the reader's consciousness and the author's writing from multiple perspectives that are being presented in the reader-author relationship. This relationship gives multiple perspectives to the reader, which allows them to understand the complexity of the world's power relationship. McLaughlin and Devoogd (2004) highlighted the idea that a student is empowered and given confidence when they are allowed to create their books. The first perspective must be critical and challenge the author's intent and purpose. Readers must also be able to examine a sense of how society acts and speaks. Readers must be critical of the characters and the roles they take on, as well as the stereotypical messages the author conveys within the text. Readers must not be passive while reading; the reader must not accept a text as-is. Once the reader is conscious of an author's intent, readers then can understand the power relation between their ideas and the author's.

Conclusion

Using Freire's framework of liberating pedagogy, I will analyze the SPIRE (SPIRE, n.d.) curriculum to examine the extent to which it is potentially empowering or oppressive. The analysis will examine application of dialogue and praxis within the curriculum to identify ways in which the curriculum empowers students to liberate themselves from oppressors. I will use the following questions to guide my analysis.

1. How is dialogue facilitated in the SPIRE curriculum? Specifically, what evidence is there of antialogical (teacher-controlled learning interactions) and dialogical (student-teacher collaborative learning interactions) approaches in the SPIRE lessons?

2. How is critical praxis reflected in the reading content of the SPIRE lessons? Specifically, what evidence is there that the reading passages included in the SPIRE lessons reflect culturally and socially relevant ideas and situations?

Chapter 3-Design

In this curriculum analysis, I will analyze ways in which SPIRE allows students to be a part of the status quo. Are students educated on the underlying power within America: the status quo. Does the SPIRE curriculum provide tools that empower students to act with agency and liberation within local and global communities? I will provide the reader with an overview of SPIRE in accord with the curriculum's official website, in order to represent the curriculum accurately. Then I will give readers the why: why have I chosen to analyze this particular curriculum? The following paragraph informs readers: What is SPIRE?

I work in a small, rural school district in Midwestern America. The district has purchased a pre-packaged curriculum titled SPIRE (SPIRE, n.d.). This curriculum is a systematic phonics program that focuses on multisensory learning. The author of the program, Shelia Clark Edwards, drew on the work of Orton and Gillingham (*SPIRE Intensive Reading Interventions for Nonreaders and Struggling Readers Professional Development Manual*) to incorporate multisensory instructional practices into a total reading program. My district provided me with professional development on this program for about one working day, roughly 7 hours. I then implemented this curriculum by following the program step by step in my classroom of students with disabilities.

According to the official website, S.P.I.R.E.® is a

research-proven reading intervention program for your lowest performing students. It is designed to build reading success through an intensive, structured, and spiraling curriculum that incorporates phonemic awareness, phonics, spelling, vocabulary, comprehension, and fluency in a dynamic 10-Step Lesson plan

(About the Program: S.P.I.R.E.® 3rd Edition: School Specialty, n.d.)

The curriculum provides pre-written lesson plans for teachers, each skill has an introductory lesson and multiple reinforcing lessons. SPIRE “Consists of 10-Step Lessons: Systematic, sequentially structured lessons ensure mastery of concepts and allow for easy implementation” (SPIRE, n.d.) I will analyze the first introductory lesson and first reinforcing lesson for the skill of short a within my curriculum analysis. These lessons include pages from the student's reader, which will be analyzed, in addition to the lessons.

First, teachers assess the students in order to identify their placement within the curriculum. The assessment starts with students identifying the sounds of the letters. There is a cut score for how many students are able to miss. Following the letter-sound assessment, students are placed in a level for initial assessment. In level one, for example, there are 12 groups of 5 different words to read. In each group of 5, three of the words are decodable real words, and two are decodable nonsense words. If students miss no more than eight of the words out of 60, they would move on to level two. Once, a student misses eight words, the teacher stops the assessment. When the teacher scores the assessment, every five words are broken into different skills. The teacher uses the student's performance in each category of words to determine where to begin instruction.

Once teachers have determined the instructional starting point, they consult the SPIRE master copy, also called Blackline Masters, and find the section of the book that provides instructional guidance on the starting skill. Each skill contains five lessons. The program requires that teachers teach at least the main lesson, which is called the introductory lesson within each skill. These introductory lessons are accompanied by review lessons. The Spire Curriculum requires teacher to teach at least the first reinforcing lesson for each skill. The teacher then uses

formative assessments, which the program calls “quick checks” to determine if they should move to an additional review lesson or to move on to the next skill.

In addition, the program comes with “explicit, teacher-led instruction: Lessons are clearly written and keep teachers at the center of instruction” (SPIRE, n.d.) Each lesson has ten distinct components, all of which are required to be taught in order to be a valid lesson. The ten different sections are as follows: phonogram cards, phonological awareness, word building, decoding and sentence reading, pre-reading, reading, sound dictation, pre-spelling, spelling, and sentence dictation. I will briefly explain each section.

During the phonogram section teachers are to shuffle and drill previously learned phonogram cards. Teachers then introduce the new phonogram cards that correlate to the new skill. The next section is phonological awareness. This section is all verbal as phonological awareness is manipulating sounds in spoken words. The next section is word building. This is where the teacher gives the students a word verbally; students have to say the word and build it on their sound board. The teacher asks the students to build different words by manipulating the word they are given. After word building, the teacher gives students a list of words to read and sentences to read after the words. Then teachers move to the pre-reading section, where they build background information for the students to be successful when they read. Following the reading of a passage, the teacher dictates phonemes to students, who are then required to record each phoneme in writing. Next, the teacher dictates words for students to write. Finally, the teacher dictates a sentence, which students write verbatim. The teacher corrects the sentence with the student after they are done writing. Each section of the lesson has a script the teacher has to read, followed by instructions for the teacher to wait for the correct student response.

The purpose of this curriculum analysis is to reflect on the SPIRE curriculum, and specifically on the series of scripted lessons described above, to analyze the potential of the curriculum to empower and liberate students as active participants in their local and global communities. My own reflections of Freire have impacted my decision to analyze SPIRE as a liberating curriculum, to stop and question if all students are equal within education. I wanted to analyze this curriculum because this reading intervention program is what my district bought in order to instruct students.

As one who adheres to a Freirean view of pedagogy, I believe that, in general, the standardization of education limits opportunities for teachers to craft their own curriculum, a curriculum that uses the professional expertise and creativity of teachers to address the needs of, and empower the diverse students in their own classrooms. When teachers craft their own curriculum, the curricula are likely to provide students not only with skills, but with culturally relevant knowledge, while honoring student's backgrounds. These three elements of a curriculum allow students to understand and partake in the power structure of academia (Comber et al., 2019). Comber et al. (2019) conveyed to readers that those in power are oppressing students through the use of standardization, and that standardization that oppresses students' thinking and knowledge. The authors (Comber et al., 2019) argued that if power is shifted back to the teachers, students will be able to think more freely and be more knowledgeable about the world around them. These essential skills can be used as a foundation that will allow students to challenge the status quo of the educational system.

In summary, SPIRE is a systematic phonics curriculum based on the instructional practice of Samuel Orton and Ann Gillingham. These instructional strategies engage multiple senses to teach students foundational phonics skills. The official language from the SPIRE

website asserts that “Multisensory Learning: Auditory, visual, and kinesthetic activities keep students actively engaged” (SPIRE, n.d.). The purpose of my analysis is to ascertain whether this approach also provides students opportunities to develop agency as free thinkers and doers in society.

Chapter 4-Analysis

In the following section, I will analyze the SPIRE curriculum against the philosophy of liberating pedagogy. I have created a coding scheme based on correlation with Freire's liberating pedagogy to analyze pre-packaged curriculums, specifically, SPIRE, as a foundation for liberation. The following codes were used to analyze SPIRE for dialogue (Table 1):

- T-L - Teacher Led

Instruction where the teacher is talking to the student; reading the SPIRE script to the student.

- CR- Call and Response

The script will have the teacher say a word or phrase(s) and have the students repeat them back to the teacher.

- QA- Question- Answer

The teacher asks a question and the students answer. Two subcodes of QA are OEQ and SAQ (see below).

- OEQ- Open-Ended Questions

(Subcode of QA) The teacher asks a question where there is no single defined answer.

- SAQ- Single Answer Questions

(Subcode of QA) The teacher asks a question, where there is one single answer. SPIRE tells teachers to look for a specific answer.

- SI- Student-Initiated

Opportunities within the curriculum for students to ask questions or request to learn about a topic of their choice.

The following codes were used to analyze SPIRE for critical actions taken by students:

- NT- Nonsense Text

This is text (words, sentences, phrases) where students are learning made up text or text that is just to practice a certain skill.

- RWR- Real Word Reference

The text references the students' real, or authentic, world.

- ESO- Eliciting Student Opinion

Planned areas in the lessons where students are able to offer their own opinions.

- RWA- Real-World Application

Students are able to take the text and apply it to the real-world.

- TCR- Teacher Critical Reflection

The lesson calls for the teacher to reflect critically on the learning.

- SCR- Student Critical Reflection

The lesson calls for the student to reflect on their learning through critical thinking or critiquing.

- RTW- Reading the Word (instruction)

Teacher prompts students to analyze and read words that are real, for the purpose of practicing a phonics skill, reading fluently, or developing automaticity.

In addition to annotating the text with codes, these created codes allow users to analyze each individual section of the curriculum without the influence of other sections. My intention was to be as objective as possible. I recognize the biases coders have, which cannot be

completely prevented during the codification of research. To minimize my own subjectivity, I have created questions to critically analyze the curriculums. In addition to questions, I have created codes that require evidence from the curriculum to answer these questions.

My units of analysis are based on Freire's essential elements of Praxis, dialogue and critical action. The following questions ask critically how dialogue is used in curriculums: How is dialogue facilitated in the SPIRE curriculum? Specifically, what evidence is there of antialogical (teacher-controlled learning interactions) and dialogical (student-teacher collaborative learning interactions) approaches in the SPIRE lessons? How is dialogue facilitated in the SPIRE curriculum? Specifically, what evidence is there of antialogical (teacher-controlled learning interactions) and dialogical (student-teacher collaborative learning interactions) approaches in the SPIRE lessons? To analyze critical action, I have formulated the following question: How is praxis reflected in the reading content of the SPIRE lessons? Specifically, what evidence is there that the reading passages included in the SPIRE lessons reflect culturally and socially relevant ideas and situations?

I formulated these two questions based on the essential elements of liberation because Freire philosophized in order to achieve liberation one must start within Praxis. Freire (2018) defined Praxis as being dialogic and critical action: critical reflection. I adapted these two elements for my research. In order to have a liberating pedagogy, instruction must include dialogue and critical action for teachers *and* students. Freire(1979) argued that students must be taught to read the world, which is why we need liberating pedagogies to include elements of Praxis.

Using the codes that I have created, I critically analyzed the first introductory lesson, the first reinforcing lesson, and the accompanying pages in the student workbook (See Table 2 for example). First, I conducted an initial coding of the curriculum for dialogue. Next, I revised my codes and eliminated some as there were no areas within the text to code. Next, I coded the materials again then totaled the codes used in each lesson then the whole script. For critical action, I did an initial code. I then eliminated some codes and recoded the materials. I totaled the codes in each section then totaled the codes in all the materials. I give analysis and recommendations after the coding.

Evidence from SPIRE	Dialogue	Critical Action
	T-L - Teacher Led CR- Call and Response QA- Question- Answer SI- Student-Initiated OEQ- Open-Ended Questions SAQ- Single Answer Questions	NT- Nonsense Text RWR- Real Word Reference ESO- Eliciting Student Opinion RWA- Real-World Application TCR- Teacher Critical Reflection SCR- Student Critical Reflection RTW- Reading the Word (instruction)

Table 1. Coding Table

Evidence	Dialogue	Critical Action
I will hold up some letters one at a time. When I hold up a letter, say the letter's name and give its sound.	T-L - Teacher Led	RTW- Reading the Word (instruction)
Shuffle and drill Phonogram Cards.	T-L	RTW
When you finish, hold up Phonogram Card 21.	T-L	RTW
Today you will learn a new sound.	T-L	RTW
The name of this letter is <i>a</i>.	T-L	RTW

What is the name of this letter? (a)	QA	RTW
The letter <i>a</i> is a vowel. .	T-L	RTW
Every word has a vowel sound	T-L	RTW
You will be learning how to read and spell words with the vowel <i>a</i>.	T-L	RTW
Hold up Key Word Concept Sheet <i>a</i>.	T-L	RTW
<i>The key word for the letter a is ax.</i>	T-L	RTW
The key word helps you hear and remember the sound of the letter <i>a</i>.	T-L	RTW
Say <i>ax</i>.	T-L	RTW
Listen again as I say the word <i>ax</i>.	T-L	RTW
Say the key word, <i>ax</i>, for students, emphasizing the /ă/ sound.	T-L	RTW
The sound the letter <i>a</i> makes is /ă/.	T-L	RTW
Say <i>a</i>, /ă/, <i>ax</i>, /ă/.	CR	RTW
Hold up Phonogram Card 21 and Key Word Concept Sheet <i>a</i>.	T-L	RTW
<i>Have students repeat a, /ă/, ax, /ă/ several times.</i>	T-L	RTW
Totals	1-QA 1-CR 16 T-L	18 RTW



Table 2.

Example of Coding: SPIRE Introductory Lesson Step 1.

Step 1

Phonogram Cards

5

I will hold up some letters one at a time. When I hold up a letter, say the letter's name and give its sound.

Shuffle and drill Phonogram Cards 1–20. When you finish, hold up Phonogram Card 21.

Today you will learn a new sound. The name of this letter is *a*. What is the name of this letter? (*ā*) The letter *a* is a vowel. Every word has a vowel sound. You will be learning how to read and spell words with the vowel *a*.

Hold up **Key Word Concept Sheet *a***.

The key word for the letter *a* is *ax*. The key word helps you hear and remember the sound of the letter *a*. Say *ax*. Listen again as I say the word *ax*.

Say the key word, *ax*, for students, emphasizing the /ă/ sound.

The sound the letter *a* makes is /ă/. Say *a*, /ă/, *ax*, /ă/.

Hold up Phonogram Card 21 and Key Word Concept Sheet *a*. Have students repeat *a*, /ă/, *ax*, /ă/ several times.

1

¹ Figure 1
SPIRE Introductory Lesson Step 1

Analysis and Results

I analyzed the SPIRE curriculum in order to answer the following questions:

1. How is dialogue facilitated in the SPIRE curriculum? Specifically, what evidence is there of antidiological (teacher-controlled learning interactions) and dialogical (student-teacher collaborative learning interactions) approaches in the SPIRE lessons?
2. How is praxis reflected in the reading content of the SPIRE lessons? Specifically, what evidence is there that the reading passages included in the SPIRE lessons reflect culturally and socially relevant ideas and situations?

Dialogue

To answer my first research question, I applied the coding system to conduct an in-depth analysis of the first unit of the SPIRE curriculum, including the teacher's script of the 10-step introductory lesson and the 10-step reinforcing lesson (Appendix A).

Analysis of the lessons shows that a majority of the SPIRE curriculum's teacher script (introductory lesson and reinforcing lesson) is written toward the activity of teacher question-and-answer or teacher-led instruction (antidiological). Of 360 total sentences in the SPIRE teacher script (introductory and reinforcing lesson 1), 123 (36%) were coded as Teacher Q&A and 205 (57%) Teacher-Led. These two codes combined make up 93% of all the codes used to codify the SPIRE curriculum. Furthermore, in 126 instances of Teacher Q&A, 92 provide one acceptable response, as determined and written by the curriculum authors. **Analysis**

For example, in SPIRE reinforcing Lesson Step 4 (Appendix A Table 15) the following is an excerpt of an interaction of question-and-answer code: teacher, “What did you see in your mind when you read this sentence?” Student, “a fat cat”. Teacher, “Who is the sentence about?” Student, “Sam”. Teacher, “What can he do?” Student, “He can tap”. Teacher, “Who feels sad?” Student, “Dad feels sad”. Teacher, “What is this word?” Students, “Rags”.

Another example of questioning-and-answering is the teacher asking students questions about the word *last*. The teacher, firstly, has the student call the word *last*. The teacher then asks the question: “How many sounds do you hear in the word last?” The student is to respond “4: /l/ /ă/ /s/ t/.” The teacher then says, “We hear four sounds in the word last.” The teacher then asks the following question: “What letter makes the /l/ sound?” Student is to respond by saying l. The teacher reads the following: “Bring down Small Letter l” then ask, “What vowel sound do you hear in last?” Teacher is supposed to only accept /ă/” Then the teacher instructs students to “Bring down Small Letter a and put it next to the l.” The teacher then reads the question, “What is the next sound you hear in the word last?” Students are to answer /s/. The teacher instructs students to “Bring down Small Letter s.” The teacher asks, “What letter makes the /t/ sound?” Students are to answer t. The teacher then leads the students in instruction by saying, “Bring down Small Letter t and put it at the end of the word. Put your finger under the first letter in the word. Sound out the word, pointing to each letter as you say its sound. Go back to the beginning of the word and glide your finger under the word, saying it fast” (Appendix A **Table 4**).

My final example is of the teacher leading instruction, while the students sit and are filled with knowledge: “Listen carefully as I say a sentence and watch as I make a dash on the board for each word in the sentence. *The cat ran*. I am going to put something at the end of the sentence to show that it is finished . . . ” (See complete direction in Appendix A **Table 12**).

Critical Action

In addition to the teacher's script for lessons, the curriculum includes a student workbook from which students read words and passages related to the lesson. The unit one words and passages were then coded using the critical action codes (See Appendix A **Tables 20-23**). Analysis of the three student workbook pages shows that 115 out of 125, or 92%, of the codes are Reading the Word, while 10 out of the 125 codes, or 8%, are nonsense texts. Referring to my question to analyze the SPIRE curriculum: how is critical action evident and referred to within the SPIRE curriculum? Codes showed that students are not given opportunities to apply critical action within the lessons as 92% of the reading in the workbook are Reading the Word and the other 8% are students reading nonsense texts. The following paragraphs are examples from SPIRE that show evidence to support the coding outcome.

For my examples of critical action, I take an example from each page in the reader's workbook. An example from page 1, is the following words students have to read: "man, ran, fan, Sam, mat, Nat, sat, rat, fat, tan. . . ." (See Appendix A **Table 20** for complete list of words). Coding showed that students who are reading this text are learning how to Read the Word. Do these words allow students to read the world?

The second page in the reader's workbook shows examples of nonsense texts. The example is as follows: "The bag can sag. Hal has a cat. The cat is fat. Sam can tap. Dad is sad" (Appendix A **Table 22**). Coding supported that these sentences are nonsense text for students who are reading this text. What value do these nonsense sentences have for students and their learning?

The final example of critical action is from page 3 of the reader's workbook. This page includes a reading passage from the reader workbook. The title of the passage is "Pam's Bag." The following lines are from the passage: "Pam has a bag. The bag is fat. The bag has a tag. The bag has a rag. Pam has a fat rag bag" (Appendix A **Table 23**). I coded each of the five sentences above as being nonsense texts.

In summary, the following examples support the acknowledgement, SPIRE does not include texts in which students and teachers can take critical action while they are reading. SPIRE coding supports nonaction, while Freire (1979) argued students need to have instruction in which students are reading the world, not just the word.

Reflection on examples:

Students are mechanically memorizing how to decode words that follow the English language syntax. Not only is the SPIRE curriculum oppressing students, but the SPIRE curriculum is having teachers regurgitate to students when they read the scripted lessons. Reflecting on the SPIRE lessons, my reflection revealed that SPIRE has the teacher methodically flash sight words, pictures and phonogram cards(letters) to students. This process is not only oppressive to students, but teachers who are conformed to mechanically teaching the information to the students. My reflection also showed that students are unable to critically critique the world as students are asked single-answer questions, questions which are narrowed down to a single response. This narrowed answering does not allow students to think critically about the world around them.

I should point out to readers that SPIRE does not include pictures with their words or passages. Some other reading theorists and teachers argue for the inclusion of pictures, especially

for students in younger grades, as this can be considered an early reading strategy. It should also be noted that passages and words are written in grey scaling, which is not aesthetically pleasing to some readers. Could the SPIRE curriculum connect reading passages to the world through the use of pictures?

When I reflected on the words students are required to read, I realized that students are given words that have the /a/ sound as the vowel. This means that they are given repetitious practice of sounding out and decoding words within the English language. Students in this process are unable to be critical of the world around them because of students are conformed to world required by the curriculum. Within the reinforcing lesson, students are to read words which can be decoded. The SPIRE curriculum, through my reflection, gives students ample opportunities to Read the Word. Teachers need to understand this process and be critical of what students truly need to learn to read the world. The process SPIRE is using with students is oppressing their learning of worldly events. How do teachers give students opportunities to decode the world?

Reflection on the coding of teacher-led instruction revealed to me as a teacher that teacher-led instruction oppresses students into being passive learners in their education. The teacher is mandated to talk at the students through the reading of scripted curriculum. When instruction is primarily led by the teacher, students do not have additional opportunities to enter into dialogue with the teacher. The script should be changed to allow teachers to not solely focus on covering content but allowing students to have dialogue with the teacher to liberate themselves from the educational system. There is a heavy focus on learning the sound of the words, but students need to be able to discuss these words with the teacher. Discussion is one way to open dialogue with students. The teacher can give students opportunities to come up with

their own words in addition to vocabulary words within the lessons. Teachers and students can discuss the meaning of all words in a worldly context rather than in an isolated nonmeaning context. In addition, teachers can give students additional opportunities to dialogue by having students come up with their own sentences for the words discussed within the lessons. These two areas of students' opportunities with creating their own experiences allows the students to have a voice within the lesson. Reading the World, requires teacher to give students a voice and a choice.

Conclusions

Upon analysis of the SPIRE curriculum as a liberating curriculum, I have concluded the SPIRE curriculum needs additional areas of improvement for liberation from the current 21st century educational system.

Codification showed the curriculum was written for teachers to lead the instruction, while students sit and learn the words the teacher and curriculum want them to learn. The code Teacher-Led instruction appeared over 200 times within the analyzed materials. In addition to the code Teacher-Led instruction, the code Reading the Word was also used over 200 times within the analyzed materials. These codes reveal to coders that SPIRE is written for teachers, not to dialogue with students, nor is it written so teachers are able to take critical action.

During the analysis of SPIRE, I found teacher-led instruction as the main coding that SPIRE utilizes with their curriculum. This means that teachers are doing most of the talking *and* being told (by the authors of the curriculum) what to say. Hadley et al. (2020) challenged this status quo by emphasizing that teachers have the perception that when they talk or lecture more, students learn more. Talk by the teacher represses the voice of the students, thus stunting their

voice. I leave this question to readers to ponder: how do teachers who are pressed to use SPIRE deviate from the curriculum to achieve their liberation?

Freire (2018) argued that in order for the oppressed to liberate, a key component is entering into dialogue. When analyzing the SPIRE curriculum, teachers are unknowingly oppressing students by not realizing the creators of SPIRE are being oppressive. Teacher can reverse this notion through critical reflection to become conscious of these oppressive actions.

Another key component of Freire to achieve liberation is the utilization of critical action. Freire (2018) stated, “only human beings are praxis-the praxis as the reflection and action that truly transforms reality” (p.101) This point is also argued by Vasquez (2010): critical reflection without action keeps reality in a static entity. I questioned, who is supposed to critically reflect on actions? Freire (2018) argued critical reflection on the world will allow humans to come to know the world. This means that all humans, whether teacher or student, reflect critically on the world.

In conclusion, how is dialogue facilitated in SPIRE? Analysis of SPIRE showed that SPIRE is not dialogical, instead, SPIRE is monological meaning the conversation is only spoken by one person: the teacher. The analysis showed SPIRE being written with an emphasis on two factors: teacher-led instruction and the teacher asking questions then waiting for a student to respond. Freire (2018) said that leaders need to lead with the people. SPIRE clearly shows that the teachers are leading on the students. When teachers reflect, reflection helps to know the process of the curriculum of SPIRE is truly what is oppressing the teachers and students. The SPIRE process uses question-answer techniques to teach students. This technique allows SPIRE to dehumanize students by making them into machines that mechanically respond to teachers. Machines are not provided with opportunities to dialogue with peers and teachers. According to

Hadley et al. (2020), language grows primarily through interaction, through encouraging talk between teachers, students, and peers. When teachers talk too much, it limits opportunities for students to try out their developing language skills. Freire (2018) supported this idea that educators need to create teacher and student level instruction, where the teacher has authority, but is not authoritarian. This relationship can be created through the implementation of dialogue into instruction.

Furthermore, my experience shows that the curriculum, SPIRE, is oppressive towards teachers as well. SPIRE sells their product to districts, districts buy the product, districts require teachers to use the curriculum *de facto* oppressing teachers and the students they teach. SPIRE is an anti-dialogical curriculum, where students are oppressed into the technique of questioning and answering for a majority of the lessons. The curriculum also is heavily written for teacher-led instruction, where a teacher is talking towards a student within a seat. SPIRE is written with minimal call and response and open-ended questioning, although analysis shows these techniques present within SPIRE.

How does SPIRE facilitate critical action or praxis? The curriculum allows for limited opportunities of students taking critical actions. Teachers can allow students to take critical action by creating their own texts from words they know. The teacher can have the students dictate words to the teacher or the teacher can have students copy words/sentences if students are unable to write. Students can also draw pictures for their text, create their own vocabulary words, and can explain to classmates the importance of their text. The teacher can also pull in relevant pictures or words to teach the student about the world. In addition, for education to change, teachers must be able to think critically on the world themselves by understanding the processes used within 21st century education. Within this framework of critical reflection, teachers need to

be critical of themselves. As human beings, we cannot walk into classrooms naïve of the biases we bring. For this reason, teachers need to be critical of their teaching, of their learning, and of their biases. Teachers must decode themselves by reflecting inwards to teach outwards. Once this critical reflection happens in teachers, teachers can more clearly see the true 21st century educational system.

Teachers must, in order for education to change, change the relationship of the teacher and student. Education at the moment is the teacher teaching onto the student; instead, teachers and students need to work together. This means engaging in real dialogue that is critical of *I*, critical of us, and critical of world. This change must be achieved by each teacher undertaking their own path towards changing education through dialoguing and critical action, which is praxis. There is no magic eight-ball on how to change education other than understanding the underlying process, who has the power, and the teacher is not the master of all.

Chapter 5-Discussion

Revisiting my research question, how can humans as unauthentic beings enter into liberation with each other? Within my research, I also formulated the research question, is the SPIRE curriculum a curriculum where students can achieve liberation? Based on analysis from the SPIRE curriculum, I concluded that the SPIRE curriculum, firstly, is written so humans (teacher and students) are unauthentic beings; second, SPIRE is written as a curriculum that does not allow for students to have opportunities to enter into Praxis to achieve liberation.

Freire (2018) philosophized that in order to achieve liberation, humans must achieve Praxis: dialogue and critical action. A liberating pedagogy based on Freire's philosophy of Praxis should include instruction that is dialogic and allows critical action not only for students, but also for teachers.

I found from coding of 360 sentence units from SPIRE that 205 are teacher-led and 126 of the units are question-answer, of which 92 are single-based answers. In addition, 125 units were coded for critical action; of the units coded, 115 were students Reading the Word and 10 were students reading nonsense texts. These codes support my claim that student do not have opportunities to enter into liberation.

Overall Recommendations

- Teachers need to ask open-ended questions.

My recommendation to teachers is to ask students open-ended questions. When teachers ask open-ended questions, this allows students to not be conformed to a single answer; instead, students are able to come up with a variety of answers. Teachers, please value these other answers because students are using their knowledge in unique ways; if you think the answer is incorrect, have a dialogue with the student for better understanding of the question(s). When teachers ask open-ended questions, students are able to think about what is being asked. This thinking is critical because it is thinking about what is being asked, whereas SPIRE is having students respond mechanically as a machine would respond to its operator. If we never give students opportunities to think critically, then how do we expect them to be able to think critically about the world?

- Teachers need to utilize reflection within their teaching.

When coding the SPIRE curriculum, codification showed no codes were used in teacher or student reflection. Teachers need to come to the realization that students need to learn more than just the word in order to change society. To change society, students need to be able to read their world, which starts with decoding and reading the teacher. Teachers need to be able to reflect, but a key piece of this reflection is it must be critical of the world. This critical reflection as Freire (2018) argued is essential for Praxis as is critical action and reflection. One cannot supersede the other, both must be obtained to achieve Praxis, once achieved, one will enter into liberation. Students must not be forgotten when fighting for liberation as they, the oppressed, will be the ones to achieve their liberation. Students must also be given opportunities to reflect and critically think about the world around them. I question: if teachers never allow them these opportunities, then how can we expect them to be able to take this critical action on their own?

Limitations

Limitations of the research are first, human errors within the coding of SPIRE; second, humans not utilizing reflection to be conscious of the oppression within 21st century education.

Human error is a limitation of the coding of the SPIRE curriculum. Human error is always a factor in research as humans are not perfect and could have mistakenly errored in calculations. In addition to human error, humans are limited by the oppressor to have a false reality presented to them. Humans who are not able to come into consciousness through reflection and dialogue are not able to enter into liberation with fellow humans. This, along with fear-seeking tactics by the oppressors, keeps society in a static reality.

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Appendix A**Coding of SPIRE**

Evidence	Dialogue	Critical Action
Give each student a Key Word Card <i>a</i>.	T-L - Teacher Led	RTW- Reading the Word (instruction)
I will say a word.	T-L	RTW
You will repeat the word and listen for the /ă/ sound.	T-L	RTW
If you hear /ă/, hold up your Key Word Card <i>a</i> .	T-L	RTW
Say <i>hat</i>; have students repeat it and hold up Key Word Card <i>a</i>.	T-L	RTW
<i>Do you hear the /ă/ sound in hat?</i>	QA	RTW
Yes, you hear the /ă/ sound in hat.	T-L	RTW
Totals	5 T-L 1 QA	6 RTW

Table 3 *SPIRE Introductory Step 2*



Step 2 Phonological Awareness

SOUND IDENTIFICATION

Give each student a Key Word Card *a*.

Close your eyes. I will say a word. You will repeat the word and listen for the /ā/ sound. If you hear /ā/, hold up your Key Word Card *a*.

Say *hat*; have students repeat it and hold up Key Word Card *a*.

Do you hear the /ā/ sound in *hat*? Yes, you hear the /ā/ sound in *hat*. Let's try another word.

Repeat the activity with *hit*, *ax*, *tab*, *at*, *hot*, *cat*, *flat*, *sip*, and *bag*.

2

² Figure 2
SPIRE Introductory Lesson Step 2

Evidence	Dialogue	Critical Action
Say <i>last</i> .	CR	RTW
How many sounds do you hear in the word last? (4: /l/ /ă/ /s/ t/)	QA	RTW
We hear four sounds in the word last.	T-L	RTW
What is the first sound you hear in the word last? (/l/)	QA	RTW
What letter makes the /l/ sound? (l)	QA	RTW
Bring down Small Letter l.	T-L	RTW
What vowel sound do you hear in last? (/ă/)	QA	RTW
Bring down Small Letter a and put it next to the l.	T-L	RTW
What letter makes the /ă/ sound? (a)	QA	RTW
What is the next sound you hear in the word last? (/s/)	QA	RTW
What letter makes the /s/ sound? (s)	QA	RTW
Bring down Small Letter s	T-L	RTW
What is the last letter you hear in the word last? (/t/)	QA	RTW
What letter makes the /t/ sound? (t)	QA	RTW
Bring down Small Letter t and put it at the end of the word.	T-L	RTW
Put your finger under the first letter in the word.	T-L	RTW
Sound out the word, pointing to each letter as you say its sound.	T-L	RTW
Go back to the beginning of the word and glide your finger under the word, saying it fast.	T-L	RTW
Totals	8-QA 1-CR 8-T-L	17 RTW

Table 4 *SPIRE Introductory Lesson Step 3*

Step 3 Word Building



Letters blend together to form words. Every word has a vowel sound. We will be building words using letters you know and the vowel *a*. Say *bat*. In the word *bat* you hear the sounds /b/ /ā/ /t/.

Segment the word as you say it, using your hands: hold your left hand up to the students, palm out, ring and pinky fingers folded in. Touch your left thumb with your right index finger as you say /b/. Touch your index finger as you say /ā/, and your middle finger as you say /t/.

How many sounds do you hear in the word *bat*? (3) The word *bat* is spelled with the letters *b*, *a*, *t*.

Display Phonogram Cards 1 (b), 2 (ā), and 3 (t) as you name the letters. Read the word.

The letter *a* makes the sound /ā/. Listen as I sound out the letters in the word. Now I am going to put my finger under the first letter. As I point to each letter, say its sound.

Sound out each letter individually.

Now go back to the beginning of the word and say it quickly as I glide my finger under the word: *bat*.

Repeat the procedure with *hat*, *flat*, *tab*, and *bag*.

3

Evidence	Dialogue	Critical Action
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³ Figure 3
SPIRE Introductory Lesson Step 3

Open your Reader to page 1.	T-L - Teacher Led	RTW- Reading the Word (instruction)
Put your finger under the first word. (man)	T-L	RTW
Underline the vowel a.	T-L	RTW
What sound does a make? (/ă/)	QA	RTW
Put your finger under the first letter in the word.	T-L	RTW
Point to each letter and give its sound.	T-L	RTW
Go back to the beginning of the word, glide your finger under the word, and say it fast.	T-L	RTW
Now put your finger under the next word.	T-L	RTW
The following vocabulary words may present meaning challenges for some students: <i>tan, tag, sag, ram, gag, fad, sap, vat, lad</i>. Note that <i>tag</i> has more than one meaning: as a label, and as a game.	T-L	RTW
Discuss unknown vocabulary with students using the strategies under Vocabulary Development in the Introduction to this Teacher's Guide.	T-L	RTW
Totals	1- QA 9-T-L	10 RTW

Table 5 SPIRE *Introductory Lesson Step 4*

Step 4 Decoding and Sentence Reading 10



Open your **Reader** to page 1. Put your finger under the first word, *(man)*. Underline the vowel *a*. What sound does *a* make? (/ă/) Put your finger under the first letter in the word. Point to each letter and give its sound. Go back to the beginning of the word, glide your finger under the word, and say it fast. Now put your finger under the next word.

Repeat with as many words on page 1 as you can in ten minutes, reading from left to right. Use *Concept Mastery Fluency Drill* 1 when students need more practice reading short *a* words.

VOCABULARY DEVELOPMENT

The following vocabulary words may present meaning challenges for some students: *tan, tag, sag, ram, gag, fad, sap, vat, lad*. Note that *tag* has more than one meaning: as a label, and as a game. Discuss unknown vocabulary with students using the strategies under Vocabulary Development in the Introduction to this Teacher's Guide.

Evidence	Dialogue	Critical Action
Write <i>fast</i> on the board.	T-L - Teacher Led	RTW
Look at this word.	T-L	RTW
This word is <i>fast</i>.	T-L	RTW
In the word fast...what letter says /ă/? (a)	QA	RTW
what letter says /f/? (f)	QA	RTW
what letter says /s/ (s)	QA	RTW
what letter says /t/? (t)	QA	RTW
what two letters say /st/? (s, t)	QA	RTW
does the letter a say? (/ă/)	QA	RTW
what does the letter f say? (/f/)	QA	RTW
what does the letter t say? (/t/)	QA	RTW
what do the two letters st say? (/st/)	QA	RTW
Say fast.	CR	RTW
Say fast again, but instead of /f/ say /l/. (last)	CR	RTW
Totals	3-T-L 9-QA 2 CR	14 RTW

Table 6 SPIRE Introductory Lesson Step 5

Step
5

Prereading

5

PHONEME-GRAPHEME ANALYSIS

Write *fast* on the board.

Look at this word. This word is *fast*.

In the word *fast*...

- what letter says /ă/? (a)
- what letter says /f/? (f)
- what letter says /s/? (s)
- what letter says /t/? (t)
- what two letters say /st/? (s, t)
- does the letter *a* say? (/ă/)
- what does the letter *f* say? (/f/)
- what does the letter *t* say? (/t/)
- what do the two letters *st* say? (/st/)

Say *fast*. Say *fast* again, but instead of /f/ say /h/. (last)

Evidence	Dialogue	Critical Action
What letter do you see in the center of your Word Find Sheet? (a)	QA- Question- Answer	RTW- Reading the Word (instruction)
Find words with the vowel a, and color the a green.	T-L	RTW
Then read each word and circle it.	T-L	RTW
What sound does the letter a make? (/ă/)	QA	RTW
Find words with the vowel a, and color the a green.	T-L	RTW
Then read each word and circle it	T-L	RTW
See how many a words you can find in five minutes.	T-L	RTW
The cat ran.	Si	NT
The rat sat.	Si	NT
The man ran fast.	Si	NT
The cat and the rat ran.	Si	NT
The man and the cat sat.	Si	NT
The word The is underlined. The underline means the word cannot be sounded out.	T-L	RTW
This is the word the.	T-L	RTW
What is this word? (the)	QA	RTW
I will read this word for you until you learn it.	T-L	RTW
Who can sound out the next word? (cat)	QA	RTW
I will read the first two words for you again:	T-L	RTW
The cat.	T-L	RTW
Who can sound out the last word? (ran)	QA	RTW
Have a student come to the board, circle all the /ă/	T-L	RTW

words in the first sentence, and read them aloud.		
Ask other students to read the circled words and then the whole sentence.	T-L	RTW
Finally, read the sentence together with students.	T-L	RTW
Totals	5-Si 5-QA 13-TL	5 NT 18 RTW


Table 7 *SPIRE Introductory Lesson Step 6*

Step

6

Reading

15



Distribute a Word Find Sheet to each student.

What letter do you see in the center of your Word Find Sheet? **a** What sound does the letter **a** make? **/ă/** Look at all the words on this page. Find words with the vowel **a**, and color the **a** green. Then read each word and circle it. See how many **a** words you can find in five minutes.

After five minutes, have students take turns reading their circled words aloud. As a word is read, write it on the board and have students check it off on their paper. Then write these sentences on the board, underlining *the* in each one:

The cat ran.
The man ran fast.
The man and the cat sat.

The rat sat.
The cat and the rat ran.

Look at the first sentence. The word *The* is underlined. The underline means the word cannot be sounded out.

Hold up Sight Word Card 105.

This is the word *the*. What is this word? **(the)** I will read this word for you until you learn it. Who can sound out the next word? **(cat)** I will read the first two words for you again: *The cat*. Who can sound out the last word? **(sat)**

6

Have a student come to the board, circle all the /ă/ words in the first sentence, and read them aloud. Ask other students to read the circled words and then the whole sentence. Finally, read the sentence together with students. Repeat this procedure with the remaining sentences.

7

⁶ Figure 6a
SPIRE Introductory Lesson Step 6

⁷ Figure 6b
SPIRE Introductory Lesson Step 6

Evidence	Dialogue	Critical Action
Open your Reader to page 1.	T-L - Teacher Led	RTW- Reading the Word (instruction)
Put your finger under the first word. (man)	T-L	RTW
Underline the vowel a.	T-L	RTW
What sound does a make? (/ă/)	QA	RTW
Put your finger under the first letter in the word.	T-L	RTW
Point to each letter and give its sound.	T-L	RTW
Go back to the beginning of the word, glide your finger under the word, and say it fast.	T-L	RTW
Now put your finger under the next word.	T-L	RTW
The following vocabulary words may present meaning challenges for some students: <i>tan, tag, sag, ram, gag, fad, sap, vat, lad</i>. Note that <i>tag</i> has more than one meaning: as a label, and as a game.	T-L	RTW
Discuss unknown vocabulary with students using the strategies under Vocabulary Development in the Introduction to this Teacher's Guide.	T-L	RTW
Totals	9-T-L 1 QA	10-RTW


Table 9 SPIRE Introductory Lesson Step 7

Step

7

Sound Dictation

2



Distribute Sounds and Words Dictation Paper to each student.

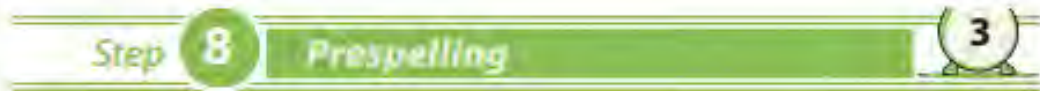
Say /ā/. What letter makes the /ā/ sound? (a) With your finger, write the letter that says /ā/ on your palm as you name it. Now write the letter *a* on your dictation paper, naming it as you write. Look at the letter you just wrote. What is the name of that letter? (ā) What sound does it make? (/ā/)

Repeat with the following sounds:

/m/ (m), /ā/ (a), /ā/ (a), /l/ (l), /t/ (t), /p/ (p), /ā/ (ā), /n/ (n), /ā/ (a)

Evidence	Dialogue	Critical Action
Say hat.	CR- Call and Response	RTW- Reading the Word (instruction)
Do you hear the sound /ă/ in the word hat? (yes)	QA	RTW
Say hat again.	CR	RTW
What is the first sound you hear in hat? (/h/)	QA	RTW
What vowel sound do you hear in hat? (/ă/)	QA	RTW
What is the last sound you hear in hat? (/t/)	QA	RTW
How many sounds do you hear in hat? (3)	QA	RTW
Let's sound out the word hat together. (/h/ /ă/ /t/)	T-L	RTW
Totals	2 CR 1 T-L 5 QA	8 RTW

Table 10 *SPIRE Introductory Lesson Step 8*



Step 8 Prespelling

PHONOLOGICAL AWARENESS

Say *hat*. Do you hear the sound /ă/ in the word *hat*? (yes) Say *hat* again. What is the first sound you hear in *hat*? (/h/) What vowel sound do you hear in *hat*? (/ă/) What is the last sound you hear in *hat*? (/t/) How many sounds do you hear in *hat*? (3) Let's sound out the word *hat* together. (/h/ /ă/ /t/)

Show students how to use their hands to segment the word *hat*, following the instructions in Step 1.

9

⁹ Figure 8
SPIRE Introductory Lesson Step 8

Evidence	Dialogue	Critical Action
Say hat.	CR- Call and Response	RTW- Reading the Word (instruction)
Let's spell hat together, writing the letters on your palm as you name them.	T-L	RTW
Now pick up your pencil and write the word hat on your paper, naming the letters as you write.	T-L	RTW
Now pick up your pencil and write the word hat on your paper, naming the letters as you write.	T-L	RTW
Look at the word hat.	T-L	RTW
What is the vowel's name? (a)	QA	RTW
What sound does the vowel a make? (/ă/)	QA	RTW
Go to the beginning of the word and sound out each letter.	QA	RTW
Now glide your finger under the word, and say it fast .	T-L	RTW
Totals	1 CR 5 T-L 3 QA	9 RTW

Table 11 *SPIRE Introductory Lesson Step 9*

Step 9 Spelling



Have students use **Sounds and Words Dictation Paper** distributed in Step 7.

Say *hat*.

Have a student say the letters as you write *hat* on the board.

Let's spell *hat* together, writing the letters on your palm as you name them.

Now pick up your pencil and write the word *hat* on your paper, naming the letters as you write.

Look at the word *hat*. Underline the vowel. What is the vowel's name? (*a*)

What sound does the vowel *a* make? (/ă/) Go to the beginning of the word and sound out each letter. Now glide your finger under the word, and say it fast.

Evidence	Dialogue	Critical Action
Listen carefully as I say a sentence, and watch as I make a dash on the board for each word in the sentence.	T-L	RTW
The cat ran.	T-L	RTW
I am going to put something at the end of the sentence to show that it is finished.	T-L	RTW
I am going to put a dot at the end.	T-L	RTW
We call this a period.	T-L	RTW
A period tells us to stop reading here because the sentence is finished.	T-L	RTW
Now you say the sentence as I point to each dash.	T-L	RTW
Let's say the sentence again, and you make a dash on your paper for each word we say.	T-L	RTW
Remember to put a period at the end of your last dash to show that the sentence has ended.	T-L	RTW
Say the sentence again, pointing to each dash as you say each word.	T-L	RTW
I am going to write the first word, The, on the board.	T-L	RTW
This is a sight word, and you cannot sound it out.	T-L	RTW
Look at this word the on a red card.	T-L	RTW
Hold up Sight Word Card 105. Then write the word <i>The</i> on the board.	T-L	RTW
I wrote the word The with a capital or big letter t because in	T-L	RTW

every sentence, the first word begins with a capital or big letter.		
Copy the word The on your paper.	T-L	RTW
Remember to write it on your first dash because it is the first word.	T-L	RTW
Remember to begin The with a capital letter because it is the first word in the sentence.	T-L	RTW
Now write the rest of the sentence on your paper.	T-L	RTW
Put your pencil down when you finish, then go back and check the sentence.	T-L	RTW
Check it by looking carefully at each word and reading it to yourself.	T-L	RTW
If you find a mistake, do not erase it.	T-L	RTW
Put a bracket around the mistake instead.	T-L	RTW
After you bracket the word, write the correct word above the mistake.	T-L	RTW
Demonstrate how to draw a bracket around a word and make a correction, as shown under Sentence Dictation in the Introduction to this Teacher's Guide.	T-L	RTW
Help students check and correct the sentence.	T-L	RTW
Which words in this sentence have the /ă/ sound? (cat, ran)	QA	RTW
Who will read the sentence aloud?	QA	RTW
Repeat with the following sentence: <i>The cat sat.</i>	T-L	RTW
When finished, have students read both sentences aloud.	T-L	RTW
Totals	27 T-L 2 QA	29 RTW

Table 12 SPIRE Introductory Step 10

Step 10 Sentence Dictation



Distribute Sentence Dictation Paper to each student.

Listen carefully as I say a sentence, and watch as I make a dash on the board for each word in the sentence.

The cat ran.

I am going to put something at the end of the sentence to show that it is finished. I am going to put a dot at the end. We call this a period. A period tells us to stop reading here because the sentence is finished.

Now you say the sentence as I point to each dash. Let's say the sentence again, and you make a dash on your paper for each word we say. Remember to put a period at the end of your last dash to show that the sentence has ended. Say the sentence again, pointing to each dash as you say each word.

I am going to write the first word, *The*, on the board. This is a sight word, and you cannot sound it out. Look at this word *the* on a red card.

Hold up Sight Word Card 105. Then write the word *The* on the board.

I wrote the word *The* with a capital or big letter *T* because in every sentence, the first word begins with a capital or big letter. Copy the word *The* on your paper. Remember to write it on your first dash because it is the first word. Remember to begin *The* with a capital letter because it is the first word in the sentence.

Now write the rest of the sentence on your paper. Put your pencil down when you finish, then go back and check the sentence. Check it by looking carefully at each word and reading it to yourself. If you find a mistake, do not erase it. Put a bracket around the mistake instead. After you bracket the word, write the correct word above the mistake.

Demonstrate how to draw a bracket around a word and make a correction, as shown under Sentence Dictation in the Introduction to this Teacher's Guide.

Help students check and correct the sentence.

Which words in this sentence have the /ā/ sound? (*cat*, *ran*) Who will read the sentence aloud?

Repeat with the following sentence: *The cat sat*. When finished, have students read both sentences aloud.

Independent Work



- Have students turn to page 1 in *Workbook 1*. Discuss the illustrations, identifying each picture. Then read the words in the box with students. Next, have them find a word that matches the first picture and print it in the space under the picture. Encourage students to complete the page independently.

Assessment



- You may want to invite students to read *Quick Check Lesson 1* to you or a peer, or to take it home and read it to a family member.

Evidence	Dialogue	Critical Action
Shuffle and drill Phonogram Cards 1–21.	T-L - Teacher Led	RTW- Reading the Word (instruction)
Yesterday you read the word the when you were reading and writing sentences.	T-L	RTW
The is on a red card because you cannot sound it out.	T-L	RTW
Red means stop—do not sound it out.	T-L	RTW
Just as you must stop when you see a red traffic light, you must stop when you see a word on a red card.	T-L	RTW
Then try to remember the word.	T-L	RTW
If you cannot remember a word on a red card, you should ask an adult to tell you what it is.	T-L	RTW
This is the word the.	T-L	RTW
What is this word? (is)	QA	RTW
In this word, the s is pronounced /z/ instead of /s/.	T-L	RTW
Who can use is in a sentence?	OER	ESO
This is a red word because the letter a can also be a word when it is used in a sentence.	T-L	RTW
Totals	10 T-L 1 QA 1 OER	1 ESO 11 RTW

Table 13 SPIRE Reinforcing Lesson Step 1

Step

1

Phonogram Cards

5



Phonogram Cards



Word Cards

Shuffle and drill Phonogram Cards 1–21.

Yesterday you read the word *the* when you were reading and writing sentences. *The* is on a red card because you cannot sound it out. Red means stop—do not sound it out. Just as you must stop when you see a red traffic light, you must stop when you see a word on a red card. Then try to remember the word. If you cannot remember a word on a red card, you should ask an adult to tell you what it is.

Hold up Sight Word Cards 105 and 106.

This is the word *the*. What is this word? (*the*) Who can use this word in a sentence? *The* that begins with a capital letter is used at the beginning of a sentence.

Hold up Sight Word Card 107.

This is the word *has*. What is this word? (*has*) The *s* is pronounced /z/ instead of /s/. Who can use *has* in a sentence?

Hold up Sight Word Card 108.

This is the word *is*. What is this word? (*is*) In this word, the *s* is pronounced /z/ instead of /s/. Who can use *is* in a sentence?

Hold up Sight Word Card 109.

This is a red word because the letter *a* can also be a word when it is used in a sentence. This is the word *a*. When the letter *a* is used in a sentence by itself, it is a word, not a sound. What is this word? (*a*) Who can use the word *a* in a sentence?

I will hold these word cards up again. When I hold up a card, read the word.

Shuffle all the Sight Word Cards and hold them up again, one at a time.

Evidence	Dialogue	Critical Action
Say cat.	CR- Call and Response	RTW- Reading the Word (instruction)
Name a word that rhymes with cat.	T-L	ESO
Say cat.	CR	RTW
What is the first sound you hear in cat? (/k/)	QA	RTW
What is the vowel sound you hear in cat? (/ă/)	QA	RTW
What is the last sound you hear in cat? (/t/)	QA	RTW
Totals	3 QA 1 T-L 2 CR	5 RTW 1 ESO

Table 14 *SPIRE Reinforcing Lesson Step 2*

Step 2 Phonological Awareness 5

RHyme PROVIDING

Say *cat*. Name a word that rhymes with *cat*. (*hat, fat, bat, lat, fat*)

Repeat the activity with *map, pan, mad, and last*.

SOUND PROVIDING

Say *cat*. What is the first sound you hear in *cat*? (/k/) What is the vowel sound you hear in *cat*? (/a/) What is the last sound you hear in *cat*? (/t/)

Repeat the activity with *man, fan, yam, sat, and wag*.

14

¹⁴ Figure 12
SPIRE Reinforcing Lesson Step 2

Say last.	CR	RTW
How many sounds do you hear in the word last? (4: /l/ /ă/ /s/ t/)	QA	RTW
We hear four sounds in the word last.	T-L	RTW
What is the first sound you hear in the word last? (/l/)	QA	RTW
What letter makes the /l/ sound? (l)	QA	RTW
Bring down Small Letter l.	T-L	RTW
What vowel sound do you hear in last? (/ă/)	QA	RTW
Bring down Small Letter a and put it next to the l.	T-L	RTW
What letter makes the /ă/ sound? (a)	QA	RTW
What is the next sound you hear in the word last? (/s/)	QA	RTW
What letter makes the /s/ sound? (s)	QA	RTW
Bring down Small Letter s	T-L	RTW
What is the last letter you hear in the word last? (/t/)	QA	RTW
What letter makes the /t/ sound? (t)	QA	RTW
Bring down Small Letter t and put it at the end of the word.	T-L	RTW
Put your finger under the first letter in the word.	T-L	RTW
Sound out the word, pointing to each letter as you say its sound.	T-L	RTW
Go back to the beginning of the word and glide your finger under the word, saying it fast.	T-L	RTW
Totals	8 T-L 9 QA 1 CR	18 RTW

Table 15 SPIRE Reinforcing Lesson Step 3

Step
3
Word Building

5



Distribute Small Lettersets.

Say *last*. How many sounds do you hear in the word *last*? (/l/ /ä/ /s/ /t/)

Segment the sounds using your fingers, using the procedure in Lesson 1, Step 3.

We hear four sounds in the word *last*. What is the first sound you hear in the word *last*? (/l/) What letter makes the /l/ sound? (l) Bring down Small Letter l. What vowel sound do you hear in *last*? (/ä/) What letter makes the /ä/ sound? (a) Bring down Small Letter a and put it next to the l. What is the next sound you hear in the word *last*? (/s/) What letter makes the /s/ sound? (s) Bring down Small Letter s. What is the last letter you hear in the word *last*? (/t/) What letter makes the /t/ sound? (t) Bring down Small Letter t and put it at the end of the word.

Put your finger under the first letter in the word. Sound out the word, pointing to each letter as you say its sound. Go back to the beginning of the word and glide your finger under the word, saying it fast. Put all the letters back where they belong in the alphabet, and we will build a different word.

Repeat the activity with *man*, *tap*, *yam*, and *sat*. Check that students have put the letters in the correct order from left to right.

Evidence	Dialogue	Critical Action
Open your Reader to page 2.	T-L - Teacher Led	RTW- Reading the Word (instruction)
Put your finger under the first word. (man) Underline the vowel a	T-L	RTW
What is the vowel's name? (a)	QA	RTW
What sound does the vowel a make? (/ă/)	QA	RTW
Put your finger under the first letter in the word.	T-L	RTW
Point to each letter and give its sound.	T-L	RTW
Go back to the beginning of the word, glide your finger under the word, and say it fast.	T-L	RTW
Who can use the word man in a sentence?	QA	RTW
What is the word? (has)	QA	RTW
Look at the next word that is underlined.	QA	RTW
Can someone read this word? (a)	QA	RTW
Read the last word silently.	T-L	RTW
Remember to make a picture in your mind as you read.	T-L	RTW
[Name], please read the entire sentence out loud.	T-L	RTW
Now listen as I read the sentence again.	T-L	RTW
Read the second sentence aloud.	T-L	RTW
When you read this sentence, you probably saw a picture of a boy in your mind because the sentence said Hal, and Hal is a boy's name.	T-L	NT
What else did you see? (a cat)	QA	RTW

Yes, you saw a cat because the sentence says: Hal has a cat.	T-L	RTW
Maybe Hal is holding a pet cat that he owns because the sentence says he has a cat.	T-L	RTW
Look at the third sentence. (3. The cat is fat.)	T-L	RTW
What is the first underlined word? (The)	QA	RTW
Look carefully at the letters in the words that are not underlined and sound the words out.	T-L	RTW
Remember to make a picture in your mind.	T-L	RTW
Read the whole sentence to yourself.	T-L	RTW
[Name], please read the sentence aloud.	T-L	RTW
What did you see in your mind when you read this sentence? (a fat cat)	QA	RTW
Who is the sentence about?	QA	RTW
What can he do? (Sam; He can tap.)	QA	RTW
Who feels sad? (Dad feels sad)	QA	RTW
What is this word? (rags)	QA	RTW
Totals	18 T-L 13 QA	31 RTW

Table 15 SPIRE Reinforcing Lesson Step 4

Step

4

Decoding and Sentence Reading

10



Open your **Reader** to page 2. Put your finger under the first word, *man*.

Underline the vowel *a*. What is the vowel's name? (a) What sound does the vowel *a* make? (ă/ă)

Put your finger under the first letter in the word. Point to each letter and give its sound. Go back to the beginning of the word, glide your finger under the word, and say it fast. Who can use the word *man* in a sentence?

Repeat with the remaining words, reading left to right.

After five minutes, move on to the sentences at the bottom of the page. When students need more practice reading words with short *a*, use **Concept Mastery Fluency Drill 1.**

SENTENCE COMPREHENSION

Read the first sentence silently. We will discuss any words you don't know when you are finished. Look up when you finish.

Let's read the first sentence aloud together. (1. The bag can sag.) The first word in the sentence is underlined because it is a red word. The word is *The*. Look at the next word in the sentence and silently sound it out. Can someone tell me what the word is? (*bag*) Follow along as I read the first two words: *The bag*.

Look at the next word and sound it out silently. What is the word? (*can*) Look at the last word in the sentence. Silently sound it out. What is the word? (*sag*) Does anyone know what the word *sag* means? *Sag* means to hang down loosely, such as: *When the wind was gone, the sails on the boat sagged.*

Now read the whole sentence silently to yourself without stopping. How will you know where the sentence ends? (*The sentence ends at the period.*) When you are finished reading, look up at me.

[Name], please read the sentence aloud. When you read, the words tell you what picture to make in your mind. Read the sentence again, and this time make a picture in your mind. Who can tell me what you saw in your mind?

Sometimes it is hard to make a picture in your mind because you may not know what a word means. If you did not know what *sag* meant, you would still see a bag, but you probably wouldn't know what it looked like. If you cannot make a picture in your mind as you read, you need to look again at the words to be sure you read them correctly, or figure out if there is a word you do not know. When you read, you should understand what you are reading. It should make sense. You can check your understanding by making pictures in your mind as you read.

Look at the next sentence. (2. Hal has a cat.) The first word in the sentence is a name. Sound out the name to yourself. Can someone read it? (*Hal*) The name *Hal* begins with a capital letter because it is the first word in the sentence, but also because when we write a name, we always start it with a capital letter.

The next word is underlined because it is a red word. What is the word? (*has*) Look at the next word that is underlined. Can someone read this word? (*a*)

Read the last word silently. Remember to make a picture in your mind as you read. [Name], please read the entire sentence out loud. Now listen as I read the sentence again.

Look at the third sentence. (3. The cat is fat.) What is the first underlined word? (The) What is the other underlined word in the sentence? (is) Look carefully at the letters in the words that are not underlined and sound the words out. Remember to make a picture in your mind. Read the whole sentence to yourself. Look at me when you finish.

[Name], please read the sentence aloud. What did you see in your mind when you read this sentence? (a fat cat)

Repeat the procedure with the remaining sentences in the Reader:

4. Who is the sentence about? What can he do? (Sam; He can tap.)
5. Who feels sad? (Dad feels sad.)

16

Evidence	Dialogue	Critical Action
In the word rags...		
what letter says /ă/? (a)	QA	RTW
what letter says /r/? (r)	QA	RTW
what letter says /g/? (g)	QA	RTW
what letter says /s/? (s)	QA	RTW
what two letters say /ăg/? (ag)	QA	RTW
what does the letter a say? (/ă/)	QA	RTW
what does g say? (/g/)	QA	RTW
what does s say? (/s/)	QA	RTW
what does r say? (/r/)	QA	RTW
what do the two letters ag say? (/ăg/)	QA	RTW
Say rags.	CR	RTW
Say rags again, but instead of /r/, say /b/. (bags)	CR	RTW
Erase the word rags and write the word tag.	T-L	RTW
This is the word tag.	T-L	RTW
What is this word? (tag)	QA	RTW
What does tag mean? (a label)	QA	RTW
Does anyone know a different meaning of the word tag? (a game)	QA	RTW
The word tag is in the story you will read today.	T-L	RTW
As you read the story, find out which meaning of tag is used.	T-L	RTW
Say tag.	CR	RTW
Repeat tag.	CR	RTW
In the word tag...		
which letter says /ă/? (a)	QA	RTW
which letter says /g/? (g)	QA	RTW
which letter says /t/? (t)	QA	RTW
which two letters say /ăg/ (a, g)	QA	RTW
which two letters say /tă/? (t, a)	QA	RTW

what does a say? (/ă/)	QA	RTW
what does g say? (/g/)	QA	RTW
what does t say? (/t/)	QA	RTW
what do the two letters ag say? (/ă/ /g/)	QA	RTW
what do the two letters ta say? (/t/ /ă/)	QA	RTW
Say tag.	CR	RTW
Say tag again, but instead of /t/, say /b/. (bag)	CR	RTW
The story we will read is called Pam's Bag.	T-L	RTW
Pam's Bag is the title of the story.	T-L	RTW
Every story has a title, which tells us something about it.	T-L	RTW
What do you think the story might be about? (a bag that belongs to Pam)	QA	RTW
Pam has something else in this story: rags that she uses to clean her house.	T-L	RTW
What is a rag? (a piece of cloth)	QA	RTW
Do you help clean the house? (Answers will vary.)	QA	RTW
When she's done cleaning, Pam washes and dries the rags.	T-L	RTW
Then she puts them all in a big bag, and puts a tag on it to help her remember what's inside.	T-L	RTW
Have you ever put a tag on something? (a suitcase, a gift, a box)	QA	RTW
Watch as I write Pam on the board.	T-L	RTW
Say Pam.	CR	RTW
What is the first sound you hear in Pam? (/p/)	QA	RTW
What letter makes the /p/ sound? (p)	QA	RTW
How should I write the letter <i>p</i>? (with a capital letter)	QA	RTW

I should write it with a capital P because Pam is a name, and you should always write the first letter of a name with a capital letter.	T-L	RTW
Watch as I add something to the name.	T-L	RTW
Write an apostrophe, an s, and the word <i>Bag</i> on the board after <i>Pam</i>.	T-L	RTW
This mark is called an apostrophe.	T-L	RTW
In the stories we will read, an apostrophe is always followed by the letter s.	T-L	RTW
An apostrophe does not have a sound.	T-L	RTW
This apostrophe tells us that Pam has something.	T-L	RTW
She owns it; it is something that belongs to Pam.	T-L	RTW
The word that follows the apostrophe tells us what Pam has.	T-L	RTW
What belongs to Pam? (a bag	QA	RTW
Totals	31 T-L 31 QA 7 CR	69 RTW

Table 16 SPIRE Reinforcing Lesson Step 5

Step

5

Prereading

5

PHONÈME-GRAPHÈME ANALYSIS

Write *rags* on the board.

This word will be in the story we will read today. This word is *rags*. What is this word? (/rɑːɡ/)

In the word *rags*...

what letter says /ā/? (/r/)

what letter says /r/? (/r/)

what letter says /g/? (/g/)

what letter says /s/? (/s/)

what two letters say /āg/? (/rɑːg/)

what does the letter *a* say? (/ɑː/)what does *g* say? (/g/)what does *s* say? (/s/)what does *r* say? (/r/)what do the two letters *ag* say? (/rɑːg/)

Say *rags*. Say *rags* again, but instead of /r/, say /b/. (/bɑːg/)

Erase the word *rags* and write the word *tag*.

This is the word *tag*. What is this word? (/tɑːg/) What does *tag* mean? (a label)

Does anyone know a different meaning of the word *tag*? (a game) The word *tag* is in the story you will read today. As you read the story, find out which meaning of *tag* is used.

Underline the *a* in the word *tag*.

Say *tag*. Repeat *tag*.

In the word *tag*...

- which letter says /ă/? (ă)
- which letter says /g/? (g)
- which letter says /t/? (t)
- which two letters say /ăg/? (ă, g)
- which two letters say /tă/? (t, ă)
- what does *a* say? (/ă/)
- what does *g* say? (/g/)
- what does *t* say? (/t/)
- what do the two letters *ag* say? (/ă/ /g/)
- what do the two letters *ta* say? (/t/ /ă/)

Say *tag*. Say *tag* again, but instead of /t/, say /b/. (bag)

INTRODUCING THE STORY

Build Background, Vocabulary, and Concepts

The story we will read is called *Pam's Bag*. *Pam's Bag* is the title of the story. Every story has a title, which tells us something about it. What do you think the story might be about? (a bag that belongs to Pam) Pam has something else in this story: rags that she uses to clean her house. What is a *rag*? (a piece of cloth) Do you help clean the house? (Answers will vary.) When she's done cleaning, Pam washes and dries the rags. Then she puts them all in a big bag, and puts a tag on it to help her remember what's inside. Have you ever put a tag on something? (a suitcase, a gift, a box)

Watch as I write *Pam* on the board. Say *Pam*. What is the first sound you hear in *Pam*? (/p/) What letter makes the /p/ sound? (p) How should I write the letter *p*? (with a capital letter) I should write it with a capital *P* because Pam is a name, and you should always write the first letter of a name with a capital letter. Watch as I add something to the name.

Write an apostrophe, an *s*, and the word *Bag* on the board after *Pam*. Circle the apostrophe.

This mark is called an apostrophe. In the stories we will read, an apostrophe is always followed by the letter *s*. An apostrophe does not have a sound. This apostrophe tells us that Pam has something. She owns it; it is something that belongs to Pam. The word that follows the apostrophe tells us what Pam has. What belongs to Pam? (a bag)

Evidence	Dialogue	Critical Action
Open your Reader to page 3.	T-L - Teacher Led	RTW- Reading the Word (instruction)
Read the title of the story. (Pam's Bag)	T-L	NT
Remember that as you read you should see a picture in your mind to make sure you understand what you're reading.	T-L	RTW
Read the first sentence to yourself.	T-L	RTW
What did you see in your mind when you read the first sentence?	T-L	ESO
What is it that Pam has? (a bag)	QA	RTW
Who can read the sentence aloud?	QA	RTW
Next sentence: Did you learn anything about the bag? (It is fat.)	QA	RTW
Why do you think the bag is fat? (It is full.)	QA	RTW
Next sentence: Who can tell me something more you learned about the bag in this sentence? (The bag has a tag.)	QA	RTW
What is the meaning of tag? (a label)	QA	RTW
What do you think the tag looks like?	QA	RTW
Next sentence: What was in the bag? (rags)	QA	RTW
Next sentence: Which words tell about the bag? (fat, rag)	QA	RTW
Go back to the beginning and reread the story.	T-L	RTW
When you are finished reading the whole story, look at me.	T-L	RTW
Who can tell me three things about Pam's bag? (It's fat; it has a tag; it has rags.)	QA	RTW

What do you think Pam wrote on the tag? (rags)	QA	RTW
Do you think it was a good idea to put a tag on the bag? Why?	QA	ESO
What are some other ways tags are used? (Answers will vary.)	QA	ESO
What are some other ways tags are used? (Answers will vary.)	QA	ESO
We are going to look for the big and smaller ideas in Pam's Bag.	T-L	RTW
The main idea is the most important, or "big," idea in a story.	T-L	RTW
Sometimes the story title tells us about the main idea.	T-L	RTW
The main idea tells what all the sentences are about. Each sentence gives a detail.	T-L	RTW
Details are "helpers," smaller ideas that tell more about the main idea.	T-L	RTW
The big idea and helpers will help you understand the story.	T-L	RTW
We can use the diagram to figure out the big idea and its helpers.	T-L	RTW
Totals	14 T-L 15 QA	29 RTW 4 ESO 1 NT

Table 17 *SPIRE Reinforcing Lesson Step 6*

Step

6

Reading Comprehension

15



Open your **Reader** to page 3. Read the title of the story. (*Pam's Bag*) Remember that as you read you should see a picture in your mind to make sure you understand what you're reading. Read the first sentence to yourself. Look up when you are finished.

What did you see in your mind when you read the first sentence? What is it that Pam has? (*a bag*) Who can read the sentence aloud?

Follow the same procedure with the following story sections:

Next sentence: Did you learn anything about the bag? (*It is fat.*) Why do you think the bag is fat? (*It is full.*)

Next sentence: Who can tell me something more you learned about the bag in this sentence? (*The bag has a tag.*) What is the meaning of *tag*? (*a label*) What do you think the tag looks like?

Next sentence: What was in the bag? (*tags*)

Next sentence: Which words tell about the bag? (*fat, tag*)

Go back to the beginning and reread the story. When you are finished reading the whole story, look at me.

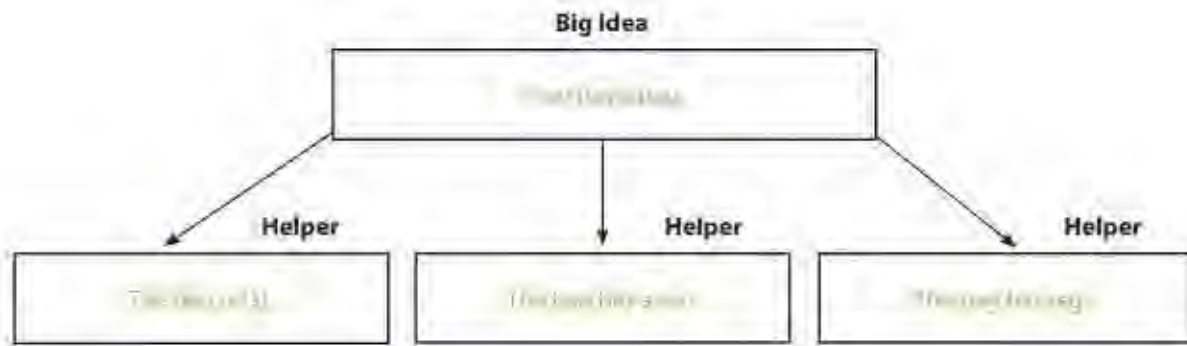
Choose students to read sections of the story aloud to the group.

Who can tell me three things about Pam's bag? (*It's fat; it has a tag; it has tags.*) What do you think Pam wrote on the tag? (*tags*) Do you think it was a good idea to put a tag on the bag? Why? What are some other ways tags are used? (*Answers will vary.*)

COMPREHENSION ACTIVITY

Main Idea and Details Distribute a **Graphic Organizer** to each student. On the board, draw the diagram as shown. Work with students to fill in their copy as they tell the main idea and three details about Pam's bag.

We are going to look for the big and smaller ideas in *Pam's Bag*. The main idea is the most important, or "big," idea in a story. Sometimes the story title tells us about the main idea. The main idea tells what all the sentences are about. Each sentence gives a detail. Details are "helpers," smaller ideas that tell more about the main idea. The big idea and helpers will help you understand the story. We can use the diagram to figure out the big idea and its helpers.



II READING FOR FLUENCY

When time permits and depending on students' needs, have individual students reread the story to you. Monitor them for accuracy as you time them for a words-per-minute calculation. There are 25 words in *Pam's Bag*, including the title. For scoring guidelines, see the Introduction to this Teacher's Guide.

Evidence	Dialogue	Critical Action
Say /ă/.	CR- Call and Response	RTW- Reading the Word (instruction)
What letter makes the /ă/ sound? (a)	QA	RTW
Write the letter on your palm as you name it.	T-L	RTW
Now write the letter a on your paper, naming the letter as you write.	T-L	RTW
What is the name of the letter? (a)	QA	RTW
What sound does a make? (/ă/)	QA	RTW
Say bag.	CR	RTW
How many sounds do you hear in the word bag? (3)	QA	RTW
What is the first sound you hear in the word bag? (/b/)	QA	RTW
What is the last sound you hear in the word bag? (/g/)	QA	RTW
What vowel sound do you hear in the word bag? (/ă/)	QA	RTW
Totals	2 CR 7 QA 2 T-L	11 RTW


Table 18 SPIRE Reinforcing Lesson Step 7

7

Step

Sound Dictation

2



Distribute Sounds and Words Dictation Paper to each student.

Say /ā/. What letter makes the /ā/ sound? (a) Write the letter on your palm as you name it. Now write the letter *a* on your paper, naming the letter as you write. Put down your pencil when you finish.

Look at the letter you just wrote. What is the name of the letter? (a)

What sound does *a* make? (/ā/)

Repeat with the following sounds:

/b/ (b), /t/ (t), /ā/ (a), /p/ (p), /m/ (m), /ks/ (x), /g/ (g), /s/ (s), /ā/ (ā)

19

¹⁹ Figure 17
SPIRE Reinforcing Lesson Step 7

Evidence	Dialogue	Critical Action
Say bag.	CR- Call and Response	RTW- Reading the Word (instruction)
How many sounds do you hear in the word bag? (3)	QA	RTW
What is the first sound you hear in the word bag? (/b/)	QA	RTW
What is the last sound you hear in the word bag? (/g/)	QA	RTW
What vowel sound do you hear in the word bag? (/ă/)	QA	RTW
Totals	1 CR 4 QA	5 RTW

Table 18 SPIRE Reinforcing Lesson Step 8



The graphic is a horizontal banner with a green background. On the left, it says "Step 8" in white text, with the number 8 inside a green circle. To the right of this, the word "Prespelling" is written in a green, cursive-style font. On the far right of the banner is a small clock icon with the number 3 inside it. Below the banner, the text "PHONOLOGICAL AWARENESS" is written in green, all-caps, bold font. Underneath this, there are three lines of text in a smaller, black font: "Say *bag*. How many sounds do you hear in the word *bag*? (/ɔ/) What is the first sound you hear in the word *bag*? (/b/) What is the last sound you hear in the word *bag*? (/g/) What vowel sound do you hear in the word *bag*? (/a/)"

Step 8 Prespelling

PHONOLOGICAL AWARENESS

Say *bag*. How many sounds do you hear in the word *bag*? (/ɔ/) What is the first sound you hear in the word *bag*? (/b/) What is the last sound you hear in the word *bag*? (/g/) What vowel sound do you hear in the word *bag*? (/a/)

20


Say the word bag.	CR	RTW
[Name], spell the word bag aloud, writing the letters on your palm as you name them.	T-L	RTW
Let's spell bag aloud together, writing the letters on your palm as you name them.	T-L	RTW
Now pick up your pencil and write the word bag on your paper, naming the letters as you write.	T-L	RTW
Look at the word bag and underline the vowel.	T-L	RTW
What is the vowel's name? (a)	QA	RTW
What sound does a make?	QA	RTW
Go to the beginning of the word and sound out each letter.	T-L	RTW
Now glide your finger under the word as you say it fast.	T-L	RTW
Totals	1 CR 2 QA 6 T-L	9 RTW

Table 19 *SPIRE Reinforcing Lesson Step 9*

Step 9

Spelling

5



Have students use Sounds and Words Dictation Paper distributed in Step 7.

Say the word *bag*. [Name], spell the word *bag* aloud, writing the letters on your palm as you name them. Let's spell *bag* aloud together, writing the letters on your palm as you name them.

Now pick up your pencil and write the word *bag* on your paper, naming the letters as you write.

Look at the word *bag* and underline the vowel. What is the vowel's name? (a) What sound does *a* make? (/ă/) Go to the beginning of the word and sound out each letter. Now glide your finger under the word as you say it fast.

Repeat with the following words: *had, and, sat, ran, man, at, fat, dad, mad.*

When finished, have students take turns reading the words aloud.

Evidence	Dialogue	Critical Action
Listen carefully as I say a sentence, and watch as I make a dash on the board for each word.	T-L - Teacher Led	RTW- Reading the Word (instruction)
<i>The bag is fat.</i>	T-L	NT
I am going to put something at the end of the sentence to show that it is finished.	T-L	RTW
I am going to put a dot at the end.	T-L	RTW
We call this a period.	T-L	RTW
A period tells us to stop reading here because the sentence is finished.	T-L	RTW
Now you say the sentence as I point to each dash.	T-L	RTW
Let's say the sentence again, and you make a dash on your paper for each word we say.	T-L	RTW
Say the sentence again, pointing to each dash as you say each word.	T-L	RTW
I am going to write the first word, The, on the board.	T-L	RTW
I wrote the word The with a capital or big letter t because in every sentence, the first word begins with a capital or big letter.	T-L	RTW
Copy the word The on your paper.	T-L	RTW
Remember to begin The with a capital letter because it is the first word in the sentence.	T-L	RTW
Now write the rest of the sentence on your paper.	T-L	RTW
Check it by looking carefully at each word and reading it to yourself.	T-L	RTW
If you find a mistake, do not erase it.	T-L	RTW

Put a bracket around the mistake instead.	T-L	RTW
After you bracket the word, write the correct word above the mistake.	QA	RTW
Which words in this sentence have the /ă/ sound? (cat, ran)	QA	RTW
Who will read the sentence aloud?	QA	RTW
Repeat with the following sentence: <i>The cat sat.</i>	T-L	RTW
When finished, have students read both sentences aloud.	T-L	RTW
Totals	19 T-L 3 QA	21 RTW 1NT

Table 19 SPIRE Reinforcing Lesson Step 10

Step 10

Sentence Dictation

5



Distribute Sentence Dictation Paper to each student.

Listen carefully as I say a sentence, and watch as I make a dash on the board for each word.

The bag is fat.

Make a dash on the board as you say each word. Make a period at the end.

I put a period at the end of the last dash to show that this is where the sentence ends. Now you say the sentence as I point to each dash. Let's say the sentence again and you make a dash on your paper for each word we say. Put a period at the end of the last dash to show that the sentence has ended. Now say the sentence again, pointing to each dash as you say each word.

Now you'll write a word on each dash. Watch as I write the first word on the board. This word is *The*. I am writing this word on the board for you to copy because it is a red word and you cannot spell it by sounding it out. Do you remember why I started the word with a capital letter? (Every sentence starts with a capital letter.) Write the word *The* on the first dash on your paper.

Look at your dashes again, and let's say the sentence again. *The bag is fat.* I will write the other red word in this sentence for you to copy. This word is *is*.

Now write the rest of the sentence on your paper. Remember to use the letter *a* when you hear the sound /ă/. Watch as I point to each dash and say the sentence again. Put your pencil down when you finish and look at me.

Let's check your sentence. Go back to the beginning and look at each word carefully as you read the sentence to yourself to make sure you wrote it correctly. If you find a mistake, do not erase it. Instead, draw brackets around the mistake. Then write the correct word above it.

Demonstrate how to bracket a mistake and make a correction.

Let's read the sentence out loud together: *The bag is fat.*

Repeat the activity with the following sentence: *The cat had a rat.* When finished, have students read both sentences aloud.

Independent Work



- Have students turn to page 2 in **Workbook 1**. Discuss the illustration with them, prompting them to tell what they remember about the story *Pam's Bag*. Read the words in the box and the first incomplete sentence with students. Then have them find a word that completes the sentence and print it in the space. Encourage students to complete the page independently.

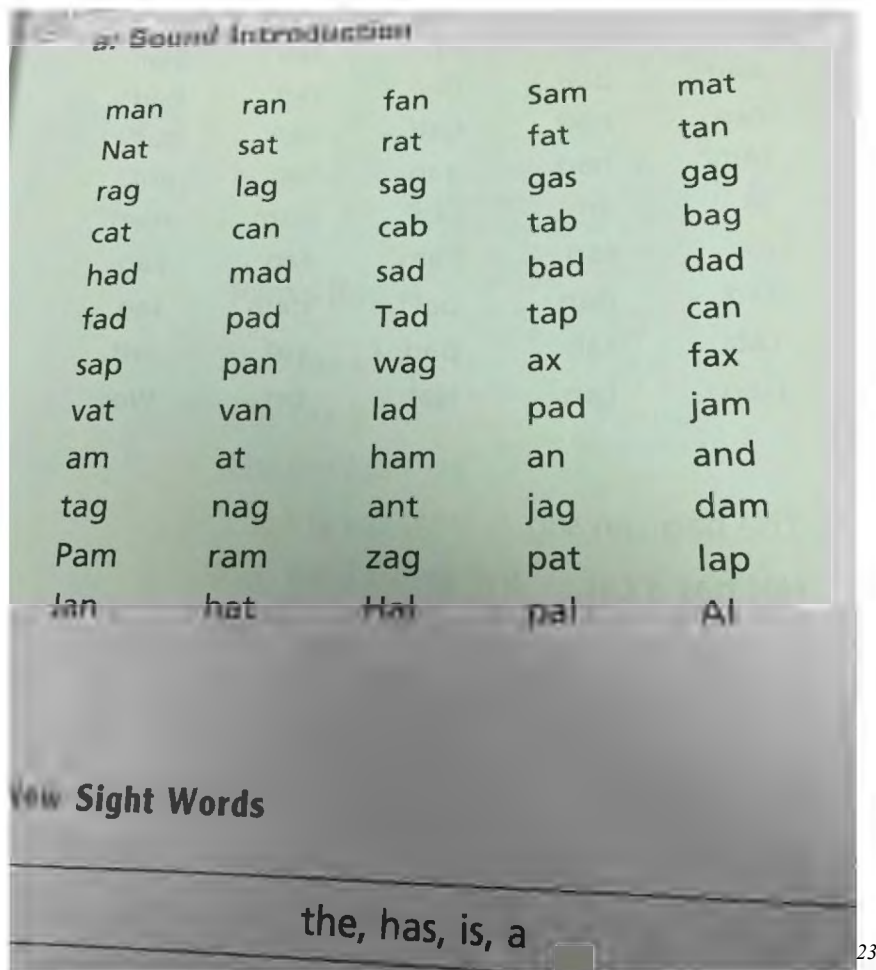
Assessment



- You may want to invite students to read **Quick Check Lesson 1a** to you or a peer, or to take it home and read it to a family member.
- You may want to administer **Form B of Decoding Assessment: Short a** when considering ending work on short *a* with Lesson 1a. This will help determine if student achievement is adequate and in order to contrast the score with that of **Form A** for reporting purposes.

Evidence from SPIRE Curriculum	Dialogue	Critical Action
man		RTW
ran		RTW
fan		RTW
Sam		RTW
mat		RTW
Nat		RTW
sat		RTW
rat		RTW
fat		RTW
tan		RTW
50 more words		RTW
Total		60 RTW

Table 20 SPIRE Curriculum Reader Workbook Page 1



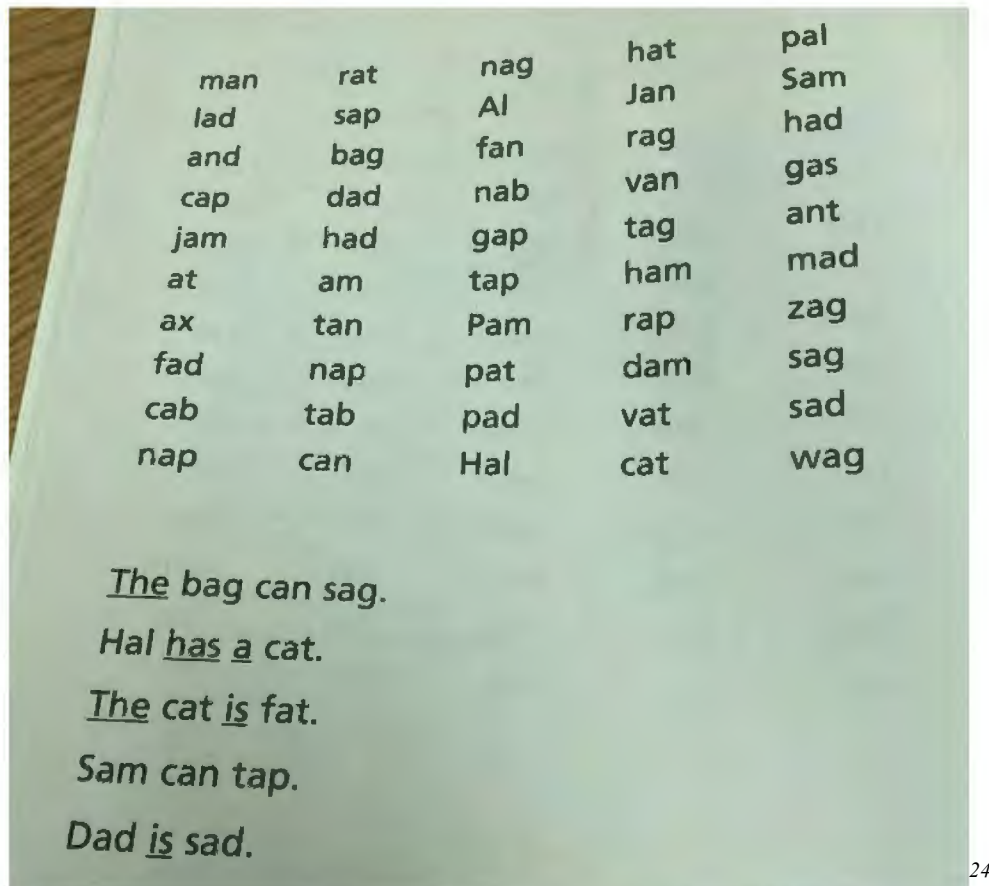
²³ Figure 21
SPIRE Reader Workbook Page 1

Evidence from SPIRE Curriculum	Dialogue	Critical Action
man		RTW
rat		RTW
nag		RTW
Hat		RTW
Pal		RTW
lad		RTW
Sap		RTW
AL		RTW
Jan		RTW
Sam		RTW
45 more words...		RTW
Totals		55 RTW

Table 21 Readers Workbook Page 2, CVC word reading

The bag can sag.		NT
Hal has a cat.		NT
The cat is fat.		NT
Sam can tap.		NT
Dad is sad.		NT
Totals		5 NT

Table 22 Reader Workbook Page 2, Sentence Reading



<i>Evidence from SPIRE Curriculum</i>	<i>Dialogue</i>	<i>Critical Action</i>
Pam has a bag.		NT
The bag is fat.		NT
The bag has a tag.		NT
The bag has a rag.		NT
Pam has a fat rag bag.		NT
Totals		5 NT

Table 23 *SPIRE Curriculum Reader Workbook Page 3 Reading Passage, Pam's Bag.*

Pam's Bag

Pam has a bag.

The bag is fat.

The bag has a tag.

The bag has rags.

Pam has a fat rag bag.

25