LITERACY STRATEGIES AFTER SCHOOL

A TEACHING AND LEARNING STRATEGIES GUIDE

After-school must not be an after-thought

In alignment with the
COMMON CORE STATE STANDARDS
FOR ENGLISH LANGUAGE ARTS GRADES 1 - 6

April 2013

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INTRODUCTION

The goal of the *Literacy Strategies After School: A Teaching and Learning Strategies Guide* is to support after school program managers and staff working with children in grades 1-6 to provide meaningful literacy-related activities that are in alignment with the Common Core State Standards (CCSS) in the area of English Language Arts (ELA). It offers a set of teaching and learning strategies, and lesson suggestions related to (1) Reading: Literature; (2) Reading: Informational Text; (3) Foundational Skills for Reading; (4) Writing; (5) Speaking and Listening; and (6) Language.

As described in the CCSS (Appendix A,) the Reading Standards for Literature and the Reading Standards for Informational Text require balancing the reading of literature with the reading of informational texts. The Reading Standards for Literature emphasizes literature-based instruction using a range of fiction, stories, drama, and poetry. The Reading Standards for Informational Text focuses on literature-based instruction with literary nonfiction. The Reading Standards: Foundational Skills calls attention to skills and strategies related to decoding, and identifying specific grade-level competencies designated for the skill area at hand, followed by a comprehensive set of instructional strategies related to those skills. The Writing Standards cultivates the development of writing to persuade, to explain, and to convey real or imagined experience. "Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand" (CCSS, p. 8). The Speaking and Listening Standards requires students to develop a range of broadly useful oral communication and interpersonal skills. "Students must learn to work together, express and listen carefully to ideas, integrate information from oral, visual, quantitative, and media sources, evaluate what they hear, use media and visual displays strategically to help achieve communicative purposes, and adapt speech to context and task" (CCSS, p. 8). The Language Standards focuses on developing students' understanding and effective use of the conventions of standard written and spoken English, and vocabulary.

"While the Standards delineate specific expectations in reading, writing, speaking, listening, and language, each standard need not be a separate focus for instruction and assessment. Often, several standards can be addressed by a single rich task" (CCSS, p. 5). Hence, it is the intent of the *Guide* to provide after school teachers with a wide range of teaching and learning strategies, and lesson suggestions wherein students can develop mutually reinforcing skills and exhibit mastery of standards for reading, writing, speaking, listening, and language across a range of texts of increasing complexity and rich, multiple learning opportunities.

THE APPROACH

The *Guide* is designed to support differentiated instruction in an after school program setting. Rather than presenting instructional strategies and lesson suggestions for one grade level and CCSS standard at a time, the grades 1-6 range and CCSS standards are approached collectively. The *Guide* is designed so that when planning instruction, teachers can consider the grades 1-6 range, selecting and adapting according to their students' particular needs. This allows teachers to examine a range of strategies and lesson suggestions that may address multiple standards and choose or adapt those that best match their students' needs. For example, some fourth-grade students may benefit from working on some Common Core competencies that are suggested for second-grade or beyond grade-level recommendations.

The *Guide* is not a "curriculum" to follow; rather, it provides a comprehensive framework of strategies and lesson suggestions for enhancing a curriculum that is already in place in the students' regular classroom. **Hence, it is important that teachers in the after school programs regularly communicate with the students' school, particularly with their classroom teachers, in order to be in consistent alignment with the students' curricular goals, learning objectives and expectations, and content**.

The *Guide* addresses all of the CCSS strands: Reading Standards for Literature, Reading Standards for Informational Text, Reading Standards: Foundational Skills, Writing Standards, Speaking and Listening Standards, and Language Standards, and their respective categories. The teaching and learning strategies and lesson suggestions in the *Guide* involve modeling and demonstration by the teacher, collaborative engagement by students, and independent application by students.

In compiling the *Guide*, **best practices and evidenced-based teaching and learning strategies in reading and language arts, materials and resources were borrowed or adapted from numerous texts by literacy experts and practitioners, particularly major publications on Common Core literacy lessons, websites, and online resources. We gratefully acknowledge these sources throughout the *Guide* as well as in the References section**.

The *Guide* consists of teaching and learning strategies, and lesson suggestions that are numbered and presented in alphabetical order. Each of the teaching and learning strategy is introduced with a brief description and its alignment with individual grade-specific Common Core State Standards (CCSS). For the purpose of this *Guide* we will focus on the English Language Arts (ELA) section of the *Common Core State Standards* (see Appendix A for a complete copy of the CCSS English Language Arts section.) The ELA section is divided into four strands: Reading, Writing, Speaking and Listening, and Language strands. Individual grade-specific ELA standards can be identified by their strand, grade, and standard number (or number and letter, where applicable) information. The table below shows the corresponding codes for each of the ELA strands, categories, and ELA standard numbers for grades 1-6.

Common Core State Standards, ELA Section, Grades 1-6			
Code	**Standards/Strands**	**Categories**	**Standard #**
RL	Reading Standards for Literature	Key Ideas and Details	#s 1-3
		Craft and Structure	#s 4-6
		Integration of Knowledge and Ideas	#s 7-9
		Range of Reading and Level of Text Complexity	# 10
RI	Reading Standards for Informational Text	Key Ideas and Details	#s 1-3
		Craft and Structure	#s 4-6
		Integration of Knowledge and Ideas	#s 7-9
		Range of Reading and Level of Text Complexity	# 10
RF	Reading Standards: Foundational Skills	Print Concepts	# 1
		Phonological Awareness	# 2
		Phonics and Word Recognition	# 3
		Fluency	# 4
W	Writing Standards	Text Types and Purposes	#s 1-3
		Production and Distribution of Writing	#s 4-6
		Research to Build and Present Knowledge	#s 7-9
		Range of Writing	# 10
L	Language Standards	Conventions of Standard English	#s 1-2
		Knowledge of Language	# 3
		Vocabulary Acquisition and Use	#s 4-6
SL	Speaking and Listening Standards	Comprehension and Collaboration	#s 1-3
		Presentation of Knowledge and Ideas	#s 4-6

For example, **RL.3.1** stands for the strand in **R**eading Standards for **L**iterature (**RL**), grade 3, standard 1. **RI.1.8** stands for the strand in **R**eading Standards for **I**nformational Text (**RI**), grade 1, standard 8. **RF.2.4b** stands for the strand in **R**eading Standards for **F**oundational Skills (**RF**), grade 2, standard 4b. **W.4.9a** stands for the strand in **W**riting Standard (**W**), grade 4, standard 9a.

The *Guide* also provides teachers with assessment suggestions and resources, including online articles, videos, sample lesson plans and activities, and recommended professional readings. An added feature of the *Guide* is the Annotated Fiction and Nonfiction Children's Books (Appendix D) by children's literature experts, which serves as a rich resource for teachers looking for books that meet the range of reading and level of text complexity (CCSS Standard 10: Reading for Literature and Informational Text) for their students in grades 1-6. The *Guide* also includes printable graphic organizers (Appendix E) for use in classroom.

Teachers are encouraged to choose a strategy and lesson suggestions one at a time to explore with their students until mastery. They are also encouraged to use and adjust the strategies and lesson suggestions, or mix and match strategies from the *Guide* to create their own lasting lessons and to continually add and adapt teaching and learning strategies that will be appropriate and meaningful to their students.

The *Guide* is a **living document** for teachers and administrators in the after school programs and will change based on questions, comments, and suggestions we receive from you. Therefore, we are counting on you to help us make this document even more supportive of your program. Please forward questions, comments, and suggestions to Michelle Doucette Cunningham at mdc@ctafterschoolnetwork.org.

ACKNOWLEDGMENTS

TEACHING AND LEARNING STRATEGIES
AND LESSON SUGGESTIONS

Strategy/Lesson Suggestions #1	Alignment with ELA Common Core State Standards
Anticipation Guide **WHAT:** Anticipation Guide is a strategy that is used before reading to activate students' prior knowledge and excite them about the new topic. It consists of a list of statements that are related to the topic of the text students will be reading. **BENEFITS:** The Anticipation Guide sets a purpose for reading. Students read the text to gather evidence that will either confirm or challenge their initial beliefs or cause them to rethink or change those beliefs. This strategy works well with expository texts, particularly texts that present ideas that are somewhat controversial to the readers.	RI.1.1, RI.1.4, RI.1.8, RI.2.2, RI.2.6, RI.3.1, RI.3.6, RI.4.1, RI.4.2, RI.4.8, RI.5.1, RI.4.2, RI.4.8, RI.6.1, RI.6.2, RI.6.4, RI.6.6; SL.1.1, SL.1.2, SL.1.4, SL.2.1, SL.2.3, SL.2.4, SL.3.1.a, SL.3.2, SL.3.4, SL.4.1.b-d, SL.4.2, SL.4.4, SL.5.1.b-d, SL.5.2, SL.5.4, SL.6.3, SL.6.4

FOR THE TEACHER
1. Choose an appropriate informational text for your readers.
2. Identify the major ideas presented in the text.
3. Consider what beliefs your students are likely to have about the topic.
4. Write general statements that challenge your students' beliefs.
   Tips for writing statements from http://www.indiana.edu/~l517/anticipation_guides.htm#Description%20of%20Anticipation%20Guides:
   - Write statements that focus on the information in the text that you want your students to think about.
   - Write statements that students can react to without having read the text.
   - Write statements for which information can be identified in the text that supports and/or opposes each statement.
   - Write statements that challenge students' beliefs (Duffelmeyer, 1994).
   - Write statements that are general rather than specific (Duffelmer, 1994).
5. Write the statements on your Anticipation Guide chart. Use an Anticipation Guide template (Go to http://www.wcu.edu/WebFiles/PDFs/MG_HS_Math_Literacy-C_Danner(1).pdf).

Source: http://www.adlit.org/strategies/19712/
1. Individually, in pairs, or in small groups, have students complete the Anticipation Guide BEFORE reading. Remind students that they should be prepared to discuss and debate their responses to the statements on the Anticipation Guide after they have completed it.
2. After students have completed the Anticipation Guide, encourage a class discussion of students' response to each of the statements. It is a good idea to have an enlarged copy of the Anticipation Guide for the whole class so you can take a quick poll of the students' response to each statement and write it down for everyone to see before you begin the class discussion. During the class discussion follow up students' responses by asking: Why did you agree/disagree with this statement?
3. Have students read the text. Remind them to check their initial response to the statements on the Anticipation Guide. Have them write down information (include page #) next to each statement that supports or negates their initial response, or causes them to rethink or change their mind.
4. After reading, have another quick poll of the class response to each of the statements in the Anticipation Guide. Ask students to raise their hand if they still have the same response as their initial response or whether they have changed their position on any of the statements.
5. Have a class discussion. Encourage students to share how they reacted to the text, and share examples from the text where their initial responses where either supported or challenged. Ask students: Did anyone change their minds about their positions on each statement? Why did you change your mind? Where or what information in the text support your position?

Independent Activity: Anticipation Guide
1. In small groups, assign students a text to read.
2. Distribute an Anticipation Guide template to each group.
3. Have students identify the major ideas presented in the text. Remind them of the tips for writing statements.
4. Have students write their statements on the Anticipation Guide
5. Have two groups exchange Anticipation Guide. Each group responds to the other's Anticipation Guide.
6. Students then read the text.
7. After reading, students go back to each of the items on the Anticipation Guide and decide whether they are going to keep their initial response to it or change it and why.
8. The two groups combine to discuss their responses to the Anticipation Guide.

Variations of Anticipation Guide (http://www.learner.org/jnorth/tm/InstrucStrat4.html)
•   Create an anticipation guide that simply lists key words and phrases.
•   Use a concept map as an anticipation guide. Include the main ideas or themes of the selection as headings for the concept map. Students write background knowledge details and pre-reading predictions and questions on the map. During and after reading, students add details from the text to the concept map.
•   Include photographs, illustrations, maps, charts, or other visual presentations on an anticipation guide. Students use details in the visual presentations to make predictions and ask questions.

Conversation about Anticipation Guide
1. What is an anticipation guide?
2. Do you like the anticipation guide activity? Why or why not?
3. How does the anticipation guide help you when reading the text?

Assessments
1. Observe students' response to statements in Anticipation Guide. Are they able to provide support for their position on each of the statements?
2. Evaluate students' Anticipation Guide statements? Are they able to identify major ideas or themes of the text and generate general statements?
3. Summarization: Have students summarize their understanding of Anticipation Guide from the conversation about Anticipation Guide.

Resources
<u>About Anticipation Guides</u>
> http://www.glencoe.com/sec/teachingtoday/downloads/pdf/anticipation_guide.pdf
> http://www.readingeducator.com/strategies/anticipate.htm
> http://www.learner.org/jnorth/tm/InstrucStrat4.html
> http://olc.spsd.sk.ca/DE/PD/instr/strats/anticiguide/index.htm
> http://www.lkdsb.net/program/elementary/intermediate/di/files/25Strategies(Anticipation%20Guide).pdf
> http://www.learningpt.org/literacy/adolescent/strategies/anticipation.php

<u>Sample Anticipation Guide</u>
Topic: Dinosaurs
> http://www.ncrel.org/sdrs/areas/issues/students/learning/lr1anti.htm

<u>Anticipation Guide Templates</u>
> http://www.wcu.edu/WebFiles/PDFs/MG_HS_Math_Literacy-C_Danner(1).pdf
> http://nrhs.nred.org/www/nred_nrhs/site/hosting/Literacy%20Website/Literacy%20Strategy%20Templates/Anticipation_Guide_template.pdf
> http://www.readwritethink.org/files/resources/lesson_images/lesson226/anticipation.pdf
> http://www.bloomfieldschools.org/uploaded/downloads/Instructional_Leadership/Reading_A-Z_Graphic_Organizer_-_Intermediate.pdf

<u>Professional Readings</u>
Duffelmeyer, F.A., Baum, D.D., & Merkley, D.J. (1987). "Maximizing reader-text confrontation with an extended anticipation guide." *Journal of Reading*, 31, 146-150.
Lenski, Susan D., Wham, Mary Ann, & Johns, Jerry L. (1999). *Reading and learning strategies for middle and high school students*. Dubuque, IA: Kendall/Hunt.
Manzo, A.V., Manzo, U. C., Estes, T. H. (2001), *Content area literacy: Interactive teaching for active learning*. New York: John Wiley & Sons, Inc.
Readence, J.E., Bean, T.W., & Baldwin, R.S. (1998). "Prereading strategies-anticipation guides." In *Content area literacy: An integrated approach* (6th ed., pp. 159-161). Dubuque, IA: Kendall/Hunt.

Strategy/Lesson Suggestions #2	Alignment with ELA Common Core State Standards
Author's Chair **WHAT:** Tompkins (2004) suggests a special chair in the classroom to be designated and labeled as the "Author's Chair" (Karelitz, 1993). Children sit on the Author's Chair to share the stories or information text they have written with classmates. **BENEFITS:** Sharing their written narratives or information text with an audience (their classmates) help them view themselves as authors. When children view themselves as authors they develop a better understanding of how authors create their texts as well as their own writing process. More importantly, children are motivated to explore the different types and purposes for writing for various audiences.	W.1.1, W.1.2, W.1.3, W.1.4, W.1.5, W.1.6, W.2.1, W.2.2, W.2.3, W.2.5, W.2.6, W.3.1.a-d, W.3.2.a-d, W.3.3.a-d, W.3.4, W.3.5, W.3.6, W.4.1.a-d, W.4.2.a-e, W.4.3.a-e, W.4.4, W.4.5, W.4.6, W.5.1.a-d, W.5.2.a-e, W.5.3.a-e, W.5.4, W.5.5, W.5.6, W6.2.a-f, W.6.3.a-e, W.6.4, W.6.5, W.6.6

FOR THE TEACHER
Preparing for Author's Chair
(Adapted from: Tompkins, G.E. (2004). *50 literacy strategies: Step by step, second edition*. Pearson
Education, p.9)

1. Designate and label a chair in your classroom as the "Author's Chair." Try to make this chair as the most comfortable and eye-catching as possible. Examples include a director's chair, lawn chair, rocking chair, or any child-size chair and painted with stenciled designs on it.
2. Introduce the Author's Chair to the class. Explain how the Author's Chair will be used.
3. Give students guidelines/expectations for student-authors and audience.
4. Remember that students should have a publishable written piece (i.e., a short story, an informational text, poetry, graphic novel, or comic book) to share with the class in order to participate in the Author's Chair. Provide students with opportunity to write up to the level of having their written piece ready for the Author's Chair. You may engage students in the writing process through a writing mini-lesson, a writing process workshop, or a writers' workshop. (See Resources below for ideas about writing mini-lessons, a writing process workshop, or the writers' workshop; also go to Strategy/Lesson Suggestions #50) You should familiarize yourself with any or all of these approaches to teaching writing.
5. Have all materials ready for supporting students throughout their writing, including access to digital resources.
6. Throughout the students' writing process you facilitate by monitoring, encouraging, conferencing, and providing help as needed.

FOR THE STUDENTS
1. Give students sufficient time to complete the final step of the writing process: Publishing. Now they are ready for the Author's Chair.
2. Remind students how the Author's Chair will be used. Display your Guidelines for Author's Chair. Also remind the class of their role as audience, particularly questioning the author, and providing feedback.
3. If you plan to have more than one author sit in the Author's Chair, make sure you prepare the order in which the authors will be presenting. It is recommended that you write the program of Author's Chair on the board or chart paper, or print out copies for your class.
4. Have one student sit in the Author's Chair. The rest of the class sits in front of the author.
5. Introduce the author to the class.
6. Have the student-author read. The student reads the entire piece of writing aloud and shows accompanying illustrations.
7. After the reading, invite the audience to ask questions or offer compliments and comments about the author's piece.
8. Have the student-author directly call on classmates and respond to their questions or comments.
9. Limit the questions and comments especially if there are other student-authors in line. Have the student-author introduce the next student-author.
10. At the end of the Author's Chair, hold an After Author's Chair conference with your class and discuss feedback on both the student-authors' and the audience's performance.

Conversation about Author's Chair
1. What did you think about the Author's Chair?
2. Do you like to continue with the Author's Chair? Why or Why not?
3. Why is it important to publish your written work?
4. What do you need to do in order to be published?
5. What other means can an author publish his or her work?
6. What can you do to become better as a writer?

Assessments
1. Teacher Feedback: Evaluate student-author's reading and responding to audience's questions and comments.
2. Individual writing conferences with student-authors. Use a log or chart to keep track of student progress and to determine when teacher conferencing is needed.
3. Audience Feedback: Peers are encouraged to ask questions of the author as well as provide compliments and/or comments about the author's content, style, and delivery.

Resources

<u>Video: Being a Good Writer: Writing Tips and Strategies from Lucy Calkins</u>
  http://www.youtube.com/watch?v=WO29k1-RvsA

<u>Websites</u>
Writing Process Workshop
  http://milltown.schoolfusion.us/modules/groups/homepagefiles/cms/285543/File/Stephanie/CalkinsWriting.pdf
Units of Study for Primary Writing: A Yearlong Curriculum (K-2) by Lucy Calkins & Colleagues from the Teachers College Reading and Writing Project
  http://www.unitsofstudy.com/default.asp
Mini-lessons in Writing Workshop
  http://www.davidson.k12.nc.us/education/components/scrapbook/default.php?sectiondetailid=28162&PHPSESSID=e1f35eb392a0532fff2fb8755e89ad62
Writers' Workshop by Steve Peha
  http://www.ttms.org/PDFs/05%20Writers%20Workshop%20v001%20(Full).pdf
Possible Mini-lessons for Writing Workshop
  http://www.tooter4kids.com/classroom/possible_minilessons_for_writing.htm

Writing Workshop
  http://busyteacherscafe.com/literacy/writing_workshop.html
Living the Life of a Reader and Writer by Jennifer Byers
  http://insideteaching.org/quest/collections/sites/myers_jennifer/workshopapproach.htm
Writer's Workshop Handbook: Elementary Grades K-5 by Joplin School District
  http://joplin.schoolfusion.us/modules/groups/homepagefiles/cms/2035746/File/Writer's%20Workshop%20Handbook.pdf
Starting Writers Workshop
  http://www.tips-for-teachers.com/startingwritersworkshop.htm

<u>Professional Readings</u>
Calkins, L. (2006). *A guide to the writing workshop, grades 3-5*. Heinemann
Graves, D., & Hansen, J. (1983). The author's chair. *Language Arts, 60*(2), 176-183.

Strategy/Lesson Suggestions #3	Alignment with ELA Common Core State Standards
Before, During, and After Reading Questions Strategy **WHAT:** Good readers generate questions before, during, and after reading that pertain to the text's content, structure, and language. They also ask questions for different purposes, including those that clarify their own developing understanding. **BENEFITS:** It is important for readers to be able to ask questions at different levels and for different purposes to support their processing of text and arrive at meaning-construction. Hence, teachers should provide students with rich opportunities to hear questions and ask their own questions about the text. Only then will they be able to generate questions before, during, and after reading to aid their comprehension when they do independent reading.	RL.1.1, RL.1.3, RL.1.4, RL.1.6, RL.1.7, RL.1.9, RL.1.10; RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5, RL.2.6, RL.2.10; RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.4, RL.3.6, RL.3.10; RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.7, RL.4.10; RL.5.1, RL.5.2, RL.5.2, RL.5.3, RL.5.4, RL.5.6, RL.5.10; RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.6, RL.6.10; RI 6.1, RI.6.2, RI.6.3, RI.6.8, RI6.10

FOR THE TEACHER
Preparing for Before, During, and After Reading Questions Strategy
1. View video: Before, During and After Questions: Promoting Reading Comprehension at
    http://www.youtube.com/watch?v=Sd1FlXxpVIw&list=PL5178787DB725559D&index=11
2. Choose text to use for modeling questions before, during, and after reading.
3. Using selected text, prepare **BEFORE** reading questions. **BEFORE** reading questions may activate topic specific knowledge, general world knowledge, text organization or structure knowledge, and author knowledge. The **BEFORE** reading questions also include prediction questions.
    Examples (from http://www.learner.org/jnorth/tm/ReadStrat3.html):
    •   What clues does the title/subtitle reveal?
    •   What genre of writing does this article represent? Fiction? Nonfiction? Poetry?
    •   Based on the genre of writing, how will you read this selection?
    •   What expectations do you have when you read nonfiction? Fiction? Poetry?
    •   What information do you know about this topic?
    •   What information could be researched to deepen your understanding of the text?
    •   Why are you reading this article? What is your goal? (Set a purpose for reading.)
    •   What information do you hope this article will include?
    •   What questions do you hope this article will answer?
    •   Do you know this author's work? Have you read other pieces written by this author?
    •   What do you know about the kinds of writing this author has composed?
    •   Why do you think the author wrote this article?
    •   When you scan the text features (title, subtitle, headings, illustrations, captions, bold print, italicized phrases), what details can be collected to help you prepare for reading?

4. Then prepare **DURING** reading questions. **DURING** reading questions monitor students' level of comprehension, and encourage students to apply problem-solving strategies when comprehension breaks down. Mark parts of the text where you will "PAUSE" to ask questions. Examples (from http://www.learner.org/jnorth/tm/ReadStrat3.html):
   - What do you understand from the paragraph you just read?
   - Could you summarize its key ideas?
   - What three words represent key ideas? What clues in this paragraph will help you understand that unfamiliar word?
   - Do you need to reread the paragraph to understand what the author is saying?
   - Do you need to slow down your reading in order to understand the ideas? What strategies can you use to unlock the meanings in this text?
   - What images can you visualize using text details in order to build your understanding?
   - Do you need to stop and check the dictionary for an unfamiliar word? Is it essential to know its definition in order to understand the main ideas of the article? Or can you read on?
5. Finally, prepare **AFTER** reading questions. **AFTER** reading questions allow students to respond, make connections, extend comprehension, analyze and evaluate ideas, read between and beyond the lines, assess literal and interpretative comprehension. Examples (from http://www.learner.org/jnorth/tm/ReadStrat3.html):
   - Which pre-reading questions did this text answer?
   - Which pre-reading predictions were confirmed?
   - Which predictions were revised?
   - What are the main ideas of this article?
   - What generalizations can be made using the details from the text?
   - What conclusions can be made from the details described in the selection?
   - What cause and effect relationships were revealed?
   - How did the author reveal descriptive information?
   - What is the overall theme of this article?
   - What connections did you make with the information in this article?
   - Would you recommend this article to other readers? Why or why not?
6. Students should have copies of the text to be read.

Modeling Before, During, and After Reading Questions Strategy
1. Before you begin the Before, During, and After Reading Questions Strategy, remember that your goal is to help students construct meaning from text.
2. Show the title and cover of the book.
3. Begin asking the BEFORE reading questions starting with a few easy-to-answer questions. Instruct students to pay close attention to how you ask the questions and the types of information or knowledge they need to be able to answer the questions.
4. Ask students: What kind of questions did I just ask? Which ones did you find easy to answer? Why is that? What types of information or knowledge did you need to be able to answer the questions? What is the purpose of this question (i.e., to make prediction, to explain or describe something, etc.)?
5. Have students generate similar questions using a book they have already read. Provide feedback.
6. Do a read-aloud. When you reach the first marked part of the text that says "PAUSE," ask the appropriate DURING reading questions starting with a few easy-to answer questions. Instruct students to pay close attention to how you ask the questions, the types of information or knowledge they need to be able to answer the questions, and the strategies they use.
7. Ask students: What kind of questions did I just ask? Which ones did you find easy to answer? Why is that? What did you need in order to answer these questions? What is the purpose of this question (i.e., to clarify, identify key ideas and details, or theme; to explain or describe something, etc.)? What strategies did you use to be able to answer the questions (i.e., reading between the lines, going back to earlier part of the text, etc.)? How do these questions help in your understanding of the text?

8. Continue reading the text. Again, when you reach the part of the text you marked "PAUSE," ask the appropriate DURING reading questions. Repeat #7.
9. Continue reading the text. Instruct students to think about DURING reading questions similar to what you asked in earlier parts of the text. When they reach the part of the text marked "PAUSE," give students time to generate DURING reading questions, and then to ask their classmates to respond. Provide feedback.
10. After reading, have students respond to your AFTER reading questions. Ask students: What kind of questions did I just ask? Which ones did you find easy to answer? Why is that? What did you need in order to answer these questions? What is the purpose of this question (i.e., to summarize, to make connections to real life, etc.)? What strategies did you use to be able to answer the questions (i.e., going back to the text, recall, drawing from own experience, etc.)? How do these questions help in your understanding of the text?
11. Ask students: What have we learned from this activity? Why is it important to ask BEFORE, DURING, and AFTER reading questions when reading text?

FOR THE STUDENTS
Guided Practice: Before, During, and After Reading Questions Strategy
1. Divide students into small groups.
2. Determine a set of short reading selections to be assigned to each group of students.
3. Ask each group to generate BEFORE, DURING, or AFTER reading questions based on the text assigned to their group.
4. Observe and monitor each group to make sure you address questions they might have regarding their assigned task.
5. Starting with the BEFORE reading group, have students introduce their BEFORE reading questions to the class and have their peers respond to these questions. After the question-answer period, have the students read the text.
6. After having read the text, give students a few minutes to write down their comments on the appropriateness of the BEFORE reading questions they were asked about the text to be read. Take note of your own comments/feedback.
7. Have the DURING reading group distribute the text to the class. Have them pose their DURING reading questions and ask peers to respond using the text.
8. After the DURING reading activity, give students a few minutes to write down their comments on the appropriateness of the DURING reading questions they were asked about the text. Take note of your own comments/feedback.
9. Have the AFTER reading group distribute their text to the class and give their peers time to read the text. Then, have them pose the AFTER reading questions and ask peers to respond using the text.
10. After the AFTER reading activity, give students a few minutes to write down their comments on the appropriateness of the AFTER reading questions they were asked about the text. Take note of your own comments/feedback.

Conversation about Before, During, and After Reading Questions Strategy
1. What have you learned about the Before, During, and After Reading Questions Strategy?
2. What did you think about the BEFORE reading questions? How did these questions help you prepare for the reading of the text? What other questions would you have helped you prepare for the reading of the text?
3. What do you think about the DURING reading questions? How did these questions help you in understanding the text you were reading? What other questions would have helped you understand the text?
4. What do you think about the AFTER reading questions? How did these questions help you better understand the text? What other questions would have helped to expand your understanding of the text?
5. When would you use the Before, During, and After Reading Questions Strategy?

Independent Activity: Before, During, and After Reading Questions Strategy
1. In pairs or in small groups have students choose a text to use for the Before, During, and After Reading Questions Strategy Activity. It would help for students to choose a text they have already read.
2. On a three-column page have students write down a few questions to ask and answer BEFORE, DURING, and AFTER reading. Example:

Before, During, and After Reading Questions

Title: _____ Group # _____

Questions to Ask and Answer BEFORE reading	Questions to Ask and Answer DURING reading	Questions to Ask and Answer AFTER reading
1.	1.	1.
2.	2.	2.
3.	3.	3.

Answers to Before, During, and After Reading Questions

Group # _____

1.	1.	1.
2.	2.	2.
3.	3.	3.

3. Have pairs or groups exchange questions. Make sure each pair or group gets a copy of the text.
4. After the pairs or groups have responded to the questions, have them sit down with the pair or group who generated the questions to discuss what they think about the questions. Pairs or groups refine the BEFORE, DURING, and AFTER reading questions.

Assessments
1. Observe students as they generate BEFORE, DURING, and AFTER reading questions. Provide feedback to ensure they understand the nature and level of questioning for each category.
2. Peer Feedback: Have students discuss and provide feedback to the questions generated by their classmates.
3. Evaluate students' BEFORE, DURING, and AFTER reading questions chart.

Resources
Websites
Ask Questions: Before, During, and After Reading
    http://www.learner.org/jnorth/tm/ReadStrat3.html
Before, During, and After Reading Strategy
    http://www.roe13.k12.il.us/Services/KeriKorn/BDA/Book.pdf
Online Article: Generating Questions Strategy
    http://www.roanestate.edu/qep/links/learningstrategies/GeneratingQuestions.pdf
Before, During, and After: Helping Your Students Understand the Content
    http://www.roe13.k12.il.us/Services/KeriKorn/BDA/Book.pdf
On Target: Strategies to Help Struggling Readers, Grades 4-12
    http://www.tie.net/content/docs/StrategiestoHelpStrugglingReaders.pdf
Before-During-After Framework
    http://www.readingquest.org/strat/bdaframe.html

Strategy/Lesson Suggestions #4	Alignment with ELA Common Core State Standards
Booktalk **WHAT:** Book talk is a brief teaser to interest students in particular books. A booktalk is short and simple. **BENEFITS:** Book talk fosters good reading, writing and speaking skills.	RL.1.2, RL.1.4, RL.2.2, RL.2.4, RL. 3.2, RL.3.5, RL.3.7, RL.4.1, RL.4.4, RL.5.2, RL.5.4, RL.6.2, RL.6.4**;** W.1.2, W.2.1, W.3.2.b, W.4.2.b, W.5.2.b, W.6.2.a &d, W.6.3.b, W.6.4, SL.1.1, SL.2.1, SL.3.1, SL.4.1, SL.5.1, SL.6.1

FOR THE TEACHER
Preparing for a Booktalk
1. **Think of a booktalk as being similar to a movie trailer or preview.**
2. Give enough of the plot to interest the students and highlight interesting points but don't give away the important part.
3. Choose short passages from the book (i.e., to give students a feel of author's style or humor or language that would want them to read the book in its entirety) and incorporate in your booktalk. Read these passages aloud.
4. Do not summarize the entire book.
5. Do not read or give away the ending of the book. In fact, end your booktalk with a cliffhanger to get students excited to read the book.
6. Rehearse your oral booktalk presentation. Don't read from your notes, and use the book as a visual prop.

Modeling a Booktalk
Before you begin the booktalk, remember that **your goal is to sell the idea of reading for pleasure**.

Set purpose for booktalk
First, introduce the book to students.
Say: "Today, I am going to do a booktalk on (give book title, author/s and illustrator) (show book to students). The purpose of my booktalk is to get all of you excited about this book so that you will want to pick it up and read the entire book. Listen to and observe very carefully how I do my booktalk. After the booktalk we will talk about the different information I shared with you about the book, what information I did not reveal, and why. You will also have a chance to prepare and present your own booktalk."

Give the booktalk
In giving a booktalk try to add a sense of drama to your presentation such as adopting the accent or mannerism of a character in the book, or reading a selected passage from the book with expression. Avoid reading from your notes! You would like your booktalk to sound like you're telling a story.

Conversation about Booktalk
1. What book did I just share with you?
2. What information about the book did you hear?
3. Is there any information that you wanted to know about but I did not tell you?
4. Do you think I intentionally decided not tell you about this? Why?
5. Did the booktalk make you want to read more about the book?
6. What is it about the booktalk that made you excited about the book?
7. Do you think a booktalk is a good way of convincing others to read the book? Why?

FOR THE STUDENTS
Collaborative Booktalk
Students may work with peers either in pairs or in small group to prepare for a booktalk. The teacher may recommend a set of books that are related in theme, genre, characterization, or concept/content. Make sure to give students the time they need to read the book/s first.

Share with students the following guidelines for a booktalk (Gale Eaton, 2002 at http://www.uri.edu/artsci/lsc/Faculty/geaton/MSLMAtalk/).

Choosing material and preparing for booktalk
1. Choose a book you've read and enjoyed.
2. Identify parts of the plot that you found interesting and highlight them in your booktalk; however, don't give away the important part.
3. Write down what you want to say about the book.
4. Choose short, interesting passages from the book to give your audience an idea of the author's language, humor, or characterization. Incorporate these passages in your booktalk by reading them aloud to your audience.
5. Remember not to summarize the entire book.
6. Do not read or give away the ending of the book. End your booktalk with a cliffhanger to get your audience excited about the book.
7. Make your booktalk short and simple.
8. Never mislead your audience about what a book is like.
9. Memorize and rehearse your oral booktalk presentation. Do not rely on your notes!
10. Use the book as a visual prop.

Booktalk
1. Breathe from your diaphragm; relax your throat.
2. Maintain eye contact with your audience.
3. Pace your talk – don't rush it or drag it, but keep it short.
4. Read passages from the book with expression.
5. Use your book as visual prop.

Assessments
1. Peer Review: Ask students to comment on how well their classmates presented a booktalk. Have them go back to the guidelines for choosing material, preparing for, and giving a booktalk. Ask students to give examples to support their comment or observation. Ask them for suggestions to further improve their booktalk.
2. Teacher Feedback: Provide the class with constructive feedback on their booktalk, in general. Use examples from individual students' booktalk to support your comments and observations. Provide suggestions as to how they might become better booktalkers.

Resources

<u>Sample Video Booktalks</u>

<u>Funny Video Booktalk</u>
Toad Away by Morris Gleitzman and *Melonhead* by Katy Kelly (Grades 3-6)
  http://www.bookwink.com/archive_2010_03_28.html

<u>South America Video Booktalk</u>
Lost Treasure of the Inca by Peter Lourie (Grades 4 and up)
  http://www.bookwink.com/archive_2008_07_13.html

<u>Sample Written Booktalks</u>
2013 Colorado Children's Book Award-Picture Book (appropriate for young children)
Always in Trouble by Corinne Demas
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2653
Chalk by Bill Thomson
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2654
I Want My Hat Back by Jon Klassen
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2655
If You Give a Dog a Donut by Laura Numeroff
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2656
Meet Me at the Moon by Gianna Marino
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2657
Otis and the Tornado by Loren Long
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2658
Pete the Cat: I Love My White Shoes by Eric Litwin
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2659

Spoon by Amy Krouse Rosenthal
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2660
Tell the Truth, B.B. Wolf by Judy Sierra
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2661
The Gingerbread Man Loose in the School by Laura Murray
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2662

2012-2013 Virginia Reader's Choice Award-Elementary (appropriate for grades 3 and up)
Cicada Summer/Secrets of the Cicada Summer by Andrea Beaty
  http://www.mackinbooktalk.com/viewBook.aspx?bookId=2306
Ellie Ever by Nancy Ruth Patterson
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2307
Emily's Fortune by Phyllis Reynold's Naylor
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2308
Frankie Pickle and the Closet of Doom by Eric Wight
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2309
Mirror Mirror: A Book of Reversible Verse by Marilyn Singer
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2310
The Fantastic Secret of Owen Jester by Barbara O'Connor
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2312
The Trouble with Chickens: A J.J. Tully Mystery by Doreen Cronin
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2313
Touch Blue by Cynthia Lord
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2314

Bad News for Outlaws: The Remarkable Life of Bass Reeves, Deputy U.S. Marshal
  by Vaunda Micheaux Nelson
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2304
Because of Mr. Terupt by Rob Buyea
  http://www.mackinbooktalk.com/viewbook.aspx?BookId=2305

Online Articles About Booktalks
  http://www.educationworld.com/a_curr/curr214.shtml
  http://www.albany.edu/%7edj2930/yabooktalking.html
  http://www.uri.edu/artsci/lsc/Faculty/geaton/MSLMAtalk/

Strategy/Lesson Suggestions #5	Alignment with ELA Common Core State Standards
Break It Down **WHAT:** Break It Down strategy is breaking down big questions into smaller questions that can lead students to answer the big question. It is also simplifying hard concepts to help students understand. The strategy can be used for both fiction and nonfiction texts. **BENEFITS:** Break It Down strategy helps students understand big questions and concepts without feeling overwhelmed or frustrated. It is also a strategy they can apply to their own reading to support their comprehension of text.	RL.1.1, RL.1.2, RL.1.3, RL.1.5, RL.2.1, RL.2.2, RL.2.3, RL.2.5, RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.4.5, RL.5.1., RL.5.2, RL.5.3, RL.5.5, RL.6.1, RL.6.2, RL.6.3, RL.6.5; RI.1.1, RI.1.2, RI.1.3, RI.1.5, RI.2.1, RI.2.3, RI.2.4, RI.2.5, RI.3.1, RI.3.2, RI.3.3, RI.3.5, RI.4.1, RI.4.2, RI.4.3, RI.4.5, RI.5.1, RI.5.2, RI.5.3, RI.5.5, RI.6.1, RI.6.2, RI.6.3, RI.6.5

FOR THE TEACHER
Preparing for Break It Down Strategy
1. Watch video: Too Hard? Break it Down at https://www.teachingchannel.org/videos/teaching-difficult-lessons
2. Familiarize yourself with the text to be discussed in class.
3. Write down questions you will be asking during discussion time. Make sure to include high order thinking questions.
4. Ask yourself: Will my students be able to answer this question without difficulty? Specifically, think of individual students you know might struggle during class discussion. Will _____ be able to answer this question without difficulty? How can I ask this question that will help him easily process his answer?
5. Identify the "big" questions and break them down into smaller questions. For example:
   BIG question: **How would you characterize _____ in the story?** This is a big question because it draws from different sources within the story as well as from the reader's background and experiences.
   Break It Down: **What did _____ do at the beginning of the story? Do you think that was a wise thing to do? What word(s) would you use to describe her actions? What else did she do in the story? What did her mother think about it? Can you read what her mother said?** By asking smaller question students are led to better understand the character in the story and be able to later answer the BIG question: How would you characterize _____ in the story?

FOR THE STUDENTS
1. Set purpose. Say: "Today we're going to read _____ (title, author and illustrator). After reading we will discuss the story."
2. Read aloud the story.
3. After reading, begin class discussion of the story. Start asking a few simple questions about the story. Then, introduce your BIG question. Observe how students are able to respond to the question particularly your struggling readers and ELLs. As soon as you detect signals of difficulty and/or frustration, Break It Down! Note which students can easily to answer BIG questions and which ones need to Break It Down.
4. Continue with your discussion questions, throwing in BIG questions and immediately breaking them down as needed.
5. Provide students with opportunity to create BIG questions, and to break them down.

Conversation about Break It Down Strategy
1. What is a BIG question?
2. Why do you usually find it difficult to answer a BIG question?
3. Did anyone observe what I did to the BIG question when I noticed that you had difficulty answering it?
4. Why would breaking it down help you better understand the BIG question?
5. How would this strategy help you when you are reading on your own?

Assessments
1. Monitor and observe students' response to BIG questions and when you break them down.
2. Evaluate students' BIG questions and how they break them down.

Resource
Video
Too Hard? Break it Down
    https://www.teachingchannel.org/videos/teaching-difficult-lessons

Strategy/Lesson Suggestions #6	Alignment with ELA Common Core State Standards
Cause/Effect **WHAT:** Authors make decisions about how to present information to readers. They choose from a variety of structures to organize information for readers. Cause and effect may be found in fiction, nonfiction, poetry, and plays. Sometimes a single incident (cause) can lead to multiple effects. Other times multiple causes can lead to a single effect. **BENEFITS:** Determining cause and effect is a strategy that allows students to find a causal relationship between or among events, conditions, or behaviors. Cause and effect helps students understand why things happen as they do.	RL.1.5, RL.1.10, RL.2.5, RL.2.10, RL.3.3, RL.3.10, RL.4.3, RL.4.10, RL.5.2, RL.5.10, RL.6.3, RL.6.10; RI.1.3, RI.2.3, RI.3.3, RI.4.3, RI.5.3, RI.6.6; W.1.3, W.2.3, W.3.3.b, W4.3.c, W.5.3.c, W.6.2.c & d

FOR THE TEACHER
Preparing Cause and Effect Lesson
1. Choose a text about cause and effect. Start with a simple text like Numeroff's *If You Give a Mouse a Cookie*.
2. Find other similar books to *If You Give a Mouse a Cookie* (see Recommended Books for Cause and Effect Lessons below).
3. Choose a Cause and Effect graphic organizer to introduce to your students such as a circular story graphic organizer. (Go to Appendix E)
4. Prepare materials for Cause and Effect activities such as chart paper, glue, scissors, crayons, paint, sentence strips, markers, and other Cause and Effect graphic organizers such as an If– Then Chart (go to Appendix E).
5. Be ready to demonstrate the author's Cause and Effect strategy using a Cause and Effect graphic organizer such as a circle plot organizer.

FOR THE STUDENTS
Cause and Effect Lesson Using *If You Give a Mouse a Cookie*
[Adapted from http://www.readwritethink.org/classroom-resources/lesson-plans/integrating-language-arts-give-809.html?tab=4#tabs]
1. Show students the cover of the book, *If You Give a Mouse a Cookie*, and ask: "Then what will happen?"
2. Allow students to examine the pictures inside the book for clues to answer your question. Take students on a picture walk. Give them time to discuss and infer from each picture; encourage conversation about what they think the pictures suggest, and predict the story sequence based on the pictures on each page. Then tell students: "I'm going to read the book to find out what the author thinks might happen if you give a mouse a cookie."
3. At the end, have students answer the question: "What will happen if you give a mouse a cookie?" Reinforce the story's circular structure by asking students: "What do you think will happen if you give a mouse <u>another</u> cookie?"

4. Read the story a second time. Tell students: "I want you to pay close attention to everything that the mouse gets in the story and what he does when he gets these things."
5. After reading, ask students: "Who can tell me what the mouse gets in the story?" Follow it up with the question: "What does he do when he gets it?" On a large sheet of chart paper, list students' responses as follows:

If You Give a Mouse a Cookie	
The mouse gets…	Then, he'll…
a cookie…	want a glass of milk.
a glass of milk…	ask for a straw.
a straw…	ask for a napkin.
a napkin…	want to look in the mirror.
look in the mirror…	notice his hair needs a trim.
nail scissors…	trim his hair.

6. Using the table above, ask students to retell the story.
7. Introduce the If-Then sentence structure using the If-Then Chart (go to Appendix E). Show students a sample sentence on a sentence strip: *If you give a mouse a cookie, then he'll want a glass of milk*. Tell students: "This is a cause and effect sentence. Can anyone tell me which one is the <u>cause</u>? Which one is the <u>effect</u>?" Show another sample sentence and ask students the same question.
8. Distribute the If-Then Chart. Have students complete the If-Then structure using *If You Give a Mouse a Cookie*. Students may work in pairs.
9. Have students share their completed sentences with classmates. Invite students' feedback.
10. Have students construct their own version of the cause and effect relationship using the "If…, then…" statement.

Conversation about Cause and Effect
1. *If You Give a Mouse a Cookie* is an example of a circular story. Why is it a circular story?
2. What is a <u>cause</u>? (A <u>cause</u> is WHY something happens.) Give examples.
3. What is an <u>effect</u>? (An <u>effect</u> is WHAT happens.) Give examples.
4. What are a few signal words or clue words for cause and effect?
5. Why is it important that you know these signal words?
6. Why would an author use cause and effect in the story?

Assessments
1. Observe and monitor students' response to activities to reflect understanding of the cause and effect relationship.
2. Have students evaluate their own stories by responding to YES or NO questions.
   • Does my story follow the If…, then…" format?
   • Is there a chain of cause and effect events in my story?
   • Does my story end where it would start again?
   • Is my story interesting?
   • Did I include drawings or pictures to make it more interesting and to help others understand it better?
   • Did I check my spelling, punctuation, use of capital letters, and sentence structure?
3. Evaluate students' If-Then statements.
4. Peer Feedback: Invite students to comment on their classmates' If-Then statements.
5. Teacher Feedback: Provide feedback on students' work and presentation.

Cause and Effect Activities
<u>Story Circle</u>
1. Prepare materials for students: chart paper, sentence strips, scissors, glue, crayons, markers, or paints.
2. In small groups have students cut out or draw pictures of the different items found in *If You Give a Mouse a Cookie*.
3. Have students glue the pictures to a sentence strip in the same order as in the story.
4. Have students glue the ends of the strip together to create a story circle.

<u>Cause-and-Effect Card Game</u> (http://www.ehow.com/info_8176980_cause-effect-activities-3rd-grade.html)
1. On index cards, make a list of 20 effects. Write their causes on separate index cards. Only one pair of students can play at a time.
2. Mix up the cards and turn them face down. Each partner should draw seven cards, then make a draw pile with the remainder of the cards.
3. Turn over the top card on the pile and lay it on the table so both players can read it. On his turn, each player may make a match with a card that is turned over or by drawing a card from the pile. His partner must approve the match for it to count.
4. The game ends when one player is out of cards. The winner is the person who has made the most matches.

<u>Cause-and-Effect Chain</u> (http://www.ehow.com/info_8176980_cause-effect-activities-3rd-grade.html)
1. After reading a story, have students make a cause-and-effect chain. This would be good with stories that had multiple causes and effects, such as *If You Give A Mouse a Cookie*.
2. On each link, a student would write a cause and link it with an effect. Then another student could link that effect with another cause.
3. To extend the concept, have students write their own circle stories. Students will enjoy creating their own book and will get great practice with cause-and-effect relationship. ELLs could plot or draw their circle story using a graphic organizer, number the circles in order. Encourage them to write a short label for each event in their story.

<u>Cause and Effect Tree</u> (http://www.saisd.net/admin/curric/sstudies/gopdf/howto_causeeff.pdf)
This strategy helps students identify cause and effect relationships. It is important to stress that sometimes one cause may have several effects, or several causes may lead to one effect. There is not always a one-to-one relationship in cause and effect.
1. The students read an informational or literary text.
2. The students brainstorm cause and effect relationships found in the text.
3. The teacher introduces a visual aid of a tree with many branches either on the board or chart paper, as well as on worksheets for each student.
4. The students write the cause on the trunk of the tree.
5. On each branch the students write the effects of the cause. If there is more than one cause and effect relationship in the text, use another tree.
6. The students share their cause and effect trees and/or extend them into paragraph form.

<u>Two-Column Notes for Cause and Effect</u>
(http://www.saisd.net/admin/curric/sstudies/gopdf/howto_causeeff.pdf)
This strategy helps students identify and/or explain cause and effect relationships found in both informational and literary texts by using a graphic organizer.
1. The teacher introduces the graphic organizer.
2. The students read an assigned text.
3. The students complete the two-column notes using their knowledge of the story.
4. The students list causes on the left-hand side of the chart.

5. The students identify the effects of the listed causes on the right-hand side of the chart.
6. The students share their cause and effect notes with the class.

Resources
<u>Websites</u>
Cause & Effect Activities for 3rd Grade
     http://www.ehow.com/info_8176980_cause-effect-activities-3rd-grade.html
Can You Help a Cause and Effect Detective?
     http://www.studyzone.org/testprep/ela4/a/causeandeffectl.cfm
Cause and Effect Activity: The Adventures of Pinocchio
     http://fcit.usf.edu/fcat/strategies/ce/activity1.htm
<u>Cause and Effect Presentations in PowerPoint Format</u>
     http://languagearts.pppst.com/cause-effect.html

<u>Book and Online Professional Readings</u>
Santa, C. (1993). *Pegasus: Teacher implementation guide for grade 4.* Dubuque, Iowa: Kendall/Hunt
     Publishing Company.
Cause and Effect: Teaching Method and Strategy
     http://www.teachervision.fen.com/pro-dev/skill-builder/48887.html
Social Studies Strategies: Determining Cause and Effect
     http://www.saisd.net/admin/curric/sstudies/gopdf/howto_causeeff.pdf

<u>Recommended Books for Cause-and-Effect Lessons</u>
(http://www.teachers.net/lessons/posts/2807.html)
Aardema, Verna. (1975). *Why mosquitos buzz in peoples' ears*. Illus. Leo and Diane Dillon. New York:
     Dial Books for Young Readers.
     The book retells a West African tale that follows the result of a mosquito's storytelling. The story involves
     a chain of action and panic that ends up with an explanation as to why mosquitoes buzz in people's ears.

Aardema, Verna. (1992). *Bringing the rain to Kapiti Plain*. Reading Rainbow Books.
     A rhyming African folktale about how Ki-pat ingeniously brings rain to the arid Kapiti Plain.
Brown, Margaret Wise. (2005). *The runaway bunny*. Illus. Clement Hurd. HarperCollins.
     A little rabbit wants to run away and tells his mother how he will escape, but she is always behind him.
Carle, Eric. (1969). *The very hungry caterpillar*. World Penguin Company.
     A little green caterpillar eats his way to becoming a beautiful butterfly.
Christelow, Eileen. (1989). *Five little monkeys jumping on the bed*. Clarion Books.
     In this nursery rhyme five misbehaving monkeys jump on the bed, bump their heads, and get hauled off to
     the doctor one by one.
Fleming, Denise. (2000). *Where once there was a wood*. Owlet Book.
     This book is a good introduction to the effects people can have on the environment.
Hogrogian, Nonny. (1971). *One fine day*. Aladdin.
     A humorous retelling of an Armenian folktale about a fox who stole milk from an old farm woman, lost his
     tail under the angry woman's knife, and spent the day bargaining to get it back. A 1971 Caldecott Medal.
Hutchins, Pat. (1971). *Rosie's walk*. Aladdin.
     Rosie the hen leaves the chicken coop and sets out for a little walk, blissfully unaware of the sly fox right
     behind her, trying to catch up with her.
Keats, Ezra Jack. (1976). *The snowy day*. Puffins.
     A Caldecott Award winner, the book captures a child's wonder at the very snowy day.
Kellogg, Steven. (1987). *Chicken Little*. HarperCollins.
     "The sky is falling! The sky is falling!" A funny story about Chicken Little and her feathered friends, who
     are all in panic when she gets a bump on the head.

Noble, Trinka Hakes. (1992). *The day Jimmy's boa ate the wash*. Illus. Steven Kellogg. Penguin Group (USA) Incorporated.

    An ordinary class trip to the farm turns into chaos as one zany incident leads to another that set the entire farm to be out of control.

Numeroff, Laura Joffe. (1985). *If you give a mouse a cookie*. Illus. Felicia Bond. HarperCollins.

    When a generous boy shares a cookie with a hungry mouse, it led to a chain of events that keeps the boy busy all day long.

Numeroff, Laura Joffe. (1991). *If you give a moose a muffin*. Illus. Felicia Bond. HarperCollins.

    A hilarious unfolding of a series of events as a result of giving a big hungry moose a muffin.

Numeroff, Laura Joffe. (1991). *If you give pig a pancake*. Illus. Felicia Bond. HarperCollins.

    This is a story of what happens when a kind little girl offers an energetic and demanding little pig a pancake.

Shannon, David. (2000). *The rain came down*. Blue Sky Press.

    The rain came down on a Saturday morning and caused the entire neighborhood to be in a crabby uproar.

Steig, William. (1969). *Sylvester and the magic pebble*. Windmill Books.

    Sylvester finds a magic pebble that can make his wishes come true. A 1970 Caldecott Medal.

Van Allsburg, Chris. (1981). *Jumanji*. Houghton Mifflin Harcourt.

    Two bored children, Judy and Peter, have an adventurous afternoon after taking home a board game they found in the park. A 1982 Caldecott Award book.

Viorst, J. (1987). *Alexander and the terrible, horrible, no good, very bad day*. Aladdin.

    One day when everything goes wrong for him, Alexander is consoled by the thought that other people have bad days, too.

Wood, Audrey. (1984). *The napping house*. Illus. Don Wood. Harcourt.

    A cumulative tale about a Granny snoring on the bed on a rainy afternoon, and the pile of characters who slept on top of her until a wakeful flea bit the mouse and sets off a chain of events which results in a broken pile and even a broken bed.

Strategy/Lesson Suggestions #7	Alignment with ELA Common Core State Standards
Character Mapping **WHAT:** Through character mapping students examine the traits of characters from their favorite books and learn how to distinguish between factual character traits presented directly in the story and character traits that readers infer from the story. Students can do character mapping for both fictional and real characters in books. **BENEFITS:** Character mapping can lead students to a deeper understanding of the character's attributes and allows them to make personal connections with the character. When students identify with the character this can lead to a deeper understanding of text.	RL.1.3, RL.2.3, RL.3.3, RL.4.3, RL.5.3, RL.6.3**;** RL.1.7, RL.2.7, RL.3.7**;** SL. 1.1, SL.1.4, SL.2.1, SL.2.2, SL.3.1, SL.3.4, SL.4.1, SL.4.4, SL.5.1, SL5.4, SL.6.1

FOR THE TEACHER
Preparing for Character Mapping
1. Choose a popular trade book or biography.
2. Students should be comfortable reading the text provided.
3. The material needs to be at the student's **independent level**.
4. Students should have read the story or book before engaging in the character mapping activity.
5. It is important that the teacher is familiar with the characters in each book so that the students can be monitored and assisted with their projects.
6. Have students use a graphic organizer for character mapping. Graphic organizer can range from simple to complex character mapping (see Resources for character maps/organizers).

Modeling Character Mapping
Before you begin character mapping, remember that your goal is to develop students' ability to examine the traits of characters from their favorite books and learn how to distinguish between factual character traits presented directly in the story and character traits that readers infer from the story. Through character mapping students progress from impressions or reactions about a character to a deeper understanding of the character's attributes.

Set purpose for character mapping
First, introduce character mapping to students.
Say: "Today, you are going to do a character map on one of your favorite characters from (give story or book title, author/s and illustrator) (show book to students). You are going to use a character map template to keep you focused on the activity (show character map template). Before you begin with character mapping it is important that you first learn everything about the character such as: What kind of a person is he? Is he a kind person? Where in the story/book does it tell you that he is a kind person?"

Next, prepare to model/demonstrate character mapping to students.

Say: "Listen to and observe how I prepare and complete a character map. Here are the steps I will follow (show on chart paper):

1. Read the entire book or story.
2. Choose a character I am most interested in to be the character for my map.
3. Write down everything I come across in the story or book that tells me about this character. It can be how the author describes the character, what other characters say about the character, what the character thinks, does, or say, or how the character responds to situations. Sometimes the description of the character is 'right there' in the text; sometimes it is suggested (or inferred).
4. Review my notes for one-word adjectives or phrases from the story or book that describe the character. Write them down. Write down other adjectives or phrases to describe the character that are suggested in the book or story.
5. Complete the character map.

   Now, let me show you what my character map would look like."

Model/Demonstrate character mapping to students

Use an enlarged character map or project an overhead of the character map to model to students. To model character mapping choose a story that students have just read and discussed recently. Say: "We just finished reading the story (give story or book title, author/s and illustrator). In this story, (give name of character) stands out for me because (give reason why you like this character the best). Thus, I've decided to do a character map on (name of character). Pay attention as I demonstrate the steps to developing a character map."

Follow the steps below:

1. Give summary of the story or book.
2. Remind students of the character you've chosen for character mapping and why.
3. Reread parts of the story or book that tells you about the character. Tell students how the part of the book or story give you an idea about the character. For example (using *Crow Boy* by Taro Yashima), say: "The story reads: 'On the first day of school, a boy that the other children have never seen before appears in the classroom. They don't know his name and he doesn't talk to them, so they call him Chibi, which means small in Japanese. He is afraid of the other children and of the teacher. His fascination with bugs causes the other children to make fun of him. Because of this, he finds different ways to amuse himself like looking at the ceiling and looking at his desk for hours on end.' This text tells me that Chibi (the boy) is a small boy because *Chibi* means small in Japanese. I also know that he is afraid of the other children and his teacher, he likes bugs, and that the other children make fun of him. I think he is also bored in class because 'he finds different ways to amuse himself like looking at the ceiling and looking at his desk for hours on end.'" On chart paper or board, write the words and phrases "small boy," "afraid of the other children and his teacher," "likes bugs," "other children make fun of him," and "bored in class" and the page # where you found the information. Continue rereading a few parts of the book and add to your list of words and phrases and page # that describe the character.
4. Review your list of words and phrases to describe the character.
5. Complete the character map. Call attention to where you write the name of the character and the descriptive words and phrases. See sample character map below based on *Crow Boy*.

TEACHER'S CHARACTER MAP

What character says and does.

He doesn't talk to other children.
He finds different ways to amuse himself.

What others think about character.

Other children don't know his name.
They call him Chibi, which means small in Japanese.
Other children make fun of him.

Character's Name

CHIBI

How character looks and feels.

He is afraid of other children.
He is afraid of the teacher.
He likes bugs.
He is bored in class.

How I feel about the character.

I feel sorry for Chibi.
I think he is a smart kid.

Conversation about Character Mapping
1. What is character mapping?
2. What kinds of information do we need in order to create a character map?
3. Where can we find such information about the character?
4. What are the steps in creating a character map?
5. What are the uses of character maps?
6. Why is it helpful to character map?

View Sample Lessons
http://www.microsoft.com/education/en-us/teachers/plans/Pages/character-mapping.aspx
http://www.uen.org/Lessonplan/preview.cgi?LPid=13698

FOR THE STUDENTS
Guided Character Mapping (whole class)
(From http://www.readwritethink.org/classroom-resources/printouts/character-30199.html)
1. Students should have read the story or book before engaging in the character mapping activity.
2. Assist students in choosing a character from any book, short story, play, poem, or film that they have read or seen and ask them to start describing the character.
3. Project an overhead of the character map and ask students to recall some of their descriptions. In which category would they fall:
   (a) What character says and does
   (b) What others think about character
   (c) How character looks and feels
4. Write their responses in the boxes. Are they evenly distributed among each, or are most in one area? Ask students for suggestions to describe the character in all three areas.
5. Ask students how they feel about the character. Also write their responses in the box.
6. Have students go over their character map and review what they have learned about character mapping.

Collaborative Character Mapping
1. Students may work with peers either in pairs or in small group to complete a character map.
2. Give students a character map organizer. Students may choose the character map organizer they would like to use for this activity. Give them time to review the character map organizer. Say: "Take a few minutes to study your character map organizer. Talk with your partner or group members. Make sure you understand how you are going to complete your character map. Are there any questions?" (Some students might require for the teacher to walk them through the character map organizer.)
3. Have students select a character from the story, book, or poem they have read. Say: "You are now ready to begin your character mapping." Give students the following guidelines for character mapping:
   (a) Choose a character in the story or book you've selected. Make sure the story or book says a lot about the character you have chosen.
   (b) With your partner or group members discuss your story or book character. Write down words and/or phrases that describe the character in the story. Always go back to the story or book for proof of your characterization. Write down the page # where you found these descriptions. Note that sometimes the text does not always tell us directly about the character traits and you must have to infer them.
4. Have students complete their story map.

Assessments
1. Class Presentation: Ask students to show their character map to the class and discuss the map to assess and reinforce their understanding of inferred traits versus traits named directly in the book.
2. Peer Review: Ask students to ask questions for clarification and give feedback on how well their classmates did the character map. Have them go back to the guidelines for choosing material, preparing for, and developing a character map. Ask students to give examples to support their comment or observation. Ask them for suggestions to further improve their character map.
3. Teacher Feedback: Evaluate your students' character map. Did they correctly identify the traits of the character? Did they distinguish the factual and inferred traits? Did they go back to the text to provide evidence? Provide the class with constructive feedback on their character map, in general. Use examples from students' character map to support your comments and observations. Provide suggestions as to how they might improve their character maps.

Other Options Using Character Maps
1. Have students write a paragraph discussing the character and their reactions to the character using the graphic organizer for reference.
2. Students can use the same character map template or try a different one to independently describe any other character from a story, book, poem, or film.
3. Students write a character sketch of a favorite or assigned character, based on the information gathered for the Character Map.
4. Use the Character Map in creative writing. Students answer questions on the map to fully develop characters that they are inventing.
5. Use two copies of Character Map to prepare students for a compare/contrast essay on two characters.
6. Students read two books on same genre. They work in pairs to complete a Character Map that compares and contrasts the main characters in the books.
7. When studying dynamic characters, have students complete the Character Map early in a text. Put their work aside and ask them to complete another Map after finishing. Then compare and contrast the two.

Resources
Websites
Character and Story Graphic Organizers
   http://www.educationoasis.com/curriculum/GO/character_story.htm
   http://www.thinkport.org/9c0ce9f6-ab90-4bf2-98e1-f6ae423ab8be. asset?
   http://www.readwritethink.org/classroom-resources/printouts/character-30199.html
   http://www.thinkport.org/technology/template.tp
Character Map
   http://www.educationoasis.com/curriculum/GO/GO_pdf/character_map.pdf
Character Map: Compare and Contrast
   http://www.educationoasis.com/curriculum/GO/GO_pdf/characters_common.pdf
Lesson: Examine character traits through character mapping
   http://www.microsoft.com/education/en-us/teachers/plans/Pages/character-mapping.aspx
Using picture books to teach characterization in writing workshop
   http://www.readwritethink.org/classroom-resources/lesson-plans/using-picture-books-teach-101.html?tab=4#tabs
Character mapping: Using popular tradebooks
   http://www.uen.org/Lessonplan/preview.cgi?LPid=13698
Three elements of characterization
   http://www.readwritethink.org/files/resources/lesson_images/lesson101/3ElementsofCharacterization.pdf

Picture Books That Illustrate Well-Developed Characters

Source:

Blos, Joan. (1990). *Old Henry*. Mulberry Books.
Chodos-Irvine, Margaret. (2003). *Ella Sarah Gets Dressed*. Hartcourt.
Curtis, Jamie Lee. (2000). *Today I Feel Silly & Other Moods That Make My Day*. Harper Collins.
Gay, Marie-Louise. (2002). *Stella, Fairy of the Forest*. Groundwood Books.
Gay, Marie-Louise. (2000). *Stella, Queen of the Snow*. Groundwood Books.
Gay, Marie-Louise. (1999). *Stella, Star of the Sea*. Groundwood Books.
Henkes, Kevin. (1996). *Chrysanthemum*. Mulberry Books.
Henkes, Kevin. (1995). *Julius, the Baby of the World*. Mulberry Books.
Hoffman, Mary. (1991). *Amazing Grace*. Scott Foresman.
Hoffman, Mary. (2000). *Boundless Grace*. Puffin.
Kay, Verla. (2007). *Rough, Tough Charley*. Tricycle.
Keller, Holly. (2002). *Farfillina and Marcel*. Greenwillow Books.
Lowry, Lois. (2002). *Gooney Bird Greene*. Houghton Mifflin.
Martchenko, Michael. (1989). *Thomas' Snowsuit*. Firefly Books.
Mason, Jane B. (2004). *Stella and the Berry Thief*. Marshall Cavendish.
McCullan, Jim and Katie. (2002). *I Stink!* Joanna Cotler.
Meddaugh, Susan. (1995). *Martha Speaks*. Houghton Mifflin.
Meddaugh, Susan. (1998). *Martha Blah, Blah, Blah*. Houghton Mifflin.
Meddaugh, Susan. (1998). *Martha Walks the Dog*. Houghton Mifflin.
Mora, Pat. (2005). *Doña Flor*. Dragonfly.
Myers, Christopher. (2000). *Wings*. Scholastic.
Nolen, Jerdine. (2005). *Hewitt Anderson's Great Big Life*. Simon & Schuster.
Nolen, Jerdine. (2003). *Thunder Rose*. Silver Whistle.
Pinkney, Andrea Davis. (2006). *Peggony Po: A Whale of a Tale*. Hyperion.
Soto, Gary. (2006). *My Little Car*. Putnam Juvenile.
Woodson, Jacqueline, & E.B. Lewis. (2004). *Coming Home Soon*. Putnam.

Other Books for Character Mapping

Byars, Betsy. (1989). *Trouble River*. Puffin.
Dahl, Roald. (1964). *Charlie and the Chocolate Factory*. Alfred A. Knopf.
dePaola, Tomie. (2010). *My Mother Is So Smart!* G.P. Putnam's Sons.
dePaola, Tomie. (1975). *Strega Nona (series)*. Simon & Schuster.
DiCamillo, Kate. (2000). *Because of Winn Dixie*. Candlewick Press.
Dr. Seuss. (1940/1968). *Horton Hatches the Egg*. Random House.
Henkes, Kevin. (1996). *Lilly's Purple Plastic Purse and other Lily books*. Greenwillow Books.
Lester, Helen. (1990, reprint). *Tacky the Penguin*. Sandpiper.
Lowry, Lois. (1989). *Number the Stars*. Houghton.
Sachar, Louis. (1998). *Holes*. Farrar, Straus, & Giroux.
Steig, William. (1996). *Brave Irene*. Sunburst.

Strategy/Lesson Suggestions #8	Alignment with ELA Common Core State Standards
Chronological Sequence (Time/Order) **WHAT:** Authors make decisions about how to present information to readers. They choose from a variety of structures to organize information for readers. In *chronological sequence* text structure, events are put in order in which they occur in time. It is important to teach students chronological sequence text structure using both fiction and nonfiction texts. **BENEFITS:** Knowledge of text structure can guide students to understand the relationships among ideas in a text and help them improve comprehension.	RL.1.1, RL.1.2, RL.1.7, RL.2.2, RL.2.5, RL.3.1, RL.4.2, RL.5.2, RL.5.5, RL.6.3, RL.6.5; RI.1.2, RI.1.7, RI.2.6, RI.3.2, RI.3.8, RI.4.2, RI.4.5, RI.5.5, RI.6.2, RI.6.5; L.1.a, L.1.2, L.1.4, L.1.6, L.2.2.d, L.2.3, L.2.6, L.3.1.i, L.3.2.a, e & f, L.3.3.a & b, L.3.6, L.4.1.f, L.4.2.a & d, L.4.3.a-c, L.4.6, L.5.2.a & e, L.5.3.a, L.5.6, L.6.2.a & b, L.6.a & b, L.6.6

FOR THE TEACHER
Chronological Sequence Lesson Plan
[Adapted from: http://www.monarchknights.com/teacherwebpages/ moss/documents/ Sequence_LP.pdf]
1. Choose a simple story that follows a text structure based on chronological sequence.
2. Rewrite the story by rearranging the sequence of events so it does not follow the chronological sequence. Thus, you will have two versions of the text: one in which the events are in chronological sequence, and the other in which the events are not in chronological sequence.
   See examples from http://www.studyzone.org/testprep/ela4/o/chronorderl.cfm:

Story 1 (not in chronological sequence)
Then he went downstairs to eat breakfast. After that, he packed his lunch. First, he got dressed and brushed his teeth. Marty got up early to get ready for school. Finally, he went outside to wait for the bus. While he ate, he studied his spelling words for the spelling test he would take at school.

Story 2 (in chronological sequence)
Marty got up early to get ready for school. First, he got dressed and brushed his teeth. Then he went downstairs to eat breakfast. While he ate, he studied his spelling words for the spelling test he would take at school. After that, he packed his lunch. Finally, he went outside to wait for the bus.

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3. On a large chart paper, write down the following Chronological Sequence Questions:
   - What signal words indicate that this might be a chronological sequence text?
   - What pattern does the text follow (in order, out of order)?
   - Can you easily understand what the story is all about in this text? Why is the story difficult to understand?
   - Is the story easier to understand in this text? Why is that?
   - What is the first event? Why do you know it is the first event?
   - What are the other events?
   - How do the events lead to one another?
   - What words signal the sequence of events in the story?
   - What is the final outcome?
4. Prepare Chronological Sequence activities to reinforce student learning.

FOR THE STUDENTS
Guided Practice: Chronological Sequence
1. Explain to students that understanding text structure improves comprehension. An example of text structure is chronological order. Remind students that chronological order refers to the sequence in which the events occur. Texts that follow a chronological sequence often describe events in the order that they happened. However, sometimes events may be described out of order.
2. Display the Chronological Sequence Questions for the whole class. Have students read the questions on the chart. Say: "Keep these questions in mind when reading the story."
3. Distribute copies of Story 1 (the one that does not follow chronological sequence of events) to students. Set purpose: "You will read Story 1 that uses a chronological sequence text structure. Find out if this story is difficult or easy to understand and why."
4. After reading, ask students: "Is this story easy to understand?" "Why is it difficult to understand?" Encourage them to give examples.
5. Distribute copies of Story 2 (the one that follows chronological sequence of events) to students. Say: "Now, let's read Story 2. Find out if this story is more difficult or easier to understand than Story 1 and why."
6. After reading, ask students: "Is this story easier to understand? Why?" Encourage students to give examples.
7. Refer to the Chronological Sequence Questions. Do a Think-Pair-Share Activity. For each item have student quickly pair up with a classmate and discuss their response to the question. Then, they share their response with the class.
8. Have students summarize what they have learned about chronological sequence text structure. Call attention to words that signal sequence of events.
9. In pairs or in small groups, have students work on Chronological Sequence Activities.

Independent Practice: Chronological Sequence
1. Source: http://treasures.macmillanmh.com/north_carolina/families/building-reading-writing-skills/additional-comprehension-lessons-for-florida/instructions-in-chronological-order
   Divide a sheet of paper into four-panel sections. Have pairs of students write simple four-step instructions for an everyday task, one step in each panel. Cut and separate the panels. Challenge other pairs of students to work together and arrange the panels in the correct chronological order. Have the pairs then summarize the order.
2. Source: http://www.studyzone.org/testprep/ela4/o/chronorderl.cfm
   Interactive Online Activity. Have students read the passage taken from *Justin and the Best Biscuits in the World* by Mildred Pitts Walter. After reading, have them answer the questions following the passage.
3. Source: http://treasures.macmillanmh.com/north_carolina/families/building-reading-writing-skills/additional-comprehension-lessons-for-florida/directions-out-of-order

<u>Giving Directions</u>
- Write a few sets of simple directions.
- Cut and separate each step. Place each cut set in an envelope.
- Have pairs of students rearrange the steps in order. Then have them read the directions to the class.
- Ask the class if they agree with the sequence of steps, and offer their suggestions if they don't.

4. Retelling
- Read to or have students read a text using a chronological sequence text structure.
- Ask them to circle the words that signal the chronological order of events (i.e., first, second, next, then, after that, finally, etc.).
- Have them retell the order of events in the text.
- Have students write a paragraph that describes the key events in chronological order, and uses the appropriate words that signal the chronological sequence of these events.
- Have students read their paragraphs aloud. Remind students to listen for the sequence or chronological order of events.
- Have them identify the signal words used to establish the sequence of events.

For ELLs
Try Group Retelling Activity. Go to http://www.polk-fl.net/staff/teachers/reading/documents/DecemberFOCUSCalendarElem.pdf for mini-lessons; also go to http://www.austinschools.org/curriculum/la/resources/documents/instResources/LA_res_Seq_ORS_Module.pdf

Conversation about Chronological Sequence Text Structure
1. How is chronological order used to summarize text?
2. How can a sequencing graphic organizer be used to show how text is organized?
3. What words are used to signal chronological order of events?
4. How does knowing the chronological order of events help you to understand and retell text?

Resources
<u>Websites</u>
Mini-Lesson Planning for Sequencing
    http://www.polk-fl.net/staff/teachers/reading/documents/DecemberFOCUSCalendarElem.pdf
Chronological Sequencing Curriculum (with lessons and graphic organizers for Spanish-speaking Children)
    http://www.austinschools.org/curriculum/la/resources/documents/instResources/LA_res_Seq_ORS_Module.pdf
Focused Lesson Plan on Understanding Text Structure: Chronological Sequence
    http://www.monarchknights.com/teacherwebpages/moss/documents/Sequence_LP.pdf
Comprehension: Expository Text Structure
    http://www.fcrr.org/curriculum/PDF/G4-5/45CPartTwo.pdf
Introducing Text Structures in Writing, 5th Grade
    http://www.uen.org/Lessonplan/preview.cgi?LPid=11287

Online Articles

Akhondi, M., Malayeri, F.A., & Samad, A.A. (2011). Structure to Facilitate Reading Comprehension. *The Reading Teacher, 64*, 368-372. http://www.readingrockets.org/article/52251/

Non-fiction Text Structures!
http://msjordanreads.com/2012/04/19/non-fiction-text-structures/

20 Strategies to Teach Text Structure
http://usd262.com/modules/groups/homepagefiles/cms/3550/File/Curriculum/Literacy/Comprehension/Textstructure_resources.pdf

Teaching Text Structure: A Quick Guide for Teachers by Emily Kissner (slides)
http://www.slideshare.net/elkissn/teaching-text-structure

Interactive Online Games on Sequencing Directions and Other Activities
1. Brushing Your Teeth (7 Steps)
   http://www.quia.com/pp/1298.html?AP_rand=1691223704
2. Carving a Pumpkin (7 Steps)
   http://www.quia.com/pp/1300.html?AP_rand=1675412394
3. Pelé: One of the Greatest Soccer Players of All Time
   http://fcit.usf.edu/fcat/strategies/co/activity2.htm
4. I Can Wash Dishes
   http://www.econedlink.org/lessons/docs_lessons/457_I_Can_Wash_Dishes1.pdf
5. Making Homemade Pizza (9 Steps)
   http://www.quia.com/pp/1310.html
6. Making a Peanut Butter and Jelly Sandwich (7 Steps)
   http://www.quia.com/pp/1299.html?AP_rand=755876671
7. Cup of Tea
   http://www.citycol.com/basic_skills/Quizzes/Reading/cupoftea.htm
8. Making a Snowman (5 Steps)
   http://www.quia.com/pp/1301.html?AP_rand=729393168
9. Washing Your Hair
   http://www.quia.com/pp/1330.html?AP_rand=264225084
10. Planting Flowers (8 Steps)
    http://www.quia.com/pp/1303.html?AP_rand=1638463530

Strategy/Lesson Suggestions #9	Alignment with ELA Common Core State Standards
Chunk the Text **WHAT:** Chunk the text is a strategy wherein the text is broken into shorter and more manageable units (meaningful chunks). Depending on the text, such as genre, length, structure, and type, a text can be chunked into paragraphs, stanza, scene, section, chapter, page, line, or sentence segments. **BENEFITS:** Chunk the text strategy reinforces students' text organization skills and allows them to read with more independence since they are reading shorter pieces and reflecting upon the content.	RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10, RL.6.10; RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10; RF.1.4.a, RF.2.4.a, RF.3.4.a, RF.4.4.a, RF.5.4.a

FOR THE TEACHER
Modeling Chunk the Text Strategy
1. Select simple, accessible texts in different genres. Make sure the texts match your students' reading levels.
2. Depending on the text, such as genre, length, structure, and type, determine how the text should be chunked. The shorter the chunk of text the easier for students to relate to it; the longer the chunk of text, the more challenging for students. However, make sure that the chunk of text is independently meaningful.
3. Model the chunk the text strategy to the class. While you are chunking the text, think aloud when, why, and how to use this strategy. Emphasize that you are chunking the text because you find it difficult to read in its entirely in one sitting and that by chunking it into short but meaningful units the text becomes easier to manage while reading.
4. Read the first chunk of text. Continue think aloud. Demonstrate how by having chunked the text this way it helps you to better read and understand the text. Model a few more chunks from the same text.
5. Invite students' observations of the strategy. Lead them to understand when, why, and how to chunk the text. Write statements on the board or large chart paper.

FOR THE STUDENTS
Guided Practice: Chunk the Text Strategy
1. Use one of the texts from selected simple, accessible texts in different genres.
2. Remind students about the chunk the text strategy: When, why, and how to chunk the text.
3. Guide them through initial practice. In small groups, have them determine the first chunk of text. STOP. Ask them to share the chunk of text. The chunk of text will vary from group to group. Ask each group to explain why and how they determined the chunking of text.
4. Continue. Direct the groups to do a second chunk of text. STOP. Again, ask them to share their second chunk of text and to explain why and how they did it.
5. Repeat #4 a few more times until you get a sense that the students have a fairly good understanding of the chunking the text strategy.
6. At the end of Guided Practice, have students write a brief response to the question: Why is the chunking the text strategy helpful when I'm reading?

Independent Practice: Chunk the Text Strategy
1. Distribute copies of texts from selected simple, accessible texts in different genres. Make sure to match the text with students' reading level. For ELLs choose text that also strongly matches their background knowledge and experience as well as interest.
2. Allow students to use the strategy independently. Monitor and assist students who might need support in the process.
3. After students have completed the task of chunking the text assigned to them, have them exchange with peers.
4. Direct students to read each chunk of text and process for meaning. Then invite students' feedback on whether they found the chunking of the text helpful or not, and explain their reasons.
5. Pair off the students who exchanged texts and give them opportunity to discuss their feedback on each other's work.

Conversation about Chunk the Text Strategy
1. What do you think about the Chunk the text strategy?
2. When would you use this strategy?
3. Why would you use this strategy?
4. How would you use this strategy?
5. What suggestions are you going to give a classmate who is using this strategy for the first time?

Assessments
1. Provide various discussion opportunities (small groups/whole class) to allow students to evaluate the decisions they made while utilizing the chunk the text strategy.
2. Evaluate students' independent work to determine the degree of their mastery of the strategy.
3. Peer Feedback: Listen in while peers share feedback on each other's work.
4. Have students rewrite the chunked text.

Resources
Video: Chunking a Nonfiction Article
   http://www.youtube.com/watch?v=FCh6x_sj5VY

Websites
Content Area Reading 3081/Chunking the Text, p. 16
   http://www.state.tn.us/education/ci/english/doc/ENG_3081.pdf
Chunking the Text
   http://radnortsd.schoolwires.com/cms/lib/PA01000218/Centricity/Domain/377/Chunking%20the%20
      Text0001.pdf
Chunking and Questioning Aloud Strategy: Summary Sheet
   http://www.cehd.umn.edu/nceo/presentations/NCEO-LEP-IEP-ASCDHandoutChunking.pdf

Lesson Plan
Chunking Text: Fiction
   http://betterlesson.com/lesson/33461/chunking-text-fiction

Strategy/Lesson Suggestions #10	Alignment with ELA Common Core State Standards
Close Reading **WHAT:** Close Reading allows students to observe facts and details about text. Students may focus on a particular passage, or on the text as a whole. The <u>goal</u> is for students to notice all striking features of the text, including structural elements or cultural references. **BENEFITS:** Through close reading students are able to move from the observation of particular facts and details in the text to a conclusion, or interpretation, based on those observations. (http://www.fas.harvard.edu/~wricntr/documents/CloseReading.html)	RL.1.1, RL.1.3, RL.1.4, RL.1.6, RL.2.1, RL.2.3, RL.2.4, RL.3.1, RL.3.3, RL.3.4, RL.3.5, RL.3.7, RL.3.9, RL.4.1, RL.4.3, RL.4.4, Rl.4.9, RL.5.2, RL.5.3, RL.5.4, RL.5.6, RL.5.7, RL.6.1, RL.6.2, RL.6.4, Rl.6.6, RL.6.9; RI.1.1, RI.1.4, RI.1.8, RI.2.6, RI.2.8, RI.3.2, RI.3.6, RI.3.7, RI.4.2, RI.4.3, RI.4.7, RI.4.8, RI.4.9, RI.5.2, RI.5.3, RI.5.8, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.6, RI.6.7, RI.6.8

FOR THE TEACHER

How to Begin (http://www.fas.harvard.edu/~wricntr/documents/CloseReading.html)

1. Choose a text (chapter, passage or whole text) for close reading. Give students a copy of the text.
2. Introduce the While You Read: Strategies for Close Reading Chart. Here are some features or ideas that I should look for while close reading a text (adapted from: http://www.esc.edu/online-writing-center/resources/critical-reading-writing/general-reading/strategies-for-close-reading/). Use a poster size chart. I'm going to complete this chart while modeling the close reading strategies. Read and point to each of the features in the chart. Explain or give examples for each.

While You Read: Strategies for Close Reading

(Go to Appendix D for printout)

Look for…	Sources (chapter/page/paragraph #, key words and phrases, etc.)
The main question or issue in each chapter or section	
Important concepts and their explanations or descriptions	
Important conclusions	
Unclear or confusing parts; contradictions	
Supporting data or information used as evidence	
Author voicing an opinion (lacking supporting evidence)	
Problematic statements being made	
Important implications of the argument, issue, or discussion	

3. Think out loud with a pencil in hand: While I'm reading, I'm going to <u>annotate</u> the text. Write the word "annotate" on the board or chart paper. "Annotating" means underlining or highlighting key words and phrases—anything that strikes you as surprising or significant, or that raises questions—as well as making notes in the margins. Provide examples from text. Write them down in appropriate box in the Close Reading Strategies Chart. Make sure to complete the "Sources" column.
4. I'm also looking for patterns in the things I've noticed about the text such as repetitions, contradictions, and/or similarities. Provide examples from text. Write them down in appropriate box in the Close Reading Strategies Chart. Make sure to complete the "Sources" column.
5. Say: "Throughout reading of the text I keep track of the author's ideas and points, and connect these new ideas with what I already know." Give examples from the Chart.
6. Ask questions about the patterns you've noticed, especially how and why. Say: "In order to answer some of these questions I have to look back at the text and see what else is going on."
7. After the modeling task, ask students what they have observed and learned about the close reading. Have them write a few sentences summarizing their understanding of close reading strategies.

FOR THE STUDENTS
Guided Practice: Close Reading
1. Choose a chapter, passage or whole text for close reading strategies.
2. Distribute Close Reading Strategies Chart to students.
3. Review: What do you recall about the close reading strategies?
4. Set purpose: "Today, we're doing close reading of a text." Distribute copies of text to students.
5. Call attention to the Close Reading Strategies Chart. Ask: What are the features or ideas you should look for while reading the text?" "What do you write in the second column?" "Why is are sources important?"
6. Give students sufficient time to read and complete the Close Reading Strategies Chart.

7. In pairs or small groups, have students exchange completed Close Reading Strategies Chart and discuss their notes and observations.
8. Using the completed Close Reading Strategies Chart have students write a brief summary of what they learned about the text.

Independent Activity: Close Reading
(Adapted from: https://landing.athabascau.ca/pages/view/20190/strategies-for-close-reading-and-critical-reflection)
1. Choose a text (chapter, passage or whole text) for close reading. Give students a copy of the text.
2. Arrange class into small groups. Give each group a copy of the text. Groups don't have to read the same text. You may assign passages from same chapter to different groups. You might want to use a jigsaw approach.
3. Give students a copy of the Close Reading Strategies Chart. Give them some time to review the chart.
4. Students will read and write at the same time: Annotate the text. Write on the text: What strikes you as surprising or significant, or that raises questions. Direct them to look at not just what is written, but how it is written (author's style) note odd or unknown words, references, striking images, points of view, connotations, and/or associations. Assume that everything in a given passage is important.
5. Students will look for patterns to narrow the scope. Have them review their notes and highlighted words or phrases. What are possible patterns and/or connections among things you have written down? Have them note overarching issues or themes.
6. Students will explore, analyze, and reflect. Direct students to follow up on their notes and questions from steps 4 and 5. Why these words, images, examples, stylistic choices, and not others? What does the text not say? Explore details, patterns, associations, or themes that you think are particularly interesting.
7. Students will draw conclusions. Have them make an argument or raise issues and provide supporting evidence from the text. Have students take a position on the text that is supported by the text. Encourage them to be as clear and specific as possible in their close reading.
8. Students will write down their conclusions.
9. Students will share their Close Reading Strategies Chart and conclusions with the class. Encourage class discussion.

FOR ELLs
[Adapted from: http://iteachicoachiblog.blogspot.com/2012/06/five-simple-close-reading-strategies.html]
1. Number the paragraphs. This will allow students to easily cite information and refer to the text for supporting evidence.
2. Chunk the text. Reading a full page of text can be overwhelming. Breaking up the text in smaller sections or chunks makes the page much more manageable for students.
3. Underline and circle with a purpose. Direct students to underline and circle very specific things. Think about what information you want students to take from the text, and ask them to look for those elements.
4. What is the author saying? Be very specific and give students a game plan for what they will write. On the left margin of the text or on note cards, direct students to summarize what the author is saying.
5. Dig deeper into the text. Direct students to write on the right margin of the text or on note cards "power" verbs to describe what the author is doing. For example: Comparing the physical characteristics of whales to the sharks.
6. Ask questions. Direct students to write down their questions about the text on right margin of the text or on note cards.
7. Draw and caption. Direct students to visually represent the key ideas with a drawing. Make sure they write a caption for their drawing.

Conversation about Close Reading
1. What do we know about the Close Reading Strategies?
2. Why is close reading important? How does it help us better understand text?
3. What skills do you need in order to successfully do a close reading of text?

Assessments
1. Observation and monitoring of students' engagement throughout the Close Reading Strategies Activity.
2. Teacher Feedback: Evaluate students' Close Reading Strategies Chart.
3. Peer Feedback: Students' presentation of their Close Reading Strategies Chart.

Resources
<u>Online Videos</u>
Close Reading Strategies with Informational Text by Expeditionary Learning
   http://engageny.org/resource/close-reading-strategies-with-informational-text-by-expeditionary-learning
Close Reading Jigsaw
   http://www.youtube.com/watch?v=Oz9OCW1t2wM

<u>Professional Readings</u>
How to Do a Close Reading
   http://www.fas.harvard.edu/~wricntr/documents/CloseReading.html
Five close reading strategies to support the Common Core
   http://iteachicoachiblog.blogspot.com/2012/06/five-simple-close-reading-strategies.html
Close Reading a Text and Avoiding Pitfalls
   http://owl.english.purdue.edu/owl/resource/616/01/
Strategies for Close Reading and Critical Reflection
   https://landing.athabascau.ca/pages/view/20190/strategies-for-close-reading-and-critical-reflection
The Art of Close Reading (Part Three)
   http://www.criticalthinking.org/pages/critical-thinking-the-art-of-close-reading-part-three/511
Strategies for Close Reading
   http://www.ouboces.org/RaceToTheTop/StrategiesforCloseReading.pdf

<u>Professional Book</u>
Cummins, S., & Blachowicz, C. (2013). *Close reading of informational texts: Assessment-driven instruction in grades 3-8*. New York: The Guilford Press.

Strategy/Lesson Suggestions #11	Alignment with ELA Common Core State Standards
Cloze Procedure **WHAT:** Cloze Procedure is a technique in which words are deleted from a passage according to a word-count formula or other criteria. The students insert words as they read to complete and construct meaning from the text. Students are encouraged to think critically and analytically when completing the Cloze Procedure. The Cloze Procedure can be used as a <u>before</u> reading activity to assess students' background knowledge of content, or an <u>after</u> reading activity to assess students' comprehension of content. **BENEFITS:** The Cloze Procedure allows teachers to identify students' knowledge and understanding of the reading process and to determine their familiarity with parts of speech and text structure. Through the Cloze Procedure teachers also monitor the extent of students' vocabularies and knowledge of content. The Cloze Procedure can determine whether the text is within the reading level of students.	RF1.4.a & c, RF.2.a & c RL.3.4, RI.3.4, RF.3.4.a & c RL.4.4, RI.4.4, RF.4.4.a & c, RL.5.4, RI.5.4, RF.5.4.a & c, RL.6.4, RI.6.4, L.6.4.a, L.6.6

<u>**FOR THE TEACHER**</u>
Modeling Cloze Procedure
[Adapted from: Tompkins, G.E. (2004). *50 literacy strategies: Step by step, second edition*. Pearson Education, p.9; also http://olc.spsd.sk.ca/de/pd/instr/strats/cloze/index.html]

1. Select a self-contained passage from a textbook or trade book. The text may be either a story or an informational text. The length must be appropriate for the grade level of the students. For ELLs you want to ensure that the passage is within their content and vocabulary level.
2. Retype the passage to create a Cloze Procedure.
3. Leave the <u>first</u> and <u>last</u> sentences of the passage intact.
4. Carefully select the words for omission to either assess students' background knowledge of content (before reading) or comprehension of the topic (after reading). Choose key vocabulary, concepts, or content words, which carry meaning such as nouns, main verbs, adjectives and adverbs for omission.
5. Beginning with the second sentence in the passage, replace the deleted words with blanks. Make sure to make all blanks of equal length. Avoid too many deletions in the same sentence. A short sentence should have only <u>one</u> deleted word. A long sentence should have no more than two to three deleted words.
6. For ELLs limit the number of deletions in each sentence in a passage. Also choose short passages. (See Other Ways of Preparing Cloze Procedure below).
7. Using a passage students are familiar with, model the Cloze Procedure to the class. Use a large chart paper or overhead.
8. Do Guided Practice by having students work in pairs or in small groups on a Cloze Procedure. Monitor and provide support for students who require assistance.

FOR THE STUDENTS
Guided to Independent Practice: Cloze Procedure
1. Direct students that they are going to complete a Cloze Procedure and why.
2. Have students read the entire passage before they fill in the blanks.
3. Encourage students to fill each blank if possible or predict or "guess" the word that goes in each blank. Remind them that they can reread the entire passage while filling in the blanks.
4. Students write the deleted words in the blanks.
5. Ideally, there should be no time limit for this exercise; however, you may announce to students the time limit and encourage them to finish the exercise on time. A few students might need extra time to complete the Cloze Procedure.

Conversation about Cloze Procedure
1. What is a Cloze Procedure?
2. Did you find it easy or difficult to complete a Cloze Procedure? Why or Why not?
3. What skill did you learn by doing a Cloze Procedure?
4. How would this skill help you when you're reading?

Other Ways of Preparing Cloze Procedure
1. Carefully select the words for omission using a word-count formula, such as every 3rd, 5th or 9th word. It is more difficult for students to complete a passage with every 3rd word deletion than a passage with every 9th word deletion.
2. To assess students' knowledge of the topic or their abilities to use semantic (meaning) cues, delete content words, which carry meaning, such as nouns, main verbs, adjectives and adverbs.
3. To assess students' use of syntactic (sentence patterns) cues, delete some conjunctions, prepositions and auxiliary words.
4. Have ELLs work in pairs or in small groups. For ELLs choose a short passage and limit the number of deletions. One word per sentence is enough. Consider giving students a word bank at the end of the passage. Another option is to write the first letter of the expected word at the beginning of each blank in the passage, or even provide the number of blanks corresponding to the number of letters for each word. For example:

    A clown is a person who makes you **l**_____. (laugh)
    A clown is a person who makes you **l** _ _ _ _. (laugh)

Assessments
1. Monitor students' Cloze Procedure and provide support as needed.
2. Evaluate students' performance in the Cloze Procedure activities. Provide feedback to students.
3. Have students develop their own Cloze Procedure and have them explain their purpose and process.
4. Observe students and note their responses during discussion about the Cloze Procedure.

Resources
Websites
Interactive Cloze Procedure Exercises
    http://web2.uvcs.uvic.ca/elc/studyzone/410/grammar/count2.htm
Cloze Activities for All Seasons
    http://bogglesworldesl.com/cloze_activities.htm
Cloze Procedure Samples
    http://humanities.byu.edu/elc/Teacher/appendix/ClozeSample.html

Reading Cloze Procedure
    http://sharepoint.chiles.leon.k12.fl.us/lcsreadingstrategies/Words%20and%20Phrases%20in%20Context/Cloze%20Procedure%20-%20Highly%20Recommended!.pdf

<u>Printable Cloze Worksheets</u>
Mike, Mike Motorbike
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank9.pdf
Crooks the Duck
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank6.pdf
The Skating Moose
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank12.pdf
Making My Swimming Pool
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank10.pdf
Harold Searches for the Book
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank1.pdf
The Bike Riding Moose
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank13.pdf
Gary the Skateboarding Gorilla
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank8.pdf
What Went Bump in the Night?
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank11.pdf
Ivan the Incredible
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank20.pdf
Birds of a Feather (Kiki and Kiku)
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank16.pdf
Elves in My Garden
   http://www.teach-nology.com/worksheets/language_arts/vocab/bank/bank2.pdf

Strategy/Lesson Suggestions #12	Alignment with ELA Common Core State Standards
Compare and Contrast **WHAT:** Authors make decisions about how to present information to readers. They choose from a variety of structures to organize information for readers. Compare and contrast strategies are ways of looking at characters or objects and thinking about how they are similar (alike) and different. Fiction and nonfiction can be used for compare and contrast lesson. **BENEFITS:** Compare and contrast helps students to organize information so that they can summarize the information or explain in a cause and effect essay.	RL.1.5, RL.1.9, RL.2.6, RL.2.9, RL.3.9, RL.4.9, RL.5.9, RL.6.9, RI.1.9, RI.2.9, RI.3.9, RI.4.5, RI.4.6, RI.5.5, RI.5.6, RI.6.7, W.4.2.d, W.5.2.d, W.6.2.a, c &d, L.6.5.b

FOR THE TEACHER
Preparing Compare and Contrast Activity
1. Select a picture book or information text appropriate to the reading level of your students. Make sure that the text lends itself to comparison and contrast. Start with a short and simple compare and contrast passage about a topic familiar to students.
2. Be sure to have copies of the text available to students. If you're planning to use a short compare and contrast passage to model to the class, you may write the passage on a large chart paper or use an overhead.
3. Identify the compare and contrast signal words or phrases in the text. Prepare a chart with signal words for comparison written on one column, and signal words for contrast written on the other column.
4. Prepare an enlarged Venn diagram to model compare and contrast strategy (go to Appendix E for printable Venn diagram).
5. Select other texts for Guided and Independent Compare and Contrast Activities for students.

Modeling Compare and Contrast Strategy
1. Explain to students that compare and contrast is an important skill to be learned to become good readers.
2. Display passage on a large chart paper or overhead.
3. Introduce the Venn diagram to the class. Say: "We are going to use the Venn diagram for today's compare and contrast activity."
4. Set purpose for reading. Say: "When you read the passage find out what are the two things being compared. How are they alike, and how are they different?" Write the questions on the board. Continue: "After reading, I'll show you how to complete the Venn diagram."

5. Read-aloud the passage to the class. After reading do a <u>think-aloud</u> in response to the questions on the board.
   For example: "After reading the passage I know that the two things being compared are _____ and _____. I know that because it says here in this sentence (read the sentence)." If you have a copy of the text on display, underline the sentence or sentences that tell you these are the two things being compared. Then proceed to complete the Venn diagram. Tell students: "When I read about the two things being compared in this passage, I noticed that the author describes how they are alike as well as how they are different. I also noticed that the author uses words or phrases that signal similarities or differences. For example, it says here that the _____ and _____ are alike in their _____." Circle the word <u>alike</u> in the passage using a marker. " I know that <u>alike</u> means the same, so this is a comparison signal. Then when I read the statement, 'However, the _____ is different from the _____ in the size of their feet,' I know that <u>however</u> and <u>different</u> are words that signal contrast." Circle the words <u>however</u> and <u>different</u> using a different color marker. Continue with your think-aloud process until you have exhausted all the comparison and contrast information, and circled all the words that signal comparison and contrast.
6. After the think-aloud, demonstrate to the class how to complete the Venn diagram. Explain to the class where the information should go in the Venn diagram and why.
7. After completing the Venn diagram invite students to share their observations about the compare and contrast strategy. Call their attention to the words and phrases in the text that signal comparison and contrast. Display your Compare and Contrast Signal Words and Phrases.

<u>FOR THE STUDENT</u>
Guided to Independent Practice: Compare and Contrast
1. Distribute text appropriate to the reading level of your students. Make sure that the text lends itself to comparison and contrast.
2. Distribute copies of Venn diagram to the class. Also display a Signal Words and Phrases for Compare and Contrast Chart. Call attention to this chart to guide students' completion of the Venn diagram.
3. Write the questions on the board:
   • What are being compared?
   • How are the two objects alike (or similar)? Provide evidence.
   • How are the two objects different? Provide evidence.
   • Which signal words or phrases helped you identify the similarities and differences between the two objects?
   • What other strategies did the author use to compare and contrast the two objects?
4. In pairs or in small groups direct students to first read the entire text before completing the Venn diagram. Give students sufficient time to complete the Venn diagram.
5. Facilitate by monitoring paired or group discussions and clarifying students' questions.
6. After completing the Venn diagram, have students share with classmates. You may have information that they might have missed.
7. Have a class discussion about Compare and Contrast strategy.
8. For **independent compare and contrast activity**, students may choose their own text and complete a Venn diagram. The text can have more than two objects or people compared. Also introduce them to other compare and contrast graphic organizers.
9. For ELLs, they use picture books for compare and contrast exercise. Hence, they can use both the text and pictures to understand the comparison of two things. Also give them an option to continue working in pairs or in small groups.
10. Use fiction and nonfiction books that are familiar to students. For fiction students can compare characters, settings, events; for nonfiction students can compare historical figures (biographies), historical events, historical periods, scientific processes and results, animals, habitats, cultures, beliefs and traditions, etc.

Conversation about Compare and Contrast
1. How do you know a compare and contrast text?
2. What does a compare and contrast text tell us?
3. How do authors use compare/contrast to help readers understand information?
4. What words signal compare and contrast?
5. How do readers use signal words to identify compare/contrast?
6. What other strategies might the authors use to compare and contrast two or more objects?
7. How does a Venn diagram help you understand compare and contrast text? Would it also help you in writing your own compare and contrast text? How?
8. Do you know that there are other graphic organizers to use for compare and contrast?

Assessments
1. Teacher Feedback: Monitor students' Compare and Contrast activity using Venn diagram and provide help as needed.
2. Peer Feedback: Students share their Venn diagram with each other, ask questions and provide comments.
3. Evaluation of students' Venn diagram and Signal Words and Phrases Chart.

Resources
<u>Websites</u>
Compare and Contrast Lesson Plans, Grades 1-6
   http://www.readworks.org/lessons/concepts/compare-and-contrast
Mini-Lesson Planning for Compare and Contrast
   http://www.polk-fl.net/staff/teachers/reading/documents/AugustFOCUSCalendarElem.pdf
Compare and Contrast Lesson Plan
   http://www.kenbakerbooks.com/lessonplancompare.html
Exploring Compare and Contrast Structure in Expository Texts
   http://rwtverio.ncte.org/lessons/lesson_view1e85.html?id=54
Recommended Books with Various Text Structures
   http://www.readworks.org/books/readaloud

<u>Professional Article</u>
Dreher, M.J., & Gray, J.L. (2009). Compare, contrast, comprehend: Using compare-contrast text structures with ELLs in K-3 classrooms. *The Reading Teacher, 63*(2), 132-141.

Strategy/Lesson Suggestions #13	Alignment with ELA Common Core State Standards
Concept Sort **WHAT:** Concept Sort is a vocabulary and comprehension strategy used to familiarize students with the vocabulary of a new topic or book. The teacher provides a list of terms or concepts and the kids place words into different categories. This strategy can be used before reading with individuals, small groups, or whole class. **BENEFITS:** Concept sort allows teachers to introduce students to the new vocabulary they will find in the assigned text. Teachers gain information about how much students already know about a topic. This strategy is especially beneficial if students particularly ELLs have a lot of specialized vocabulary in the assigned text. http://www.readingrockets.org/strategies/concept_sort/	RF.1.1.a, RF.1.2.a-d, RF.1.3.a-g, RF.2.1.a, RF.2.2.a-d, RF.2.3.a-f, RF.3.3.a-d, RF.4.3.a, RF.5.3.a

FOR THE TEACHER
Preparing Concept Sort Strategy
[Taken from http://www.readingrockets.org/strategies/concept_sort/ and http://www.adlit.org/strategies/21829/]
1. View video on Concept Sort Strategy at http://www.youtube.com/watch?v=d_R5wfmWIlQ
2. Select books or topics to be read.
3. Choose the important, relevant vocabulary terms, including specialized vocabulary.
4. Write or print out each vocabulary on a card. Make several sets.
5. Prepare a Concept Sort Chart with a label of category at the head of each column. Example:

About Trees

Parts of a Tree	Types of Trees	Where Trees Grow	What Trees Need to Grow

Model Concept Sort Strategy
1. **Set purpose**. Say: "Today we are going to read _____ (title, author and illustrator). Before we read, I'd like us to play a game called Concept Sort. Let me show you how this is played."
2. Show students a set of cards with words on them. Start with the **closed sort** strategy. Say: "I have a set of cards with concept or idea words from the text we are about to read. I will find out if I can sort these concepts into groups where they belong. This will help me understand what these concepts mean."
3. Display the Concept Sort Chart with labels of categories. Point to the labels and say: "I will use these labels to group the concepts or ideas on the cards into the same category."
4. Read aloud each concepts or ideas on the cards. Think aloud: "This word is <u>forests</u>. I know that when we go to a forest we see many trees. I think <u>forests</u> belongs in the column <u>Where Trees Grow</u>. I will write the word <u>forests</u> in the column <u>Where Trees Grow</u>." Write <u>forests</u> in the column <u>Where Trees Grow</u>. Continue think aloud until you have sorted all the concepts or ideas on the cards and written them in their appropriate columns. Example:

About Trees

Parts of a Tree	Types of Trees	Where Trees Grow	What Trees Need to Grow
branches	evergreen	forests	sunlight
trunk	deciduous	rainforest	soil
leaves		mountains	water
bark			

5. Explain that by looking at the concepts in each column, you have an idea of what these words are or what they mean.

FOR THE STUDENTS
Guided Practice: Concept Sort
1. Set purpose. Say: "Now, it's your turn to sort the concepts and write them in the columns where they belong."
2. Display Concept Sort Chart with labels of categories. Call attention to the categories.
3. Show students a set of cards with concepts and ideas on them. Say: "I have a set of cards with concepts and ideas from the book _____ (title, author and illustrator). Let's sort the concepts and ideas together and write them down in the columns where they belong."
4. Display the Concept Sort Chart with labels of categories. Point to the labels and say: "Remember we are going to use these labels to group the concepts and ideas on the cards into the same category."
5. Have students read aloud each concept word on the cards. Ask: "Which group or category does this concept belong?" Encourage students to think aloud: "What makes you think that?" Ask a student to write the word in the appropriate column.
6. Continue until the class has sorted all the concept and idea words on the cards and written them in their appropriate columns.
7. Ask students to explain the activity and what they learned from it.

Independent Practice: Concept Sort
1. Explain to students that there is another way of sorting concepts and ideas. Say: "Now that you're knowledgeable about how to sort concepts and ideas into given categories, I will challenge you to sort concepts and ideas your own way. This time you will not be given the categories. This means you will group the concepts and ideas into categories that you create. This is called **open sort**."
2. Divide students into groups. Give each group a Concept Sort Chart.
3. Distribute a set of cards with concepts and ideas on them.

4. Give students sufficient time to complete the Concept Sort activity.
5. Monitor and provide support as needed.
6. For ELLs you might have them continue with the closed sort activity. When you think they have mastered the closed sort, then guide them into completing an **open sort** activity.
7. At the end of the activity, have students present their Concept Sort Chart and explain how they sorted the concepts and ideas.

Conversation about Concept Sort
1. What is Concept Sort?
2. What are the two ways you can sort concepts and ideas?
3. What is the difference between closed sort and open sort?
4. Which is more difficult, closed sort or open sort? Why?
5. Why is concept sort a helpful strategy?
6. How does concept sort help you understand concepts and ideas?

Assessments
1. Monitor and observe students' Concept Sort process.
2. Evaluate students' response to Concept Sort, closed and open.
3. Evaluate students' Concept Sort Chart.
4. Peer Feedback: Observe students' conversation about Concept Sort.

Resources
Videos
Concept Sort Strategy
 http://www.youtube.com/watch?v=d_R5wfmWIlQ
Word Sorts Teaching Strategy
 http://www.youtube.com/watch?v=BPzGkg3ABHY
Word Sort
 http://www.youtube.com/watch?v=R3NhYLKJ7MA
Precision Teaching: Differentiated Word Sort
 http://www.youtube.com/watch?v=zhW-H7iHXEY

Websites
Concept Sorts
 http://www.adlit.org/strategies/21829/
Concept Sorts: Developing Categorical Thinking and Expressive Language
 http://www.oise.utoronto.ca/balancedliteracydiet/Recipe/00277/

Strategy/Lesson Suggestions #14	Alignment with ELA Common Core State Standards
Context Clues **WHAT:** Using context clues is a way of figuring out the meaning of an unknown word within a sentence or paragraph. Context is the sentence or paragraph in which the unknown word appears. **BENEFITS:** Using context clues to find the meaning of unfamiliar words is an important vocabulary skill for all students.	RL.1.4, RL.1.7, RL.2.4, RL.2.6, RL.2.7, RL.3.4, RL.3.5, RL.3.7, RL.4.4, RL.4.5, RL.4.7, RL.5.4, RL.5.7, RL.6.4, RL.6.7; RI.1.4, RI.1.7, RI.2.4, RI.42.5, RI.2.7, RI.3.4, RI.3.7, RI.4.4, RI.4.7, RI.5.4, RI.5.7, RI.6.4, RI.6.7; L.1.4.a, L.2.4.a, L.3.4.a, L.3.5.a, L.4.4.a, L.4.5.a, L.5.4.a, L.5.5.a, L.6.4.a, L.6.5.a

FOR THE TEACHER
Preparing for Context Clues Lesson
1. Select passages that have explicit context clues for unknown words in sentences or paragraphs. Make sure the passages match your students' reading level. It is helpful to have both fiction and nonfiction texts.
2. Identify the unknown words you will use for modeling context clues.
3. Identify the context clues that surround each unknown word in the sentence or paragraph.
4. Prepare a three-column Context Clues Chart. On the first column, write UNKNOWN WORDS. On the second column, write CONTEXT CLUES. And on the third column, write MEANING OF THE WORD.
5. Have other sentences or passages with context clues ready for students' guided and independent practice.

Modeling Context Clues
[Lesson taken from: http://betterlesson.com/lesson/20090/introducing-context-clues-strategies]
1. Introduce context clues strategy to students by doing a think aloud. Explain what <u>context</u> and <u>context clues</u> mean. Say: "Today, we are going to learn about the importance of context and using context clues to find meaning. Context is the sentence or paragraph in which the unknown word appears."
2. Display your Context Clues Chart.
3. Tell your students to observe how you use context clues to find the meaning of an unknown word. Read aloud the sentence:

> The monkey **outwitted**, or outsmarted, the zoo keeper.

Say: "In this sentence, the unknown word is **outwitted**. I'm looking for words that I know in the sentence that might help me understand **outwitted**. When I read the sentence again, I noticed that it says, 'The monkey outwitted, **or** outsmarted, the zoo keeper.' The word or gives me an idea that **outwitted** also means **outsmarted**. Hence, I think that **outsmarted** is the same meaning as **outwitted**."

Write the word **outwitted** on the UNKNOWN WORDS column, **outsmarted** on the CONTEXT CLUES column, and **outsmarted** on the MEANING OF THE WORD column.

Continue with another example: The goats lived at the **timberline**. A timberline is where the trees stop growing on a mountainside.

Read aloud the sentence: The goats lived at the **timberline**. Say: "I have no idea what timberline means. I know that the goats lived at the timberline but that does not help me much. It could be that a timberline is a place where goats lived but what kind of place? Hmm… perhaps I should read on to see if I can find other clues in the text."

Reading aloud the sentence: A **timberline** is where the trees stop growing on a mountainside. Say: "Now, here is a sentence that tells me clearly what a timberline is… it is a part of the mountainside where the trees have stopped growing. The whole sentence is the context clues. It directly gives the meaning of the word **timberline**."

Again, write the word **timberline** on the UNKNOWN WORDS column, **where the trees stop growing on a mountainside** on the CONTEXT CLUES column, and **part of the mountainside where trees have stopped growing** on the MEANING OF THE WORD column.

Use more examples as needed. Make sure to include examples that demonstrate other ways by which context clues are used in sentences or paragraphs, such as:
- *The meaning is clearly given*. For example: The goats lived at the **timberline**. A timberline is where the trees stop growing on a mountainside.
- *An example is given*. For example: Many animals **migrate** to warmer places each fall.
- *The meaning is restated*. For example: The monkey **outwitted**, or outsmarted, the zoo keeper.
- *Other words help describe a word*. For example: The **lame** dog was injured and limping.
- *The word has a know prefix or suffix*. For example: The team was **unhappy** about its loss.
4. Invite students to share their observations regarding context clues. Ask the following questions:
- Can anyone tell me what I did to find meaning of the unknown words **outwitted** and **timberline**?
- What do we call this strategy?
- What are context clues?
5. Tell students it is now their turn to do context clues activities.

FOR THE STUDENTS
Guided Practice: Context Clues Strategy
1. Distribute sentences or paragraphs with context clues. Make sure that the unknown words have been circled or underlined.
2. Distribute copies of the Context Clues Chart and highlighters.
3. Have students work in pairs. Direct students to first read the entire sentences or paragraphs, paying attention to the underlined unknown words. Then, they reread the sentences or paragraphs. This time they will look for context clues to help them find the meaning of the unknown words. Have them highlight the context clues.
4. Direct students to complete the Context Clues Chart once they think they have found the meaning of the unknown words by using context clues.
5. Monitor and provide support as needed.
6. Have students share their Context Clues Chart with the class. Ask them to explain how the context clues helped them to find the meaning of the unknown words. Encourage peer feedback.
7. When you think the class has reached a level of mastery, it is time for them to do independent activity.

Independent Practice: Context Clues Strategy
1. Distribute passages with context clues. Underline unknown words.
2. Distribute Context Clues Chart and highlighters.
3. Have students work individually. However, give ELLs an option to continue working with a partner.
4. Direct students to first read the entire passage, then reread for context clues.
5. Direct students to complete the Context Clues Chart.
6. Have students share their Context Clues Chart with the class. Encourage peer feedback.
7. Have students write a brief response to the question: What is context clues strategy?

Conversation about Context Clues Strategy
1. What are context clues?
2. What are different types of context clues?
3. When are you going to use context clues strategy?
4. How does the context clues strategy help you to find the meaning of unknown words?
5. How does the context clues strategy help you understand what you are reading?

Assessments
1. Monitor and observe students' performance during guided practice and independent context clues activities.
2. Evaluate students' Context Clues Chart.
3. Observe students' discussion about context clues strategy.
4. Evaluate students' written response to the question: What is context clues strategy?
5. Encourage peer feedback throughout the class sharing.

Resources
Websites
Lesson: Introducing Context Clues Strategies
    http://betterlesson.com/lesson/20090/introducing-context-clues-strategies
5th Grade Context Clues
    http://www.swcs.us/home/studentlearning/Courses%20of%20Study/PowerStandards/5th%20grade%20resource%20book/5th%20-%20context%20clues/5th%20-%20context %20 clues.pdf
Context Clue Strategies
    http://bestpracticesweekly.com/wp-content/uploads/2012/01/Context-Clues-article.pdf

Strategy/Lesson Suggestions #15	Alignment with ELA Common Core State Standards
Discussion Web **WHAT:** A Discussion Web is a graphic aid for teaching students to look at both sides of an issue before drawing conclusions. It can be either a pre-reading or pre-writing activity, not just as a post-reading strategy. It requires students to work in cooperative learning groups, not alone. (Alvermann, 1991) **BENEFITS:** A Discussion Web provides structure by which students engage the text and each other in thoughtful discussion. By looking at both sides of an issue, students engage in critical thinking.	RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10, RL.6.10; RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10; SL.1.1.b&c, SL.2.1.b&c, SL.3.1.c&d, SL.4.1.c&d, SL.5.1.c&d, SL.6.1.c&d

FOR THE TEACHER
Modeling the Discussion Web (Alvermann, 1991)
1. Choose an informational or narrative text matching your students' reading level.
2. Prepare students to read a selection as you normally would by activating their prior knowledge, introducing new vocabulary, and setting purposes for reading.
3. After students have read the text have a class discussion for comprehension purposes.
4. Introduce the Discussion Web with an issue statement or a question that lends itself to a "yes" (agree) or "no" (disagree) response.
5. Divide the class into pairs. Provide each pair with a Discussion Web graphic organizer (Appendix D).
6. Have partners take turns jotting down in the YES and NO columns the reasons they agree or disagree with the issue statement or question. Allow them to only write key words or phrases; however, tell them to give an equal number of reasons in each column. Give students sufficient time to jot down their reasons. Below is how a Discussion Web looks like.
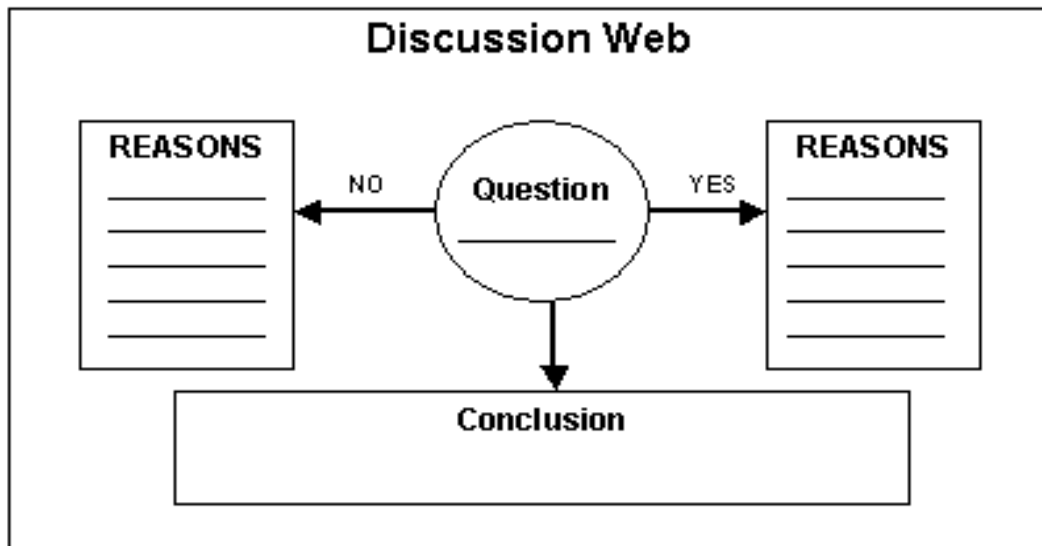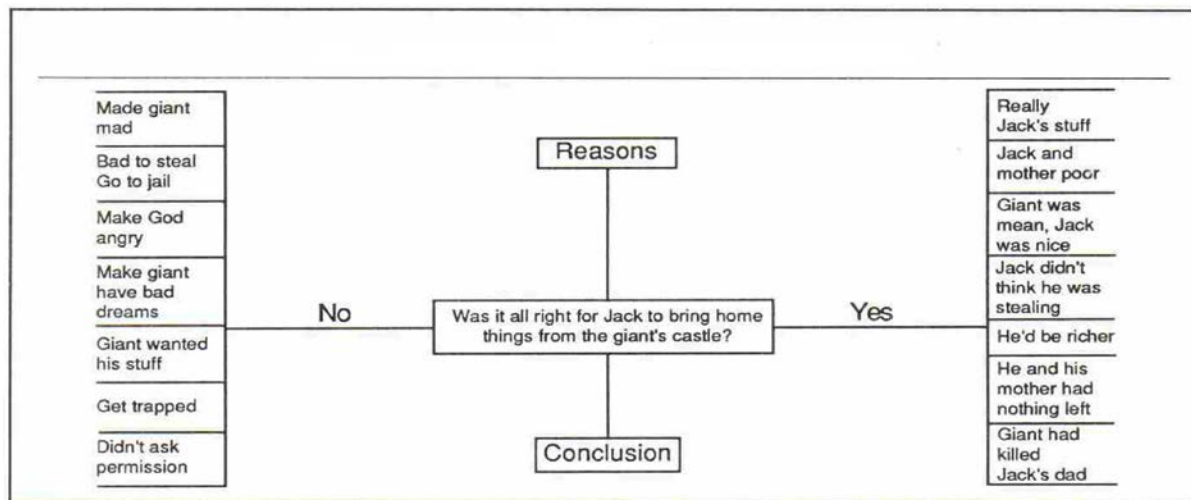
7. After all pairs are done writing down their reasons in the YES and NO columns, pair one set of partners with another set of partners. Ask the new group of four students to compare their reasons in the YES and NO columns. The goal is to work toward a consensus. Remind students to keep an open mind and to listen carefully to the reasons others give. Also tell students that while they should try to work toward a consensus, it is acceptable for individual members to disagree with the conclusion. There will be time to discuss dissenting views during whole class discussion.
8. After each group of four has reached a conclusion, move to the next stage. Have each group select a spokesperson. Then give them approximately 3 minutes to discuss which of all the reasons given best supports the group's conclusion and why. Have the spokesperson jot down this reason at the bottom of the Discussion Web.
9. Call on the different spokespersons to report for their groups as part of the whole-class discussion, including any dissenting viewpoints.
10. After the whole-class discussion, have students to individually write down their response to the Discussion Web issue statement or question. As a follow-up activity have students read their answers to the class.

FOR THE STUDENTS
Guided to Independent Practice: Discussion Web
1. Distribute a selected reading to the class. Be sure to select a controversial text that elicits clearly defined opposing viewpoints.
2. Prepare students to read the selection by activating their prior knowledge, introducing new vocabulary, and setting purposes for reading.
3. After students have read the text lead a class discussion for comprehension purposes.
4. Ask the class to identify a key issue statement or main question of the text. Once consensus is reached, post the question for quick reference.
5. Pair off students. Provide pairs with the Discussion Web graphic organizer (Appendix D).
6. Ask the pairs to write down at least 3 reasons for answering the question "YES" and 3 reasons for answering the question "NO" in appropriate boxes. Monitor to clarify procedure. Make sure students have sufficient time to discuss and write down their reasons in the YES and NO boxes. Below is an example of students' Discussion Web on *Jack and the Beanstalk* (from Duthie, 1986 as cited in Alvermann, 1991).

Jack and the Beanstalk

7. After all pairs are done writing down their reasons in the YES and NO columns, pair one set of partners with another set of partners. Give the new group of four students to compare their reasons in the YES and NO columns and arrive at a consensus. Remind students to keep an open mind and to listen carefully to the reasons others give. Also tell students that while they should try to work toward a consensus, it is acceptable for individual members to disagree with the conclusion. There will be time to discuss dissenting views during whole class discussion.
8. After all groups of four have reached a conclusion, have them select a spokesperson. Then give them approximately 3 minutes to discuss which of all the reasons given best supports the group's conclusion and why. Have the spokesperson jot down this reason at the bottom of the Discussion Web.
9. Have the different spokespersons report for their groups as part of the whole-class discussion, including any dissenting viewpoints. Encourage students to participate in the whole-class discussion.
10. After the whole-class discussion, have students individually write down their response to the Discussion Web issue statement or question. Have students read their answers to the class.

Other Discussion Web Activities
1. Have each student write his or her final conclusion on an index card. Collect the cards and tally the responses. Share the results with the class and list the most common reasons ("pro" and "con") for these decisions on a shared Discussion Web form.
2. Have students write a personal reflection about how the issue has impacted their lives.
3. Have students write a response supporting the opposite point of view and providing evidence from text and other readings
4. Have students hold a formal debate on the issue.
5. Create a variety of prompts about controversial issues for students. Have them work in pairs or small groups to research and locate information on both sides of an issue and record the information on the Discussion Web. Have them write a report based on the information they have gathered.
6. Give students a text from which they can identify an issue statement. Distribute the following Discussion Web Activity to students in groups of 3 or 4 students.
    • Identify an issue statement or a question that lends itself to a "YES" (agree) or "NO" (disagree) response OR ask the groups to identify an issue statement or a question from text.
    • Write down at least 3 reasons for answering the question "YES" and 3 reasons for answering the question "NO."
    • After you have completed the above, join another group. On a simple T-chart, record both your groups' positive and negative responses. Discuss your reasons for answering "YES" and "NO." Evaluate each reason objectively and fairly.
    • After discussing the individual reasons, decide a position on the issue or question. Remember that understanding both sides of the argument will help you take a stand.
    • Write your final conclusion in response to the issue or question.

Conversation about Discussion Web
1. What is the purpose of a Discussion Web?
2. What are its features (i.e., an issue statement or key question about text, YES and NO columns, conclusion)
3. How can a Discussion Web help you?

Assessments
1. Observe whole-class discussion about the Discussion Web and how it helped them to better understand the text.
2. Have students practice the Discussion Web with other texts.
3. Provide feedback to students' issue statements or key questions and their reasons in the YES and NO columns.

Resources
<u>Professional Readings</u>

Alvermann, D.E. (1991). The discussion web: A graphic aid for learning across the curriculum. *The Reading Teacher*, *45*, 92-99.

Duthie, J. (1986). The web: A powerful tool for the teaching and evaluation of the expository essay. *The History and Social Science Teacher, 21*, 232-236.

Lenski, S.D., Wham, M.A., & Johns, J.L. (1999). *Reading and learning strategies for middle and high school students*. Dubuque, IA: Kendall/Hunt.

Strategy/Lesson Suggestions #16	Alignment with ELA Common Core State Standards
Echo Reading **WHAT:** Echo reading is a teacher-led strategy designed to help students develop expressive, fluent reading. The teacher reads a short segment of text, such as a sentence or phrase, and the student echoes back the same sentence or phrase while following along the text. **BENEFITS:** Echo reading provides students with a model for fluent, expressive reading. Echo reading is especially helpful for ELLs as well as for students showing slow progress with fluency.	RF.1.4.a & b, RF.2.4.a & b, RF.3.4.a & b, RF.4.4.a & b, RF.5.4.a & b

FOR THE TEACHER
Modeling Echo Reading
1. Select a predictable book such as Bill Martin, Jr.'s *Brown Bear, Brown Bear, What Do You See* for echo reading.
2. Make sure a copy of the text is accessible to students. Otherwise, use a big book. It is important that students can follow along in a text and not just repeating words back to the teacher.
3. Introduce the book. Do your usual <u>before reading</u> activities such as a picture walk, vocabulary development, and predicting activities.
4. Set purpose. Explain to students that they are going to participate in an echo reading of the book. Say: "Listen carefully to how I read a line in the book while you follow along the text. After I've read the line it will be your turn to read the same line out loud. Try your best to read the line in with the same expression and pace that I read it."
5. Begin echo reading by reading the title of the book and signaling students to "echo" your reading of the title. Continue the echo reading until you've finished the book. Re-read some lines or phrases that your students were not able to "echo" properly.
6. At the end of the echo reading, invite students' response to the strategy.
7. Provide feedback to students' echo reading.

Guided Practice: Echo Reading
1. Divide class into small groups. Choose a leader of echo reading for each group. The leaders should be students who can model fluency to the group.
2. For starters have students use the same book you modeled to them. Later, they can select a predictable book (preferably a big book for each group).
3. Gather your leaders to listen to their oral reading of the book and to provide modeling as needed.
4. Proceed with echo reading activity. Monitor and provide support as needed.

Independent Practice: Echo Reading
1. In pairs, students select text for echo reading strategy. Encourage them to choose poetry or a picture book that they can read easily.
2. Direct students to take turns as leader of echo reading.
3. Monitor students' implementation of echo reading.
4. At the end of echo reading, have students evaluate their strategy and offer each other feedback and suggestions for improvement.
5. Have the class share their feedback to echo reading.
6. Another option is for you to meet with individual students and do echo reading with them but this time they take the role of leader of echo reading.

Conversation about Echo Reading
1. What is echo reading?
2. What is required in order to do an echo reading?
3. What is expected of the leader of echo reading?
4. How does echo reading help us to become good readers?

Assessments
1. Observe students' echo reading during the modeling session. Repeat as many times as needed until students are quite expressive and fluent in their reading of the text.
2. Monitor and take notes of students echo reading in groups and in pairs. Provide feedback and support as needed.
3. Evaluate students' modeling as leader of echo reading. Provide support as needed.
4. Peer Feedback: Invite students to reflect on their own echo reading activity and offer suggestions to improve expression and fluency.

Resources
Videos
Echo Reading Strategy
 http://www.schooltube.com/video/4906cdfc7082486dadcb/Echo-Reading-Strategy
Echo Reading, Cloze Reading, and Vocabulary Discussion
 http://www.youtube.com/watch?v=Z6M0KPOFPBk
Echo Reading Strategy
 http://www.youtube.com/watch?v=VSPMZLEvs3w
Echo Reading
 https://www.youtube.com/watch?v=CLpEkMUqZJg
About Echo Reading Strategy
 http://www.xtranormal.com/watch/7862143/echo-reading-strategy

Websites
Using Echo Reading with Struggling Readers
 http://www.brighthubeducation.com/special-ed-inclusion-strategies/34413-try-echo-reading-strategies/
Echo Reading (Grades K-3)
 http://www.corwin.com/upm-data/18980_McEwan_Fluency_K_3_Pgs_41_42.pdf

<u>Recommended Texts for Echo Reading</u>
Poetry is a great way to reinforce children's phonemic awareness and fluent reading. Choose short poems with predictable structure.
From http://myweb.stedwards.edu/mikekb/ReadStrong/poetry.html

By Authors
Arnold Adoff
Slow Dance: Heart Break Blues
Street Music: City Poems
Paul Fleischman
Joyful Noise: Poems for Two Voices
Big Talk: Poems for Four Voices
Douglas Florian
On the Wing: Bird Poems and Paintings
In the Swim: Poems and Paintings
Insectlopedia: Poems and Paintings
Beast Feast: Poems
Langston Hughes
The Dream Keeper and Other Poems
Jeffrey Moss
The Butterfly Jar
The Other Side of the Door
Jack Prelutsky
A Pizza the Size of the Sun
My Parents Think I'm Sleeping
Zoo Doings
Something Big Has Been Here
The New Kid on the Block
The 20th Century Children's Poetry Treasury
Shel Silverstein
Where the Sidewalk Ends
The Light in the Attic
Runny Babbit
Gary Soto
Neighborhood Odes
Judith Viorst
If I Were in Charge of the World and Other Worries

Collections
Carlson, L.M. (Ed.). (1994). *Cool salsa: Bilingual poems on growing up Latino in the United States*. Holt.
Clier, D. (Ed.). (1991). *Make a joyful sound: Poems for children by African American poets*. Checkerboard.
Cole, J., & Calmenson, S. (Eds.). (1990). *Miss Mary Mack and other children's street rhymes*. Beech Tree.
Dahl, R. (1983). *Roald Dahl's revolting rhymes*. Knopf.
Kuskin, K. (1992). *Soap soup and other verses*. HarperCollins.
Lobel, A. (1988). *The book of pigericks: Pig lime*ricks. Harper & Row.
O'Neil, M. (1989). *Hailstones and halibut bones: Adventures in color*. Doubleday.
Sitomer, A., & Cirelli, M. (2004). *Hip hop poetry and the classics*. Milk Mug.
Vozar, D. (1993). *Yo, hungry wolf!: A nursery rap*. Doubleday.

Strategy/Lesson Suggestions #17	Alignment with ELA Common Core State Standards
Exploring Poetic Elements **WHAT:** Poetic elements are literary devices used in poetry such as rhyme, alliteration, onomatopoeia. By exploring poetic elements students learn how to "read" and "enjoy" poetry. **BENEFITS:** Understanding the elements of poetry can increase students' comprehension and develop their critical thinking skills. It also enhances students' enjoyment of poetry.	RL.1.4, RL.2.4, RL.3.4, RL.4.5, RL.5.4, RL.5.7, RL.6.4, RL.6.7, RL.6.9

FOR THE TEACHER
Preparing for Exploring Poetic Elements
1. Select many poems with different elements of poetry. Begin with sound devices such as alliteration, rhyme, assonance, consonance, and onomatopoeia.
2. Prepare a mini-lesson for exploring poetic elements one poetic element at a time. Make sure you have a number of poems using that poetic element.
3. Have copies of the poem available for students OR if it's a short poem, copy on chart paper or have ready on overhead.

FOR THE STUDENTS
Guided Practice: Exploring Poetic Elements
1. Introduce students to an element of poetry such as **onomatopoeia**. Say: "Today, we're going to explore an element of poetry called **onomatopoeia**." Show how the word is written on the board, chart paper, overhead. Have students repeat the word after you. Say: "Read the word with me: on-*uh*-mat-*uh*-**pee**-*uh*." Listen to video on how to pronounce **onomatopoeia** at http://www.youtube.com/watch?v=YNnyzAhD1tk
2. Tell students **onomatopoeia** is a poetic sound device. Say: "**Onomatopoeia** is a poetic sound device. I will read aloud a poem with **onomatopoeia**. Listen carefully to what kind of sound device it is. How does the poet use **onomatopoeia** in this poem?"
3. Read aloud the poem. Repeat as many times as needed.
4. As they listen to the poem, have students write down examples of the sound devices they hear and the effect the sound device creates.
5. Have students share the sound device they heard. Ask them to explain the effect of this sound device in the poem.
6. Ask students:
   - What sounds did you hear?
   - How did the author present these sounds?
   - What effect does the sound device have on the poem?
   - What do we call this particular sound device?
   - What is **onomatopoeia**?
   - Can you give other examples of **onomatopoeia**?

Independent Practice: Exploring Poetic Elements
1. Have students work in small groups.
2. Distribute a poem to each group. Make sure the poem uses **onomatopoeia**.
3. Have students read the poem in their group and identify the sound devices.
4. Have the groups discuss the effect of **onomatopoeia** on the poem.
5. Using their poem as a model, have students write their own onomatopoeia poem.
6. After they have written their own poem, have students share in class.
7. Invite students' feedback on the group's use of sound device in their poem.

Other Activities Exploring Poetic Elements
1. Once students have shown mastery of one literary device, introduce them to another literary device.
2. Immerse students in various examples of poetry that use mixed poetic devices. Have students analyze the poetic devices in the poem and brainstorm on the effect of these literary devices on the poem and on them.
3. Using one of the poems as model, have students write their own poem to demonstrate understanding of poetic devices.
4. Have students share their poetry with their peers or students in other classrooms.

Conversation about Exploring Poetic Elements
1. What are poetic elements? Can you give examples? Define them.
2. Why would an author use this poetic element?
3. What is the effect of the poetic element on the poem? On you?
4. Why would you use a particular poetic element in your poem?
5. Which poetic element did you enjoy the most? Why?
6. Which poetic element did you enjoy the least? Why?

Assessments
1. Monitor students' reactions to poetic elements.
2. Note how students analyze poetic elements.
3. Evaluate students' conversation about poetic elements.
4. Evaluate students' use of poetic elements in their poems.
5. Peer Feedback: Observe students' critique of their peers' poems.

Resources
Websites
Teacher Tips for Explaining Sound Devices in Poetry
  http://www.brighthubeducation.com/high-school-english-lessons/24133-teaching-sound-devices-in-poetry/
Poetry for Elementary Grades
  http://schools.nyc.gov/documents/teachandlearn/poems_to_play_with_in_class_final.pdf
Poetry Lesson Plans and Activities
  http://www.theteachersguide.com/poetrymonth.htm

Strategy/Lesson Suggestions #18	Alignment with ELA Common Core State Standards
Fiction vs. Nonfiction **WHAT:** Texts are commonly classified as fiction or nonfiction. Poems, stories, plays, and novels are generally fiction. Newspaper stories, editorials, personal accounts, biographies, autobiographies, journal articles, and textbooks are generally nonfiction. **BENEFITS:** Students' gain deeper understanding of text when they are knowledgeable about the features or characteristics of genres of texts. Readers' interest in reading both fiction and nonfiction is developed when we immerse them in fiction and nonfiction versions of the same topic. They develop the ability to relate meaningfully to different types of texts by being exposed to a variety of fiction and nonfiction.	RL.1.5, RL.1.10, RL.2.5, RL.2.10, RL.3.5, RL.3.10, RL.4.5, RL.4.10, RL.5.5, RL.5.10, RL.6.5, R.L.6.10; RI.1.5, RI.1.10, RI.2.5, RI.2.10, RI.3.5, RI.3.10, RI.4.5, RI.4.10, RI.5.5, RI.5.10, RI.6.5, RI.6.10

FOR THE TEACHER
Preparing for Fiction vs. Nonfiction Lesson
1. Select many books that are fiction and nonfiction. If possible, choose topics with books in both fiction and nonfiction genre.
2. Familiarize yourself with these books.
3. Print out a FICTION poster from http://www.scholastic.com/teachers/lesson-plan/collateral_resources/pdf/f/fictiontraits_PR.pdf
4. Print out NONFICTION poster from http://teacher.scholastic.com/LessonPlans/pdf/nonfictiontraits_PR.pdf.
5. Print out a Venn diagram template for students.

FOR THE STUDENTS
Guided Lesson on Fiction vs. Nonfiction
1. Select a fiction and a nonfiction book on the same topic.
2. View video on Nonfiction Fun: Identifying the Features of Nonfiction Books at http://www.youtube.com/watch?v=i5Dk_jTsInQ. Follow teacher's lead in introducing her students to fiction vs. nonfiction using *Lilly's Big Day* and *Mice*.
3. Set purpose. Say: "Today we are going to learn about fiction and nonfiction books. How many of you have heard of fiction books? Nonfiction books?" Encourage students to share what they already know about both fiction and nonfiction. "Let's see if you are right about fiction and nonfiction."
4. Show students the cover of a fiction and a nonfiction book on the same topic. Ask: "What do you see on the cover of this book?" Show the fiction book. Then ask: "What do you see on the cover of this book?" Show the nonfiction book. "Which of the two books do you think is fiction?" Have students point to the book. "Raise your hand if you think this is a fiction book." Observe how many students raise their hand. "How about this book. What kind of book do you think it is?" Again, ask students to raise their hand if they agree that the other book is nonfiction.

5. Say: "I noticed that you pointed to this book as fiction (raise the book), and this book as nonfiction (raise the book). What makes you think this is fiction? What makes you think this is nonfiction?

6. Write students' responses on a chart paper that has been divided into two columns: FICTION and NONFICTION.

7. Open to other pages of the book that will show traits or characteristics of fiction and nonfiction. Call attention to features in each of the books that will lead students to understand fiction vs. nonfiction. Ask: "What feature do you see in this book (nonfiction) that we don't have in this book (fiction)?" Ask similar question: "What feature do you see in this book (fiction) that we don't have in this book (nonfiction)?"

8. Continue brainstorming with students as they analyze both fiction and nonfiction books until they have noted all features and characteristics in both books.

9. Say: "Let's write down what we learned as traits or characteristics of fiction and nonfiction." While students reply with the traits or characteristics of fiction and nonfiction, write them in the order that they might appear in a book. For example, the Table of Contents should be written on top of the list under NONFICTION, while Glossary should be written close to the bottom of the list under NONFICTION.

10. After students have exhausted their responses, say: "Let's read what you have on the chart."

11. Distribute Venn diagram. Write FICTION and NONFICTION as your headings.

12. In pairs have students complete the Venn diagram. Allow them to go back to the chart.

13. Have students share their Venn diagram.

14. Using their Venn diagram, have students write a short paragraph describing the differences between fiction and nonfiction.

15. Have students read their description to the class.

Independent Practice: Fiction vs. Nonfiction
1. Display FICTION and NONFICTION posters.
2. Review the traits or characteristics of fiction vs. nonfiction.
3. Divide students into small groups. Give them a set of fiction and nonfiction books.
4. Direct students to sort the books into two categories: Fiction and Nonfiction.
5. Monitor and provide support as needed.
6. Have each group explain how they sorted the books. Encourage them to refer to the FICTION and NONFICTION posters to support their decision.

Conversation about Fiction vs. Nonfiction
1. What is fiction? Give examples.
2. What is nonfiction? Give examples.
3. What features can you find in fiction that you won't find in nonfiction?
4. What features can you find in nonfiction that you won't find in fiction?
5. When would you read fiction?
6. When would you read nonfiction?
7. Why would your read fiction?
8. Why would you read nonfiction?
9. Why is it important to read both fiction and nonfiction?

Assessments
1. Monitor and observe how students sort fiction and nonfiction books.
2. Listen in on the students' conversation about similarities and differences between fiction and nonfiction.
3. Evaluate students' Venn diagram on Fiction vs. Nonfiction.
4. Evaluate students paragraph about fiction and nonfiction.
5. Observe group presentations of fiction vs. nonfiction for accuracy.

Resources

<u>Videos</u>
Fiction vs. Non-Fiction
http://www.schooltube.com/video/663724914b052530233f/Fiction%20vs.%20Non-Fiction
Nonfiction Fun: Identifying the Features of Nonfiction Books
http://www.youtube.com/watch?v=i5Dk_jTsInQ
Fiction Versus Nonfiction
http://www.slideshare.net/bogeybear/fiction-versus-nonfiction
Teach by Magic: Fiction and Nonfiction
http://www.youtube.com/watch?v=A44M6liYPXo
Nonfiction Text Features
http://www.youtube.com/watch?v=XoudxEM3dRY

<u>Websites</u>
Practice: Fiction/Nonfiction
http://www.studyzone.org/testprep/ela4/i/fictionnonp1st.cfm
Fiction/Nonfiction Book Pairs in the Classroom Library
http://www.scholastic.com/teachers/article/fiction-non-fiction-book-pairs-classroom-library

<u>Online Lesson Plans</u>
Finding Fiction
http://www.scholastic.com/teachers/lesson-plan/finding-fiction
Nonfiction is "No Nonsense"
http://www.scholastic.com/teachers/lesson-plan/nonfiction-no-nonsense
Fiction versus Nonfiction
http://www.sde.idaho.gov/schoollibraries/docs/lesson/grade1fictionvsnonfiction.pdf

Strategy/Lesson Suggestions #19	Alignment with ELA Common Core State Standards
Five Senses Story Reading **WHAT:** Five Senses Story Reading focuses on encouraging students to use their five senses in order to relate meaningfully to text. **BENEFITS:** Students' gain a deeper understanding of text through the use of their five senses while reading. Five Senses Story Reading also increases students' descriptive vocabulary and helps them in descriptive writing.	RL.1.3, RL.1.4, RL.1.7, RL.1.9, RL.2.3, RL.2.4, RL.2.7, RL.2.9, RL.3.3, RL.3.4. RL.3.7, RL.3.9, RL.4.3, RL.4.4, RL.4.7, RL.4.9, RL.5.3, RL.5.4, RL.5.7, RL.5.9, RL.6.3, RL.6.4, RL.6.7, RL.6.9; W.1.3, W.2.3, W.3.3.b, W.4.3.d, W.5.3.b&d, W.6.3.d

FOR THE TEACHER
Preparing Five Senses Story Reading
1. View video on Five Senses Story Reading: Building Reading Comprehension
   http://www.youtube.com/watch?v=mxq7VoihblU&list=PL5178787DB725559D&index=3.
2. Select picture storybooks that appeal to the five senses.
3. Prepare questions and activities that appeal to the five senses.

FOR THE STUDENTS
Guided Practice: Five Senses Story Reading
1. Set purpose. Say: "Today we are going to read the story _____ (title, author and illustrator). But first let us do a picture walk. As we do a picture walk I would like you to pay attention to what you can see, hear, smell, taste, and feel."
2. Start with the cover of the book. Ask students what they can see in the picture of the cover. Probe. Can they also "hear" something by looking at the picture? Can they "taste," "feel," or "smell"? Encourage students to describe in detail the things that they see, feel, taste, hear, and smell and WHY.
3. Continue with the picture walk. Ask same questions. Encourage students to elaborate on their responses.
4. After the picture walk, ask students: "What do you think is the story about?" Ask them if how using all their five senses helped them during the picture walk.
5. Now, prepare students for the reading of the story. Say: "We will now read the story. I want you to continue using your five senses as you listen to the story."
6. Begin reading. STOP at certain parts of the story that lend themselves to the five senses experience. Ask students:
   • What did you see?
   • What did you hear?
   • What did you taste?
   • What did you feel?
   • What did you smell?
   • Which part of the story did you <u>hear</u> it?
   • How did the author make you <u>hear</u> it?
   • Which part of the story did you <u>smell</u> it?
   • How did the author make you <u>smell</u> it?

- Which part of the story did you <u>feel</u> it?
- How did the author make you <u>feel</u> it?
- Which part of the story did you <u>taste</u> it?
- How did the author make you <u>taste</u> it?
- Which part of the story did you <u>see</u> it?
- How did the author make you <u>see</u> it?
- Why did the author choose these words?

7. Continue until you finish reading the book. Then ask students comprehension questions.
8. Ask students to retell the story using the five senses.

Independent Practice: Five Senses Story Reading
1. Have students work in pairs. Distribute copy of picture story book.
2. Direct students to read the book together and to use their five senses to experience the story in the book.
3. Remind students to STOP at certain parts of the book and ask questions that appeal to their five senses.
4. Give students sufficient time to finish the Five Senses Story Reading.
5. Monitor and provide support as needed.
6. After reading, ask students to retell the story to the class. Invite peer feedback on the retelling. Ask: "How did the retelling appeal to your five senses? Why or Why not?"
7. Have a class discussion on the Five Senses Story Reading.
8. Ask students how the Five Senses Story Reading helped them better understand the story.
9. Have student write a short story that appeals to the five senses.
10. Have students read their story to the class. Invite peer feedback.

Conversation about Five Senses Story Reading
1. What is Five Senses Story Reading?
2. How did we do the Five Senses Story Reading?
3. What are some questions you might ask that appeal to the five senses?
4. How does an author appeal to the five senses? Give examples.
5. How does the Five Senses Story Reading help you better understand the story?
6. How does the Five Senses Story Reading help you as a writer?

Assessments
1. Monitor and observe students' Five Senses Story Reading.
2. Evaluate students' short story using the five senses.
3. Observe students' conversation about the Five Senses Story Reading.
4. Evaluate students' response to questions that appeal to the five senses.
5. Evaluate students' questions during the Five Senses Story Reading.

Resources
Video: Five Senses Story Reading: Building Reading Comprehension
http://www.youtube.com/watch?v=mxq7VoihblU&list=PL5178787DB725559D&index=3

Strategy/Lesson Suggestions #20	Alignment with ELA Common Core State Standards
Identify and Analyze Text Structure **WHAT:** Authors use a variety of structures to organize the information for readers. Readers are led to understand, identify, and analyze the structure of a text in order to process that text. **BENEFITS:** The ability to identify and analyze the structure of a text allows students to anticipate the kinds of information that will be included in the text, the author's purpose for writing the text, and how the information will be organized. Readers can read efficiently and select specific comprehension strategies that fit a particular text based on knowledge of how information is organized and presented in the text.	RL.1.5, Rl.1.9, RL.2.4, RL.2.5, Rl.2.9, RL.3.5, RL.3.9, RL.4.5, RL.4.9, RL.5.5, RL.5.9, RL.6.5, RL.6.9; RI.1.5, RI.1.9, RI.2.5, RI.2.9, RI.3.5, RI.3.9, RI.4.5, RI.4.6, RI.5.5, RI.6.5, RI.6.9; W.1.1, W.1.2, W.1.3, W.2.1, W.2.2, W.2.3, W.3.1.a-d, W.3.2.a-d, W.3.3.a-d, W.4.1.a-d, W.4.2.a-e, W.4.3.a-e, W.5.1.a-d, W.5.2.a-e, W.5.3.a-e, W.6.1.a-e, W.6.2.a.f, W.6.3.a-e

<u>**FOR THE TEACHER**</u>
Modeling Identify and Analyze Text Structure
Source: Identify and Analyze Text Structure at http://www.learner.org/jnorth/tm/ReadStrat7.html
1. Choose one of the following text structures to introduce to students to help them identify and analyze the text structure that an author uses in a particular text in order to effectively present information to readers:
   - <u>Chronological/Sequence</u>: (Time/Order) Chronological articles reveal events in a sequence from beginning to end. Words that signal chronological structures include: first, then, next, finally, and specific dates and times. (See Strategy/Lesson Suggestions # -- for details.)
   - <u>Cause/Effect</u>: Informational texts often describe cause and effect relationships. The text describes events and identifies or implies causal factors. (See Strategy/Lesson Suggestions # -- for details.)
   - <u>Problem/Solution</u>: The text introduces and describes a problem and presents solutions. (See Strategy/Lesson Suggestions # -- for details.)
   - <u>Compare/Contrast</u>: Authors use comparisons to describe ideas to readers. Similes, metaphors, and analogies are used in compare/contrast organizational structures. (See Strategy/Lesson Suggestions # -- for details.)
   - <u>Description</u>: Sensory details help readers visualize information. (See Strategy/Lesson Suggestions # -- for details.)
   - <u>Directions</u>: How-To texts frame the information in a series of directions. (See Strategy/Lesson Suggestions # -- for details.)
3. Make sure you choose an appropriate text that is a good example of the text structure you plan to introduce to the class. For example, if you selected <u>cause/effect</u> structure the sample text must have easily identifiable cause and effect elements.
4. Model how to identify and analyze text structure by using think aloud:
   - Explain that identifying and analyzing text structure can help in comprehension of text.
   - State purpose: To find out how the author organized information in the text.
   - Demonstrate to the class how you skim the text for titles, subtitles, headings, and key words. After scanning the text, say: "I wonder how the author organized the information in this text."

- Analyze the text. For example, say: "I noticed the text compares two objects. I know it the two objects are being compared because the author describes the similarities and differences between objects. I also noticed when the author describes the similarities because she uses words such as 'alike,' 'same as,' and 'similar.' I know that the author is describing the differences between objects because she uses words such as 'different from,' 'unlike,' and 'on the other hand." Go back to the text and read sample sentences using the signal words you mentioned.
- Share your conclusion. Say: "The structure of this text is comparison and contrast."
- Say: "I will now use a comparison and contrast graphic organizer to show the similarities and differences between the two objects." Complete a comparison and contrast graphic organizer such as the Venn diagram.
- Summarize your identification and analysis of text structure. Say: "The following text features helped me collect information from the text." In the case of comparison and contrast, identify all the words in the text that signal similarities and differences. Say: "By using signal words of comparison and contrast the author makes it easier for me to understand the purpose of the text and to gather information about the two objects."

FOR THE STUDENTS
Guided Practice: Identify and Analyze Text Structure
1. Have students read text for the purpose of identifying and analyzing text structure. Give them sufficient time to read the text.
2. Students then engage in a think-pair-share discussion in response to the following questions:
   - What is the text about?
   - How does the author help you understand the text?
   - How does the author organize the text?
   - What text features make you think this is how the author organizes the text?
   - Is the author's organization of the text reader-friendly? Why or why not?
3. Students discuss their answers with a partner, provide examples from the text, and come to an agreement on the answers.
4. Monitor and assist students throughout their think-pair-share discussion.
5. Students share their answers with the whole class. Encourage the class to discuss their answers to the questions and provide support for their conclusion about text structure.
6. Have students complete a graphic organizer.

Independent Practice: Identify and Analyze Text Structure
1. Have students read text for the purpose of identifying and analyzing text structure. Give them different types of text. For ELLs, make sure to give them a text structure that is already familiar to them. Then gradually introduce them to a new structure with guided practice. Give students sufficient time to read the text.
2. Give students the following guide questions:
   - What is the text about?
   - How does the author help you understand the text?
   - How does the author organize the text?
   - What text features make you think this is how the author organizes the text?
   - Is the author's organization of the text reader-friendly? Why or why not?

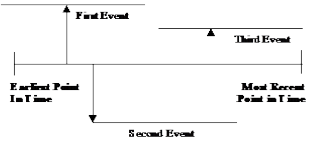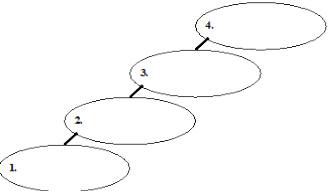3. Have students complete the following statements:
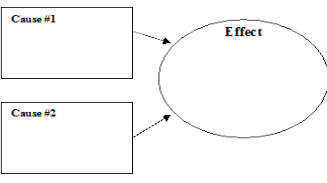   - The text is about
     _____.
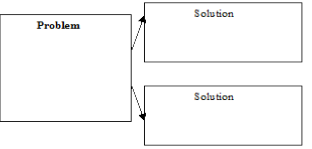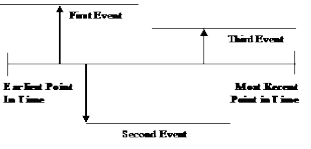
   - The text structure is
     _____.

   - I know the text structure is _____ because _____.

   - For example:
     _____.

4. When you determine that students have reached a level of mastery of a specific text structure, you may give them other texts with similar text structure to analyze. These texts can be more complex than earlier text.
5. Always provide opportunity for students to discuss their analysis of text structure.
6. Introduce students to new text structure through modeling, guided practice, and independent practice. Use the chart from: http://www.scholastic.com/teachers/sites/default/files/asset/file/reading_bestpractices_nonfiction_fivetextstructures.pdf
7. Give students passages with different text structures. Direct students to read the passages and to identify the text structures. Prepare a graphic organizer wherein students write the information about text structure of each passage. See examples below from Identifying Text Structure #1 at http://www.ereadingworksheets.com/text-structure-worksheets/identifying-text-structure-1.pdf.

Identifying Text Structure #1   Name: _____

Directions: Read the passages. Identify the text structure. Write information from the passage into the appropriate graphic organizer.

Which passage is **chronological**? Put information from the passage onto the graphic organizer.	Which passage is **compare and contrast**? Put information from the passage onto the graphic organizer.	Which passage is **sequence**? Put information from the passage onto the graphic organizer.
Passage Name: _____	Passage Name: _____	Passage Name: _____

Which passage is **cause and effect**? Put information from the passage onto the graphic organizer.	Which passage is **problem and solution**? Put information from the passage onto the graphic organizer.	Which passage is **chronological**? Put information from the passage onto the graphic organizer.
Passage Name: _____	Passage Name: _____	Passage Name: _____

Conversation about Identify and Analyze Text Structure
1. What text structure did we learn today?
2. For what purpose/s does the author use this text structure?
3. What are the features of this text structure?
4. How does the text structure help the author organize text to be reader-friendly?
5. How do the text features help you collect information from the text?

Assessments
1. Students' think-pair-share discussions and class sharing.
2. Evaluation of students' text structures graphic organizers.
3. Peer evaluation of each other's identification and analysis of text structure.
4. Evaluation of students' independent activity.

Resources
Video
Analyzing Texts: Overview of a Lesson Series
 https://www.teachingchannel.org/videos/analyzing-text-lesson?fd=1

Websites
Text Structure
 http://www.ereadingworksheets.com/text-structure/
Text Structures Graphic Organizers
 http://www.ereadingworksheets.com/text-structure-worksheets/identifying-text-structure-1.pdf
Text Structure Worksheets
 http://www.ereadingworksheets.com/text-structure/text-structure-worksheets/
Introducing Text Structures in Writing-5th Grade
 http://www.uen.org/Lessonplan/preview.cgi?LPid=11287
20 Strategies to Teach Text Structure
 http://usd262.com/modules/groups/homepagefiles/cms/3550/File/Curriculum/Literacy/Comprehensio
  n/Textstructure_resources.pdf
Text Structure Workmat
 http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20Structure%20Workmat.pdf
Text Structure Signal Questions & Signal Words
 http://www.literacyleader.com/sites/litlead.essdack.org/files/Signal%20Word%20Chart-Rev.pdf
Graphic Organizers: All Five Text Structures
 http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20features.structures.pdf
Text Structures Master Chart
 http://www.literacyleader.com/sites/litlead.essdack.org/files/text%20str%20chart%20w-frames2.pdf
Text Structures Colorful Posters
 http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20Structure%20Posters-
  full%20set%20reg%20size.pdf
Text Structure Frames
 http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20Structure%20Frames.pdf
Understanding Text Features and Text Structures
 http://thisreadingmama.com/comprehension/non-fiction/non-fiction-text-structure/

Online Article
Moss, B. Teaching expository text structures through information trade book retellings.
 http://www.rebeltutor.literacydevelopment.org/Nonfiction%20Text/teaching%20expository%20text%
  20structures.pdf

Books for Teaching Text Structures
From: http://www.slideshare.net/elkissn/text-structure-picture-books
Description
Sill, Cathryn. (2010). *About raptors*. Peachtree Publishing.
    This book is part of a series that introduces readers to animals and their characteristics.
Wallace, Karen. (1993). *Think of a beaver*. Boston, MA: Candlewick Press.
    A picture book that describes the characteristics of a beaver.

Chronological Order
Cherry, Lynne. (1997). *Flute's journey*. New York: Harcourt.
    A wood thrush is followed from hatching to raising its own young.
Cherry, Lynne. (2002). A river ran wild: An environmental history. Sandpiper.
    The modern-day descendants of the Nashua Indians and European settlers were able to combat pollution and
    restore the beauty of the Nashua River in Massachusetts.
Himmelman, John. (2000). A house spider's life (nature upclose). Scholastic.
    The book describes the stages of development of two common anthropods from the time the animal hatches
    until it lays eggs of its own.
McMillan, Bruce. (1993). *Nights of the pufflings*. New York: Down East Books.
    A book about pufflings and the Icelandic children who help them when they get lost on their way to the sea.
Zecca, Katherine. (2007). *A puffin's year*. ME: Down East Books.
    The text begins with the puffins' arrival on the island, and follows a pair as they lay their egg and raise the
    puffling.

Cause and Effect
Battan, Mary. (2003). *Aliens from earth: When animals and plants invade other ecosystems*. Atlanta, GA:
    Peachtree Publishing.
    This book explains how alien plants and animals affect ecosystems.
Davies, Nicola. (2006). *Extreme animals*. Boston, MA: Candlewick Press.
    This book explains how the adaptations of animals help them survive extremes.
Stewart, Melissa. (2011). *Deadliest animals*. National Geographic.
    Different dangerous animals are described and why they are deadly.

Problem and Solution
Gerstein, Mordicai. (2003). *Sparrow Jack*. Farrar, Straus and Giroux.
    John Bardsley comes up with a novel way to solve the problem of inchworms that have infested his new city,
    Philadelphia.
Patent, Dorothy Hinshaw. (2008). *When the wolves returned*. New York: Walker and Company.
    The wolves of Yellowstone were all killed in the early part of the 1900s and led to problems in the ecosystem.
Stewart, Melissa. (2006). *A place for butterflies*. Atlanta, GA: Peachtree Publishing.
    How butterflies are affected by habitat change, and how people have helped to restore their habitats.

Compare and Contrast
Bullard, Lisa. (2010). *What's the difference between an alligator and a crocodile?* Minnesota: Picture
    Window Books.
    This book uses an alternated style to help a reader understand the differences between an alligator and a
    crocodile.
Carney, Elizabeth. (2011). *Cats vs.dogs*. National Geographic.
    Facts about cats and dogs.
Collard, Sneed. (2008). *Teeth*. Watertown, MA: Charlesbridge.
    Different kinds of teeth are discussed, with details that show how these different teeth help animals to survive.

Strategy/Lesson Suggestions #21	Alignment with ELA Common Core State Standards
Information Gathering Technique **WHAT:** Information gathering is essential to the learning process. It is important for students to learn the information gathering process as they listen and look at varied resources, seeking information pertinent to the questions they are asking. Through information gathering students are invited to closely read a text or its illustrations to meet a specific reading or writing purpose. **BENEFITS:** Effective information gathering strategies help students utilize their study or research time more efficiently and effectively, develop their critical thinking through use of sifting and sorting techniques, broaden their perspective about a topic, and allow them to have a deeper understanding of the topic through exploration of various sources.	RI.1.5, RI.1.6, RI.1.8, RI.1.10, RI.2.5, RI.2.6, RI.2.7, RI.2.8, RI.2.10, RI.3.7, RI.3.8, RI.3.9, RI.3.10, RI.4.7, RI.4.8, RI.4.9, RI.4.10, RI.5.7, RI.5.8, RI.5.9, RI.5.10, RI.6.7, RI.6.8, RI.6.9, RI.6.10; W.1.7, W.1.8, W.2.7, W.2.8, W.3.7, W.3.8, W.4.7, W.4.8, W.5.7, W.5.8, W.6.7, W.6.8

FOR THE TEACHER
Modeling the Information Gathering Technique
[Adapted from: Owocki, Gretchen. (2012). *The Common Core lesson book, k-5*. Heinemann.]
1. Select various texts on a topic that is familiar to students such as a topic that students are learning in their science or social studies class. Resources include different types of text such as picture books, information texts, newspapers, interview scripts, biographies, journals, and online resources.
2. Set up all the resources about the topic on a desk in front of the class, including a computer if you need to access online resource.
3. Introduce students to the topic and specific information the class needs. It is helpful to present the purpose of gathering information in a question format. For example, say: "In your science class we learned that recycling is processing used materials to make something new and useful in order to help protect our environment. We also learned about some recyclable materials and their uses. Today, we will gather more information about recycling, recyclable materials, and their uses." Display the questions to set purpose for the gathering information process. You may refer to them as "inquiry questions."
4. Explain that it is important to gather varied sources of information to answer the inquiry questions. Tell the class that you have already collected appropriate resources to facilitate their information gathering process on the assigned topic. Introduce the class to the resources you have available.
5. Model the gathering information technique. Use <u>one</u> of the texts to show students how you read for specific information the class needs. Show how you read the text and/or view the illustrations with the goal in mind. Distribute a worksheet such as a recycling worksheet that will be used in writing pertinent information about the topic. Invite students to participate in completing the worksheet with the information they found in the text you read.

6. Review the information in the worksheet. Ask students to share their observation about reading for information from text. Have them describe how you read the text and/or view illustrations with the inquiry questions in mind. Ask students how this process is helpful in gathering information about a topic.

FOR THE STUDENTS
Guided Practice: Information Gathering Technique
1. Review the inquiry questions about the topic.
2. Allow students to work in teams to search for answers to the inquiry questions. Have them choose one of the texts in your pool of resources about the assigned topic. Direct students to read the text with the inquiry questions in mind and to document the information in the worksheet. Remind students to identify where in the text they find the information
3. Give students sufficient time to complete their search.
4. Monitor and provide support as needed.
5. After groups have completed their worksheet, have them join another group to discuss and compare information. Make sure each group has met with all the groups. Direct students to add "new" information onto their worksheet. Tell them that they can also modify, change, or reject some information in their worksheet. However, they should have an explanation when they do so.
6. Bring the class together to discuss their gathering information process and to share the information they have collected.
7. Tell the class that they will continue gathering information about the topic but this time they are going to do it independently.

Independent Practice: Information Gathering Technique
1. Have the class gather additional information about the topic using as many of the remaining resources. This time they are going to search for answers to the inquiry questions independently. For ELLs, give them the option to work with a partner or in a small group.
2. Direct students to continue completing the information worksheet.
3. Give students sufficient time to search for information.
4. Bring the class together to discuss their gathering information process and to share the additional information they have collected. Direct students to add "new" information onto the worksheet. Tell them that they can also modify, change, or reject some information in their worksheet. However, they should have an explanation when they do so.
5. As a culminating activity, you can have students work in small groups and write a mini-report in response to the inquiry questions about the topic. Depending on whether the students have already been introduced to writing a report in their regular classroom, you might need to prepare a lesson on how to write a mini-report.

Conversation about the Information Gathering Technique
1. When do we need to gather information about a topic?
2. What are the steps in gathering information?
3. Why is it important to gather information from varied resources?
4. What are examples of resources? Where can we locate these resources?
5. What do you need to do in order to ensure your information is accurate?
6. How does the information gathering process help you learn?

Assessments
1. Observation of students' small group discussions.
2. Evaluation of students' class presentation of their information worksheet.
3. Evaluation of students' independent information gathering process and their worksheet.
4. Peer Feedback: Students' comments and questions during small group discussions and class presentation.
5. Evaluation of students' mini-report in response to the inquiry questions about the topic.

Resources
<u>Websites</u>
Sample Lesson Plans
Listen, Look, and Learn: An Information Gathering Process
> http://www.readwritethink.org/classroom-resources/lesson-plans/listen-look-learn-information-15.html?tab=4#tabs

Adventures in Nonfiction: A Guided Inquiry Journey
> http://www.readwritethink.org/classroom-resources/lesson-plans/adventures-nonfiction-guided-inquiry-183.html?tab=4#tabs

Inspire Healthful Reading Using Unconventional Texts
> http://www.readwritethink.org/classroom-resources/lesson-plans/inspire-healthful-reading-using-30948.html

Investigating Animals: Using Nonfiction for Inquiry-Based Research
> http://www.readwritethink.org/classroom-resources/lesson-plans/investigating-animals-using-nonfiction-187.html?tab=4#tabs

Nature Study Outdoor Treasure Hunts (with Spanish language option)
> http://www.readwritethink.org/classroom-resources/lesson-plans/nature-study-outdoor-treasure-1126.html?tab=4#tabs

<u>Professional Readings</u>
Fox, M. (2000). Radical surgery in the writing curriculum: Replacing the meaningless with the meaningful. Reading Online, 5. Available: http://www.readingonline.org/international/inter_index.asp?HREF=fox/index.html
Owocki, G. (2012). *The Common Core lesson book, k-5*. Heinemann. http://www.heinemann.com/shared/onlineresources/E04293/Common_Core_Lesson_Book_sample2.pdf
Parker, D. (2007). *Planning for inquiry: It's <u>not</u> an oxymoron!* Urbana, IL: NCTE.
Routman, R. (1996). *Literacy at the crossroads: Crucial talk about reading, writing, and other teaching dilemmas*. Portsmouth, NH: Heinemann.
Simmons, E.A. (1999, September). Rethinking research. *English Journal, 89*(1), 114-117.

Strategy/Lesson Suggestions #22	Alignment with ELA Common Core State Standards
Jigsaw **WHAT:** Jigsaw is a cooperative learning strategy that helps build comprehension, and improve listening, communication, and problem-solving skills. This strategy is best to use when there is a large amount of text for students to read. (Aronson, 1978). **BENEFITS:** Monitoring each student's participation within the jigsaw groups provides teachers with information about how much the students already know about the topic. This allows teachers to tailor instruction accordingly.	RI.1.1, RI.1.2, RI.1.5, RI.1.8, RI.1.10, RI.2.1, RI.2.2, RI.2.5, RI.2.8, RI.3.1, RI.3.2, RI.3.5, RI.3.6, RI.3.7, RI.3.8, RI.4.1, RI.4.2, RI.4.3, RI.4.5, RI.4.7, RI.4.8, RI.5.1, RI.5.2, RI.5.8, RI.6.1, RI.6.2, RI.6.3, RI.6.5, RI.6.8

FOR THE TEACHER

Preparing for Jigsaw

1. Students must have experience with small group learning skills before participating in the jigsaw strategy.
2. Choose an information text for the jigsaw activity. The text must be large enough to divide into a few short or long sections and students can read in one sitting. The shorter the length of the text the easier for students to be able to read and discuss in depth; the longer the length of the text the more challenging for students to read and discuss in depth. Some sections of the text may also be more familiar to readers than others. Knowing your students, plan to assign them a section of the text that they can read and discuss independently within their group.
3. The jigsaw has two parts—the "home" group and the "expert" group. First, students join their "expert" group. In this group students read and discuss the same aspect of the text. They are encouraged to take notes. After mastering the material, students join their "home" group and share the material to their group members. With this strategy, each student in the "home" group serves as a piece of the topic's puzzle and when they work together as a whole, they create the complete jigsaw puzzle and have the opportunity to learn about the entire text or chapter.
4. Plan to divide students into small groups corresponding to the number of sections or topics of the text. For example, if you decided to divide a text into three sections for the jigsaw, then you should assign at least three students in the "home" group so there will be an "expert" from each of the three sections. Also make sure there is a member of the "home" group represented in each "expert" group. You may assign more than one representation from the "home" group to an "expert" group.
5. Prepare a graphic organizer for students in the "expert" group to gather all information to present to the "home group."
6. Prepare a graphic organizer for students in the "home" group to gather all the information presented by each "expert."
7. It is not necessary to do a jigsaw using sections of same text or chapter. You may use reading selections from different sources on the same topic, author, or genre.
8. For further understanding about jigsaw strategy, read: Jigsaw Strategy to Help Students Understand Complex Subjects at https://www.teachingchannel.org/videos/jigsaw-method?fd=1

FOR THE STUDENTS
Guided Practice: Jigsaw

1. Determine a set of short reading selections to be assigned to each group of students.
2. Introduce the jigsaw strategy and the topic and texts to be studied.
3. Create "expert" groups that consist of students across "home" groups who will read the same selection. It is important that the reading material assigned to students is at their appropriate instructional levels.
4. Give all students a framework for managing their time on the various parts of the jigsaw task.
5. Provide key questions to help the "expert groups" gather information in their particular area.
6. Provide materials and resources necessary for all students to learn about their topics and become "experts."
7. Discuss the rules for reconvening into "home groups" and provide guidelines as each "expert" reports the information learned.
8. Distribute a summary chart or graphic organizer for each "expert" group as a guide for organizing their information report to the "home" group.
9. Distribute a summary chart or graphic organizer for each "home" group as a guide for organizing the experts' information report.
10. Remind students that the "home" group members are responsible to learn all content from one another.
11. Circulate and monitor students throughout their "expert" and "home" discussion to ensure that groups are on task and managing their work well; ask students questions and rephrasing information until it is clear that all group members understand the points.
12. Ask groups to stop and think about how they are checking for everyone's understanding and ensuring that everyone's voice is heard.

Independent Practice: Jigsaw

1. Create "expert" groups that consist of students across "home" groups who will read the same selection.
2. Assign a reading selection to each group of students. It is important that the reading material assigned to students is at their appropriate instructional levels.
3. Remind students how to manage their time on the various parts of the jigsaw task.
4. Distribute a summary chart or graphic organizer for each "expert" group as a guide for organizing their information report to the "home" group.
5. Distribute a summary chart or graphic organizer for each "home" group as a guide for organizing the experts' information report.
6. Have students plan key questions to help the "expert" group gather information in their particular area.
7. Provide materials and resources necessary for all students to learn about their topics and become "experts."
8. Remind groups to stop and think about how they are checking for everyone's understanding and ensuring that everyone's voice is heard.
9. Review the rules for reconvening into "home groups" and provide guidelines as each "expert" reports the information learned.
10. Remind students that the "home" group members are responsible to learn all content from one another.

Conversation about Jigsaw
1. What is a jigsaw activity?
2. What are the steps in completing a jigsaw activity?
3. What did you do as "expert" group?
4. What did you do as "home" group?
5. How did you ensure that all group members are on task?
6. How did you check for everyone's understanding of the text during the "expert" group discussion?
7. How did you check for everyone's understanding of the expert's report to your "home" group?
8. What do you like about the jigsaw?
9. How does the jigsaw help you?

Assessments
1. Observe students during the "expert" and "home" group discussions. Provide feedback to ensure they stop and think about how they are checking for everyone's understanding of text as well as that everyone's voice is heard.
2. Peer Feedback: Have students provide feedback on how they participated in the "expert" and "home" groups' discussion. Ask them how they can ensure everyone's understanding of text and that everyone's voice is heard.
3. Evaluate students' summary chart or graphic organizer for each "expert" and "home" groups.

Resources
Websites
Jigsaw Classroom: Overview of the Technique
    http://www.jigsaw.org/overview.htm
The Jigsaw Classroom in 10 Easy Steps
    http://www.jigsaw.org/steps.htm
Jigsaw Classroom: Tips on Implementation
    http://www.jigsaw.org/tips.htm
The Jigsaw Approach Brings Lesson to Life
    http://www.educationworld.com/a_curr/curr324.shtml
The Jigsaw Classroom: Building the Big Picture
    http://teaching.colostate.edu/tips/pdf/tip151.pdf

Sample Lesson Plans
Lesson Plan for Jigsaw Activity
    http://etfo-ot.net/Site/wp-content/uploads/2009/06/teaching-strategies-lesson-plan-for-jigsaw-activity.pdf
Sample Jigsaw Reading Activity – NetSuite
    https://system.netsuite.com/core/media/media.nl?id=37151&c=713075&h=af6623bb152644627d6a&_xt=.pdf

Professional Books
Aronson, E., Blaney, N., Stephen, C., Sikes, J., & Snapp, M. (1978). *The jigsaw classroom*. Beverley
        Hills, CA: Sage Publishing Company.
Aronson, E., & Patnoe, S. (2011). *Cooperation in the classroom: The jigsaw method (3rd edition)*.
        London: Pinter & Martin, Ltd.

Strategy/Lesson Suggestions #23	Alignment with ELA Common Core State Standards
Jump In and Read **WHAT:** Jump In and Read is similar to popcorn reading where students are encouraged to jump in at any time during the class read aloud. Students take turns in reading the text and follow four rules. **BENEFITS:** Jump In and Read is an excellent opportunity for students to practice reading fluency in a supportive classroom environment. It allows the teacher to hear how students read, what words they are struggling to read, and what strategies they apply when reading. Jump In and Read is beneficial especially for ELLs and struggling readers. [https://www.teachingchannel.org/videos/new-read-aloud-strategy?fd=1]	RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10, RL.6.10; RI.1.10, RI.2.10, RI.3.10, RI.4.10, RI.5.10, RI.6.10; RF.1.4.a-c, RF.2.4.a-c, RF.3.4.a-c, RF.4.4.a-c, RF.5.4.a-c

FOR THE TEACHER
Preparing Jump In and Read Activity
1. View Jump In and Read video at https://www.teachingchannel.org/videos/new-read-aloud-strategy?fd=1.
2. Select text for class to read. Make sure students have access to the text.
3. Prepare a Jump In and Read Rules on chart paper or overhead.

JUMP IN AND READ RULES
1. Read FOUR sentences.
2. STOP if you jump in late.
4. YIELD to the one who hasn't read, yet.

FOR THE STUDENTS
Setting the Rules
1. Introduce Jump In and Read. Say: "Today we are going to do Jump In and Read. Can anyone guess what we might be doing?" Encourage students to predict what the activity involves—jumping in and reading the text.
2. Explain Jump In and Read. Say: We are going to do a class read aloud. I will begin reading the text starting with the first four sentences. You may JUMP IN immediately after I have read four sentences. STOP if you jump in late. You will read the next four sentences. Then others will JUMP IN and read another four sentences. We will continue until we have read the entire text. Make sure to YIELD to the one who hasn't read yet."

3. Summarize the rules for Jump In and Read. Say: "Who can tell us the rules for Jump In and Read?"
4. Display Jump In and Read Rules on chart paper or overhead.

Jump In and Read
1. Introduce the text (title, author and illustrator).
2. Begin reading. Read only the beginning four sentences in the text.
3. Monitor and observe students as they jump in and read. Take notes. You may tap students who are hesitant to jump in and encourage them to jump in and read.
4. After reading the entire text encourage students to share their response to Jump In and Read.
   • How did we do with Jump In and Read?
   • What do you think about this activity?
   • Did everyone get a chance to jump in and read? Why not?
   • Do you find Jump and Read helpful? Why?
   • How can we do Jump In and Read better?
   • Would you like to do it again?
5. Have a class discussion about the text (comprehension).
6. Do another Jump In and Read. This can happen the following day. Continue monitoring and observing students who immediately jump in and read, those who struggle with reading, words students struggle with, and strategies students use while reading. These observations will help you to determine the kind of support you need to plan for your students in order to help them become better readers.

Conversation about Jump In and Read
1. Describe Jump In and Read.
2. Who can participate?
3. What are the rules to follow? Why are these rules important?
4. Is Jump In and Read helpful? Why?
5. Would you do a Jump In and Read again? Why?

Assessments
1. Monitoring and observing students who immediately jump in and read, those who struggle with reading, words students struggle with, and strategies students use while reading. Take notes.
2. Evaluate students' participation during Jump In and Read.
3. Peer Feedback: Take note of students' conversation about Jump In and Read.

Resources
Video
Jump In and Read
https://www.teachingchannel.org/videos/new-read-aloud-strategy?fd=1

Strategy/Lesson Suggestions #24	Alignment with ELA Common Core State Standards
Key Ideas and Details **WHAT:** Identifying main idea and supporting details is an important part of reading comprehension. The main idea is the central point the author tries to make. Supporting details are information in the text that helps explain and prove and author's point. **BENEFITS:** As students learn more about main ideas and supporting details when reading texts, they will be able to incorporate this understanding into their own writing.	RL.1.1, RL.1.2, RL.1.4, RL.1.7, RL.2.1, RL.2.4, RL.2.7, RL.3.1, RL.3.2, RL.3.7, RL.4.1, RL.4.2, RL.5.1, RL.5.2, RL.6.1, RL.6.2**;** RI.1.1, RI.1.2, RI.1.4, RI.1.8, RI.2.1, RI.2.2, RI.2.8, RI.3.1, RI.3.2, RI.3.3, RI.4.1, RI.4.2, RI.4.3, RI.5.1, RI.5.2, RI.5.8, RI.6.1, RI.6.2, RI.6.5

<u>**FOR THE TEACHER**</u>
Preparing Lesson on Key Ideas and Details
1. Use a variety of texts such as fiction, nonfiction, poetry, and drama.
2. Prepare questions using a chart listing the 5Ws and H questions based on the text to be read.
   Example:
   Book: *What do you do with a tail like this?*
   Author: Steve Jenkins/Illustrator: Robin Page
   Summary: This interactive guessing picture book introduces some animals and what they do with their ears, eyes, mouths, noses, feet, and tails.
   Video Reading: http://www.youtube.com/watch?v=du2AgfWrbGo

QUESTIONS CHART

WHO	WHAT	WHERE	WHEN	WHY	HOW
Who are the animals in the story?	What does a hyena use to find food?	Where can an alligator use its nose?	When does a hippopotamus close its ears?	Why does a hyena need a nose? A mole? An alligator?	How far can a humpback whale hear sound?
Who can do nasty things with its tail?	What are the parts of animals described in the story?	Where does the hippopotamus close its ears?	When does an alligator breathe with its nose?	Why does a humpback need ears?	How many ways can a chameleon see with its eyes?
Who can leap from ledge to ledge?	What does an alligator use to breathe under water?	Where can a mountain goat use its feet?	When does an archer fish shoot a stream of water?	Why does a giraffe need a tail?	How does an archerfish catch insects?
Who uses its nose to find its way underground?	What does the mole use to find its way underground?		When does the bushbaby use its large eyes?	Why does a mountain goat need feet? A blue-footed booby?	How does a giraffe brush off pesky flies?
Who can shoot down insects with a stream of water?	What does the giraffe use to brush off flies?			Why does a chameleon need eyes? A bushbaby?	How does a hyena find its next meal?
Who can breathe with its nose under water?	What word describes a bushbaby?			Why can a scorpion's tail do nasty things?	

3. Mark the parts of the text where you can find answers to your questions in the Questions Chart.
5. Identify a key idea question. For example:
   Key Idea Question: What is the book all about?
   Main Idea: Animals do different things with their ears, eyes, mouths, noses, feet, and tails.

FOR THE STUDENTS
Guided Practice: Key Ideas and Details
1. Introduce the book you are about to read aloud or have the students read. Read the title and author.
2. Set purpose for reading. Say: "I'm going to read (or You are going to read) (give title, author and illustrator) twice. For the first reading, I want you to simply listen (or read) and enjoy the text. For the second reading I want you to listen (or read) for details in the text such as <u>who</u>, <u>where</u>, <u>when</u>, <u>why</u>, and <u>how</u>. I also want you to remember where you will find the details in the text."
3. Do the first reading of the text. After the first reading, ask students: "Can someone tell me what the book is about?"
4. Introduce the concept of main idea. Say: "What the book is about IS the <u>main idea</u>. Why did you think that this is what the book is about?" Show your Questions Chart. Say: "The answers to these questions give us important information that helped us understand what the book is about. (Give examples.) They are called <u>supporting details</u>. Supporting details are information that is included to support the main idea by filling in background information or expanding on the topic. The main idea and its supporting details will help us better understand the text."
5. Say: "Now I'm going to read the text (or You're going to read the text) for the second time. I want you to keep in mind the questions in your Questions & Answers Chart. Listen (or read) for the answers to these questions. Try to remember where in the text did you find the answers to these questions."

6. Have students work in pairs or in small groups. For younger students assign each pair or group a Questions & Answers Chart with only ONE type of question. For older students assign two or three types of questions or all types of questions. Students will record their answers as they listen to or read the text. Example:

QUESTIONS & ANSWERS CHART

WHAT QUESTIONS	ANSWERS	WHY QUESTIONS	ANSWERS
What does a hyena use to find food?		Why does a hyena need a nose? A mole? An alligator?	
What are the parts of animals described in the story?		Why does a humpback need ears?	
What does an alligator use to breathe under water?		Why does a giraffe need a tail?	
What does the mole use to find its way underground?		Why does a mountain goat need feet? A blue-footed booby?	
What does the giraffe use to brush off flies?		Why does a chameleon need eyes? A bushbaby?	

7. Have students share their Questions & Answers Chart.

Conversation about Key Ideas and Details
1. What is a main idea? Are all key ideas directly stated in the text?
2. How would you identify the main idea if it is not directly stated in the text?
3. What are supporting details?
4. How did you identify the main idea in the text?
5. Did the supporting details help you better understand the key idea? Provide examples from your Questions & Answers Chart.
6. Why are supporting details important when you're reading text?
7. What have you learned about key ideas and details that will help you when you write?

Independent Practice: Key Ideas and Details
1. Have students work in pairs or in small groups.
2. Have them self-select text to read for this activity.
3. Review concepts of key ideas and details.
4. Set purpose for reading. Say: "You will read the text you've chosen twice. The first reading is simply for your enjoyment. The second reading is for you to pay attention to the key ideas and details."
5. Distribute Questions & Answers Chart. For younger students assign each pair or group a Questions & Answers Chart with only ONE type of question. For older students assign two or three types of questions or all types of questions. Say: "After your second reading, you will write down the types of questions in your Questions & Answers Chart. You will also record the answers to your questions and note the part or page of the text where you can find the answers. Do not write anything on the 'Key Idea' box, yet." Example Questions & Answers Chart:

QUESTIONS & ANSWERS CHART

WHEN QUESTIONS	ANSWERS	Page #	WHY QUESTIONS	ANSWERS	Page #

Key Ideas
Using the questions and answers above, write down the key idea/s in one or two sentences.

6. After students have finished completing their Questions & Answers Chart, have them exchange charts with another pair or group. Using the information from the other pair's or group's chart, students now complete the "Key Ideas" box.

Assessments
1. Have students share what they have written in the "Key Ideas" box and explain how the information from the Questions & Answers chart helped them come up with the key ideas.
2. Have students discuss what additional questions would help in identifying key ideas.
3. Summarizing: Have students write a brief summary of the text based on the information from the Questions & Answers Chart.
4. Teacher Feedback: Provide students with feedback on the types of questions they asked and ways they might improve their questioning technique.

Other Options Using Key Ideas and Details
1. Game: Divide students into two groups. Assign them the same text to read. Then have them write down as many *who, what, where, when, why,* and *how* questions and their respective answers. They may use the Questions & Answers Chart. When both groups are done writing their questions they now take turns in asking each other questions about the text. Encourage students to go back to the text to provide evidence to their answers. For each correct answer the group gets a point. At the end of the game, the group with the highest number of points wins.
2. Poetry: Have students write a poem about an experience using only descriptive details that will lead the readers to identify guess what experience is being described.
3. Prompt Writing: Write different main ideas on strips of paper. Distribute them to students. Have students write down 2-3 details to expand on the main idea.

4. Using Graphic Organizers: After students have read the text have them complete a main idea/supporting details graphic organizer. They will use the graphic organizer to write a summary of the text.
5. Research: Have students identify a concept or topic they want to learn more about. Students then write down a few key questions using *who, what, where, when, why*, and *how,* as appropriate, about the concept or topic. They then gather information to answer their questions. They report their findings to the class.

Resources

Online Read-aloud Books That Can Be Used for Key Ideas and Details
The Snowy Day by Ezra Jack Keats
    http://www.youtube.com/watch?v=AA808AdC_cc
If You Take A Mouse to the Movies by Laura Numeroff
    http://www.youtube.com/watch?v=nDIADZldWD8
Baby Bear, Baby Bear, What Do You See? by Bill Martin, Jr.
    http://www.youtube.com/watch?v=s5UZ6FpJgyU
The Very Hungry Caterpillar by Eric Carle
    http://www.youtube.com/watch?v=48kywlA0gqw
Goldilocks and the Three Bears
    http://www.youtube.com/watch?v=kjKMiTX00dw
The Three Little Pigs
    http://www.youtube.com/watch?v=G5hI9U19-m0

Other Read-aloud Books That Can Be Used for Key Ideas and Details
Polar Bear, Polar Bear, What Do You Hear? by Bill Martin, Jr.
Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr.

Sample Lessons
Using Details to Support Main Ideas
Scholastic: Harriet Quimby: Flying Ace
    http://teacher.scholastic.com/lessonrepro/reproducibles/litplace/r980313b.htm
Outlining Main Ideas and Details Adapted From: Expository Writing by Tara McCarthy
    http://www.scholastic.com/teachers/lesson-plan/outlining-main-ideas-and-details-adapted-expository-
        writing-tara-mccarthy-page-72
Main Idea Activity
    http://lessons.atozteacherstuff.com/327/main-idea-activity/
Contributing to the Main Idea
    http://www.rhlschool.com/read6n7.htm

Graphic Organizers for Main Idea and Supporting Details
    http://www.teachervision.fen.com/tv/resources/PDF/GOOD_TV_K_2_pdf_s/62176_InRCd_83.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-mainideamtn.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-mainidea3details.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-web.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-topic3ideas.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-topic-4ideas.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-topic-6ideas.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-topic8.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-hand.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-flower5petals.pdf
    http://www.edhelperclipart.com/clipart/teachers/org-6photos.pdf

Venn Diagram
   http://www.edhelperclipart.com/clipart/teachers/org-venn3part.pdf

Who, What, Where, When, and Why Graphic Organizer
   http://www.edhelperclipart.com/clipart/teachers/org-whowhatwherewwh.pdf
   http://www.edhelperclipart.com/clipart/teachers/org-handwhowhatwhere.pdf

Sequencing Graphic Organizers
   http://www.edhelperclipart.com/clipart/teachers/org-cycle3.pdf
   http://www.edhelperclipart.com/clipart/teachers/org-char-problem-solution.pdf
   http://www.edhelperclipart.com/clipart/teachers/org-timeline.pdf
   http://www.edhelperclipart.com/clipart/teachers/org-cycle4.pdf

Printable Worksheets with Text and Lessons from ABCteach: The Educator's Online
Resource at http://www.abcteach.com/directory/reading-comprehension-grades-2-4-fictional-83-2-1
Fiction: A Rainy Day (primary)
   http://www.abcteach.com/free/a/arainyday_a.pdf
Fiction: A Sweet Adventure (upper elementary/middle)
   http://www.abcteach.com/free/r/rc_sweetadventure_elemupper.pdf
Fiction: Dana's Flower Garden (elementary)
   http://www.abcteach.com/free/4247.pdf
Fiction: Wishes (elementary)
   http://www.abcteach.com/free/r/rc_primary_wishes.pdf
Fiction: A Perfect Beach Hat (primary/elementary)
   http://www.abcteach.com/free/r/rc_beachhat_elem.pdf
Fiction: Jada and Jessie (elementary)
   http://www.abcteach.com/free/j/jadaandjessie_a.pdf
Fiction: Pookie's New Home (elementary)
   http://www.abcteach.com/free/p/pookies_newhome.pdf
Fiction: Ana's Great Day (elementary)
   http://www.abcteach.com/free/r/rc_anasgreatday.pdf
Fiction: Jim's Favorite Store (elementary)
   http://www.abcteach.com/free/731.pdf
Fiction: Scooter's Good Book
   http://www.abcteach.com/free/s/scootersgoodbook_a.pdf
Fiction: Just Let Me Draw (elementary)
   http://www.abcteach.com/free/j/justletmedraw_a.pdf
Fiction: Jeffrey Can't Wait (elementary)
   http://www.abcteach.com/free/j/jeffreycantwait_a.pdf
Fiction: A Great Dance (elementary)
   http://www.abcteach.com/free/r/rc_mexdance_elem_a.pdf

Strategy/Lesson Suggestions #25	Alignment with ELA Common Core State Standards
K-W-L **WHAT:** K-W-L is used to activate students' background knowledge about a topic and to assist students in generating questions and organizing information they are learning. Specifically, it tracks what a student **K**nows, **W**ants to know, and has **L**earned about a topic. K-W-L can be used before, during, and after reading. It can also be used as guide in a research project. (Ogle, 1986/1989) **BENEFITS:** K-W-L is one of the most effective and simple teaching strategies to ignite student engagement and increase comprehension of new information.	RL.1.3, RL.1.7, RL.2.7, RL.3.3, RL.3.7, RL.4.7, RL.5.7, RL.6.3, RL.6.5; RI.1.6, RI.1.7, RI.2.6, RI.2.7, RI.3.7, RI.4.7, RI.5.7, RI.6.2, RI.6.7

FOR THE TEACHER

Preparing for K-W-L

1. Make sure you have a large K-W-L chart for whole group instruction. Go to http://www.eduplace.com/graphicorganizer/pdf/kwl.pdf
2. Identify a topic for K-W-L.
3. Have the text and resources about the topic available to students.

Teacher and Students' K-W-L

1. Use the K-W-L chart to direct students' thinking in preparation for reading the text.
   Sample K-W-L chart template:

K. What do we **know** about spiders?	**W.** What do we **want** to know about spiders?	**L.** What have we **learned** about spiders?

2. Display your K-W-L chart and write the topic on top of the chart.
3. Ask students: What do you know about this topic? Invite as many responses from students. Write them on the K column of your K-W-L chart. Pose follow up questions such as: Why do you think that? Where did you get that information?
4. Proceed with "What do you **w**ant to know" question. Write these under the **W** column of your K-W-L chart.
5. After completing the "What do you want to know" column, explain the learning objectives of the lesson. If you have already a prepared set of learning objectives you may still revise these objectives to somewhat address the **W** column.
6. Before reading show students the title and cover of the book to be read. Ask: What do you think the book is about? If it's a chapter or article, read the title and ask the same question: What do you think is the article or the chapter about? Sometimes it helps to call attention to the key words in the title.

7. Before students begin reading the text, instruct them to revisit their responses to the "What Do You Know" column about the topic, and their questions in the "What I Want to Know" column every so often to confirm their or find answers to their questions. Encourage them to write down information from the text that confirms or negates "What I Know" and answers their "What I Want to Know" questions, including paragraph and page number.
8. After reading the text, proceed with a discussion lesson to assess students' comprehension of the text. During the discussion make sure to include questions that will lead students to go back to the **K** and **W** columns. Have students provide evidence to confirm or negate responses under the **K** column as well as answers to questions under the **W** column. Make sure students go back to the text to support their discussion points.

FOR THE STUDENTS
Guided Practice: K-W-L
9. After the discussion lesson ask students to reflect on what they have **learned** (**L**). Have students write them under the **L** column of the K-W-L chart. This last step allows students to summarize and remember the important points in the lesson. It also helps the teacher to assess if the learning objectives have been met.
10. Using the completed K-W-L chart, have students write a summary of what they have learned. In addition, have them identify questions in the **W** column that remain unanswered. These questions can become topics for research.

SUGGESTIONS FOR TEACHERS
From: National Education Association (NEA), **K-W-L (Know, Want to Know, Learned)** at
http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html
1. For the **K** column, ask students to brainstorm words, terms, or phrases they associate with a topic. The teacher and students record these associations in the **K** column of their charts. This is done until students run out of ideas. Have questions ready to help students brainstorm their ideas. Sometimes students need more prompting than, "Tell me everything you know about _____, " to get started. Encourage students to explain their associations. This is especially important for those associations that are vague or unusual. Ask: *What made you think that?*
2. For the **W** column, ask students what they want to learn about the topic. The teacher and students record these questions in the **W** column of their charts. This is done until students run out of ideas for questions. If students respond with statements, turn them into questions before recording them in the **W** column. You may need to ask an alternative question for generating ideas for the **W** column. If, in response to "What do you want to learn about this topic?" your students are either having trouble coming up with ideas, or are saying, "nothing," try asking one of the following questions instead: *What do you think you will learn about this topic from the text you will be reading?* Choose an idea from the **K** column and ask: *What would you like to learn more about this idea?* Come prepared with your own questions to add to the **W** column. You might want students to focus on ideas in the text on which the students' questions are not likely to focus them. Be sure not to add too many of your own questions, however. The majority of the questions in the **W** column should be student-generated.
3. For the **L** column, have students read the text and fill out the **L** column of their charts. Students should look for answers to the questions in their **W** column. Students can fill out their **L** columns either during or after reading. In addition to answering the W column questions encourage students to write in the **L** column anything they found especially interesting. To distinguish between the answers to their questions and the ideas they found interesting, have students code the information in their **L** columns. For example, they can put a check mark next to the information that answers questions from the **K** column. And they can put a star next to ideas that they found interesting. Have students consult other resources to find out the answers to questions that were not answered in the text. (It is unlikely that all of the students' questions in the **W** column will be answered by the text.) Discuss the information that students recorded in the **L** column.

Independent Practice: K-W-L
1. Have students work in pairs or in small groups to make a K-W-L chart.
2. Assign a topic and have them brainstorm what they know about a topic, identify questions, and list what they have learned.
3. They first complete the **K** and **W** in their K-W-L chart. The topic may be based on one of the questions from the class K-W-L, which was not answered by the text.
4. They then research on the topic and complete the **L** in the K-W-L chart.
5. They write a brief report on what they **learned** about the topic.
6. They report out to the class.

Variant of K-W-L: K-W-L-H Technique and K-W-L Plus
K-W-L-H: The **H** in the K-W-L-H stands for HOW we can learn more about a topic (other sources where additional information on the topic can be found). Students complete the **K**, **W**, and **L** columns of the K-W-L-H chart and then ask themselves **HOW** they can learn more about the topic or a specific question in the **W** column. They write down the sources for additional information in the **H** column of the K-W-L-H chart. They can use the resources in the **H** column to do a research project.

K-W-L Plus: Sometimes teachers organize the information on the K-W-L chart into categories to highlight the big ideas and to help students remember more of what they're learning; this procedure is called K-W-L Plus (Carr & Ogle, 1987). Teachers either provide three to six big-idea categories when they introduce the chart, or they ask students to decide on categories after they brainstorm information about the topic for the **K** column. Students then focus on these categories as they complete the **L** column, classifying each piece of information according to one of the categories. When categories are used, it's easier to make sure students learn about each of the big ideas being presented.

Assessments
1. K-W-L chart: Have students complete their own K-W-L chart appropriately and with minimal teacher direction.
2. Summarization: Have students summarize what they have learned using information from the **L** column of the K-W-L chart.
3. Research: Have students choose a question from the **W** column of their K-W-L chart that was unanswered by the text and do a research to find answers to the question. Students write a brief research report and shares with the class. Students who complete a K-W-L-H chart can use the resources listed in the **H** column.
4. Teacher Feedback: Provide students with feedback as to the appropriateness of their responses to the K-W-L or K-W-L-H columns and suggestions to improve responses, for example, how to ask the questions for the **W** column, or think about sources of information for the **H** column.
5. Flip Chart: Have students construct flip charts by folding a legal-size sheet of paper in half, lengthwise, cutting the top flap into thirds, and labeling the flaps **K**, **W**, and **L**. Then students lift the flaps to write in each column. Checking how students complete their **L** columns is a good way to monitor their learning.

Resources

K-W-L/K-W-L-H Chart Templates
  http://www.readwritethink.org/files/resources/printouts/KWL%20Chart.pdf
  http://www.havefunteaching.com/worksheets/graphic-organizers/kwl-kwhl/kwl-graphic-organizer-
    landscape.pdf
  http://www.havefunteaching.com/worksheets/graphic-organizers/kwl-kwhl/kwhl-graphic-organizer-
    landscape.pdf

Sample K-W-L/K-W-L-H Chart Lessons
Dinosaur
  https://fc.mcla.edu/~bs0098@mcla.edu/FOV1-0001CBF7/FOV1-0001CC68/S0078F323?
    Plugin=Block
What Do You Know About Bugs?
  http://www.teachervision.fen.com/graphic-organizers/lesson-plan/48616.html
Dinosaurs
  http://www.ncrel.org/sdrs/areas/issues/students/learning/lr1kwlh.htm
Baby Chicks
  http://www.education.com/reference/article/K-W-L-charts-classroom/

Video: ESOL Lesson on K-W-L Charts
  http://www.youtube.com/watch?v=rDNpKaotp1s

Professional Articles
Ogle, D.M. (1986). K-W-L: A teaching model that develops active reading of expository text. *The*
    Reading Teacher, 39, 564-570.
Ogle, D.M. (1989). The know, want to know, learn strategy. In K.D. Muth (Ed.), *Children's*
    comprehension of text: Research into practice (pp. 205-223). Newark, DE: International Reading
    Association.

Strategy/Lesson Suggestions #26	Alignment with ELA Common Core State Standards
Making Words Strategy **WHAT:** Making words is a strategy in which students arrange letter cards, tiles, or squares to spell words. Teachers choose key words from books students are reading that use particular phonics or spelling patterns for students to practice. Then, using a set of letter cards, tiles, or squares students manipulate the letters to form a variety of words conforming to the phonics or spelling patterns. (Tompkins, 2004, pp. 64-66) **BENEFITS:** Making words strategy allows students to practice phonics and spelling concepts.	L1.2.d & e, L.2.2.d, L.3.2.f, L.4.2.d

FOR THE TEACHER
Modeling Making Words Strategy

1. Select a read aloud book that is familiar to students. A sample lesson plan at http://www.readwritethink.org/classroom-resources/lesson-plans/word-wizards-students-making-150.html?tab=4#tabs suggests to use Cathryn Falwell's *Word Wizard*. This book tells about a young girl Anna who discovers magic in her bowl of alphabet cereal. The letters in her spoon can be arranged to form several different words. She's a word wizard! This is an excellent book to share with students as a way of introducing them to the Making Words strategy.
2. Prepare sets of alphabet tiles or squares that can be manipulated to form words. Magnetic alphabet tiles are helpful.
3. Choose a word or spelling pattern from the book for the making words activity. Tompkins (2004) provides this example: After reading *The Very Busy Spider* by Eric Carle the teacher chooses a spelling pattern with short *i* and long *i* words using the letters in the word *spider*: *is, sip, rip, dip, drip, side, ride,* and *ripe*. After spelling these words, students used all the letters to spell the "mystery" word—*spide*r.
4. Explain to students that **words can be made by changing the order or combination of letters**.
5. Demonstrate how you can manipulate the letters to form many different words. Start with a set of letters from the word you have selected. Then write on the board (or use overhead projector) a word with the spelling pattern students have already learned. If you selected the spelling pattern with short *i* and long *i* words, write a word that represents that spelling pattern such as *dip* for words with short *i* and *side* for words with long *i*.
6. Using the set of letters, show students how you will form words following the spelling pattern on the board. Make as many words using the alphabet tiles, cards, or squares.
7. Lead students to understand how the created words follow the spelling pattern on the board.
8. Show students how <u>all</u> the letters in your set of letter form one BIG word. This is your "mystery" word.

FOR THE STUDENTS
Guided Practice: Making Words
[Adapted from: http://www.readwritethink.org/classroom-resources/lesson-plans/word-wizards-students-making-150.html?tab=4#tabs]

1. Distribute sets of alphabet tiles, cards, or squares to students with letters you have selected to form words, including the "mystery" word.
2. Ask students to follow along with you through a few sample exercises. Explain that they are going to make words using a set of letters that when combined will spell a "mystery" word.
3. Use the overhead to display the letters. Have students do the same with the letters at their desks.
4. Using their set of letters, ask students if they can form a three-letter word that begins with the letter ___. You may give clues by using descriptions or definitions of a few three-letter words. This will be helpful to ELLs.
5. Have students read their word after making it. Have them use their word in a sentence to reinforce vocabulary.
6. With your guidance, have students make more words, and then use them in sentences. From three-letter words, go to four-letter words, and so on, until students have used most of the letters from their set.
7. Have students form the final word, which is the "mystery" word. You may give students clues by using description or definition of the word. This will be helpful to ELLs.
8. You may continue with guided practice using new sets of letters.
9. Invite students' feedback on the making words strategy.

Independent Practice: Making Words
1. Have students work in pairs. Give them blank cards.
2. Direct students to choose a "mystery" word from which letters they can form various words. The idea is to be able to form as many words ranging from two-letter words to the "mystery" word. Make sure they keep a list of created words and include clues for each word such as description, like words, or definition.
3. Once they are ready, have each pair join another pair. They exchange sets of letters. Then one pair directs the other pair to make words according to their specification. The pair gives feedback to the other. Encourage the pairs to have their classmate use the created words in sentences.
4. Monitor and observe students' response to the making words activity. At the end of the activity, invite students' feedback to the making words strategy. Also give them feedback to improve their making words strategy. Each pair guesses the "mystery" word of the other pair.
5. Encourage students to add the new words in their writing journal or notebook.
6. Bonus: Have students play the Alphabet Soup games. Go to http://pbskids.org/ lions/games/ soup.html.

Conversation about Making Words Strategy
1. What have you learned about the Making Word Strategy?
2. How does it help you to read and write?
3. How does it help you with spelling words?

Assessments
1. Observation and ongoing assessment during the word making activities.
2. Evaluation of students' comments, feedback on the making word strategy.
3. Peer Feedback: Students' comments and feedback to their classmates' making word activity.
4. Evaluation of created words and clues throughout the making word activities.

Resources

<u>Videos</u>
"Making Words Strategy" to Strengthen Your Students' Phonemic Awareness
  http://www.youtube.com/watch?v=FXX_1k947WI
Interactive Game: Alphabet Soup
  http://pbskids.org/lions/games/soup.html

<u>Sample Lesson/Activity Plans</u>
Word Wizards: Students Making Words
  http://www.readwritethink.org/classroom-resources/lesson-plans/word-wizards-students-making-
    150.html?tab=4#tabs
Strategy: Making Words
  http://education.wm.edu/centers/ttac/documents/ict/reading/makingwords.pdf
ReadStrong: Making Words
  http://myweb.stedwards.edu/mikekb/ReadStrong/makewords.html
Invention Strategy: Making Words
  http://www.beltonschools.org/sites/BSD124/RtI%20Resources/Writing%20Strategies/STRATEGY-
    %20Making%20Words.pdf

<u>Professional Sources</u>
Buis, K. (2004). *Making words stick: Strategies that build vocabulary and reading comprehension in the
    elementary grades*. Pembroke Publishers.
Cunningham, P.M., & Cunningham, J. (1992, October). Making words: Enhancing the invented spelling-
    decoding connection. *Reading Teacher, 46*(2), 106-115.
Rasinski, T., & Zutell, J. (2010). *Essential strategies for word study: Effective methods for improving
    decoding, spelling, and vocabulary*. Scholastic.
Tompkins, G.E. *Literacy strategies: Step by step, Second edition*. (2004). Pearson Education, Inc.

Strategy/Lesson Suggestions #27	Alignment with ELA Common Core State Standards
Meeting of the Minds Technique **WHAT:** Meeting of the minds technique is a comprehension strategy of evaluating. Students learn how to evaluate information by acting out the opposing views of two or more characters in an oral debate or interview format. (http://www.readwritethink.org/classroom-resources/lesson-plans/guided-comprehension-evaluating-using-244.html) **BENEFITS:** Meeting of the minds technique develops speaking, listening, and critical thinking skills.	RL.1.3, RL.1.4, RL.1.9, RL.2.3, RL.2.4, RL.2.6, RL.2.7, RL.2.9, RL.3.3, RL.3.4, RL.3.6, RL.4.3, RL.4.3, RL.4.4, RL.5.3, RL.5.4, RL.6.3, RL.6.4

FOR THE TEACHER

[Adapted from Lesson Plan: Evaluating Using the Meeting of the Minds Technique © 2012 IRA/ NCTE/ReadWriteThink.org at http://www.readwritethink.org/classroom-resources/lesson-plans/ guided-comprehension-evaluating-using-244.html?tab=4#tabs]

Preparing for the Meeting of the Minds Technique
1. Select books that allow for opposing perspectives from the two or more characters' viewpoints, for example, the original version of *The Three Little Pigs* and Jon Scieszka's *The True Story of the Three Little Pigs by A. Wolf*. It is preferable to choose books that students have already read.
2. Familiarize yourself with the debate format, roles and rules.
   (a) Debate Roles and Rules
      http://web.archive.org/web/20060503194518/http://w3.tvi.edu/~cgulick/roles.htm
   (b) Debate Scoring Sheet http://myweb.lmu.edu/tshanahan/nt-debatescoring.html
   (c) Introduction to Classroom Debate
      http://web.archive.org/web/20060502021955/http://www.occdsb.on.ca/~proj1615/debate.htm
   (d) Debates in the Middle School Classroom http://www.learnnc.org/lp/pages/636
3. Complete the Meeting of the Minds Chart for modeling purposes. Choose two characters from selected books. Write down questions for your characters to respond and take the role of each character in responding to these questions. Make sure you mark the text to support your characters' perspectives.
4. Plan to demonstrate to the class how you might use the Meeting of the Minds Chart in preparing for a debate, where you will take on one of the characters' perspectives, clearly and convincingly presenting this character's viewpoints in a debate format.

Modeling the Meeting of the Minds Technique
1. Make sure students have read the selected books.
2. Introduce the Meeting of the Minds technique. Explain to students what it means to *evaluate* their reading. Say: "When we read a story we make a judgment about the story or characters in the story. We are *evaluating* what we are reading." Give an example using the selected books. For example, if you're using *The Three Little Pigs*, you might say: "In *The Three Little Pigs* I think the wolf was wrong in trying to destroy the pigs' houses in order to get to them. But if I asked the wolf why he did it, he would probably say it's because he has not eaten for a long time and he is starving to death." Continue: "Today, you will be participating in an activity in which you will pretend to be a character in a story, and will respond to questions as that character. By taking on the role of the character, you are making judgments about that character, other characters, and events in the story."
3. Display the Meeting of the Minds Chart for students and walk them through the questions you asked and how each of the characters responded to these questions. Explain why you think the characters responded this way. Read parts of the text that helped you determine each character's response.
4. Invite students to offer their own questions for the characters and their anticipated responses to the questions. Always have them go back to the text to support their character's response.

FOR THE STUDENTS
Guided Practice: Meeting of the Minds Technique (small groups)
1. Make sure students have read the book or books to be used for the Meeting of the Minds Chart.
2. Discuss the story.
3. Have students choose two characters for the Meeting of the Minds activity.
4. Divide the class into four groups. Assign a character to two groups and another character to the other two groups.
5. Have them simulate another meeting of the minds. Students should begin by brainstorming questions and recording them on their Meeting of the Minds Chart.
6. Have the groups exchange charts and respond to the questions for the character of the other group.

Conversation About the Meeting of the Minds
1. Why did you choose the two characters for this activity?
2. What do you know about each of these characters?
3. What interview questions did you ask these characters? Why?
4. How did you respond to the questions from the character's viewpoint?
5. Where would you get ideas of the characters' possible responses to these questions?
6. What other questions would you ask the character?

Independent Practice: Meeting of the Minds Technique (same small groups)
1. Give students time to refine their Meeting of the Minds Chart.
2. Introduce students to the concept of classroom debate, roles and rules, and scoring sheet.
3. Using their Meeting of the Minds Chart and the character assigned to them, have students prepare for an oral debate.
4. Have students engage in oral debate in small groups.

Assessments
1. Meeting of the Mind Chart: How well have the students completed the Chart? How critically relevant are the questions they asked to help them better understand the characters? How well did they use the text to provide support for the characters' responses to the questions?
2. Group Debate Using Meeting of the Mind Chart: Ask students to reflect on the debate using the Meeting of the Mind Chart. How did the Meeting of the Mind Chart help them prepare for the debate? How did the Chart and the debate help them understand the characters? What did they like and dislike about the debates?
3. Teacher's Feedback: Share with students how you rated their debate using the scoring sheet. Provide suggestions for improvement.

Other Options Using the Meeting of the Minds Technique
1. Role Play: Assign students the role of interviewer or the story character. The interviewer uses the questions in their Meeting of the Minds Chart to interview the story characters. The interviewer then summarizes the responses of the story character and presents to the class or writes a feature article for a newspaper or magazine.
2. Have students read and explore other popular fairy tales. If possible, have varying versions of popular fairy tales available for students to browse (for example, different versions of Cinderella or Jack and the Beanstalk). Have students reflect in their journals about the different versions of a fairy tale and give reasons why they like one particular version better.
3. Have students use a Venn diagram to compare and contrast characters or versions of a story.

Meeting of the Minds Chart

Name: _____ **Grade:** _____ **Date:** _____

QUESTIONS	RESPONSES	
	Character 1: _____	**Character 2:** _____

Resources
Folktales and Fairytales with Variants That Can Be Used with Meeting of the Minds Technique

<u>Beauty and the Beast</u>
>*Beauty and the Beast* by Jan Brett
>*Beauty and the Beast* by Nancy Williard
>*Beauty and the Beast* by Richard Howard
>*The Dragon Prince: A Chinese Beauty and the Beast Tale* retold by Laurence Yep
>*Shadow Play* by Paul Fleischman
>*Beauty and the Beast* by Warwick Hutton.
>*Beauty* retold by Etienne Delessert
>*Beauty and the Beast* by Vera Southgate

<u>Cinderella</u>
Go to http://www.carnegielibrary.org/kids/books/showbooklist.cfm?list=cinderella for more Cinderella variants.
>*Fanny's Dream* by Caralyn & Mark Buehner
>*Prince Cinders* (contemporary) by Babette Cole
>>(Go to http://www.youtube.com/watch?v=lDgJvfcD9vo for *Prince Cinders* ebook.)
>*Adelita: A Mexican Cinderella Story* by Tomie De Paola
>*Tattercoats* by Margaret Greaves
>*Bubba the Cowboy Prince* by Helen Ketterman
>*Ella Enchanted* by Gail Carson Levine
>*Cinder-Elly* by Frances Minters
>*Aschanputtel* by Brothers Grimm
>*Cinderella* retold by Roberto Innocenti
>*Cinderella* retold by K.Y. Craft
>*Yeh Shen* by Ed Young
>*Cendrillon: A Caribbean Cinderella* by Robert San Souci
>*Raisel's Riddle* by Erica Silverman
>*Cinderella* retold by Ruth Sanderson
>*Cinderella's Dress* by Nancy Willard
>*The Rough Faced Girl* retold by Rafe Martin
>*Cinderella* by Christine San Jose
>*The Turkey Girl: A Zuni Cinderella* by Ed Young
>*If the Shoe Fits: Voices from Cinderella* by Laura Whipple
>*Ashpit* by Joanne Compton
>*Cinderella* by Janet Perlman
>*Cinder-Edna* by Ellen B. Jackson
>*Cinderella* by Charles Perrault

<u>Frog Prince</u>
>*The Frog Prince Continued* by Jon Scieszka
>*Emily and the Enchanted Frog* by Helen Griffith
>*The Frog Princess* by E.D. Baker

Gingerbread Man
> *The Gingerbread Man* by Richard Egielski
> *The Gingerbread Baby* by Jan Brett
> *Stop that Pickle* by Peter Arnover
> *The Matzah Man: A Passover Story* by Naomi Howland
> *Pancake Boy: An Old Norwegian Folktale* by Lorinda Cowley
> *The Gingerbread Man* by Jim Aylesworth
> *The Gingerbread Man: A Peep-Through Picture Book* by Carol Jones

Goldilocks & the Three Bears
> *Goldilocks & the Three Bears* by Tony Ross
> *Goldilocks and the Three Bears* by Jim Aylesworth
> *Somebody and the Three Blairs* by Marilyn Tolhurst
> *Deep in the Forest* by Brinton Turkle
> *Goldilocks* by Janice Russell
> *Goldilocks and the Three Bears* by James Marshall

Hansel and Gretel
> *Hansel and Gretel* by James Marshall
> *Hansel and Gretel* by Paul Galdone
> *Hansel and Gretel* by Paul Zelinsky
> *Hansel and Gretel* by Susan Jeffers
> *Hansel and Gretel* by Lisbeth Zweger
> *Hansel and Gretel* by Rika Lesser

Jack and the Beanstalk
> *The Giant's Toe* by Brock Cole
> *Jim & the Beanstalk* by Raymond Briggs
> *Jack and the Beanstalk* by Steven Kellogg
> *Jack and the Wonder Tree* by James Stills
> *Jack and the Bean Tree* by Gail Heisler
> *Kate and the Beanstalk* by Mary Pope Osborne
> *Jack and the Beanstalk* by John Howe
> *Jack and the Meanstalk* by Brian and Rebecca Wildsmith

Little Red Riding Hood
> *Petite Rouge* by Mike Artell
> *Little Red Cowboy Hat* by Susan Lowell
> *Red Riding Hood* by James Marshall

Rapunzel
> *Rapunzel* retold by Paul Zelinsky
> *Rapunzel* retold by Barbara Rogasky
> *Petrosinella: A Neopolitan Rapunzel* by Frederick Warner
> *Rapunzel* retold by Nicoletta Oeccoli

Rumplestiltskin
>*Rumplestiltskin's Daughter* by Diane Stanley
>*Rumplestiltskin* retold by Paul Zelinsky
>*Tom Tit Tot* by Evaline Ness
>*The Girl Who Spun Gold* by Virginia Hamilton
>*Duffy and the Devil: A Cornish Tale* by Harve Zemach
>*Rumplestiltskin* by Alison Sage

Sleeping Beauty
>*Sleeping Beauty* by Trina Schart Hyman
>*Sleeping Ugly* by Jane Yolen
>*Peeping Beauty* by Mary Jane Auch
>*Sleeping Beauty* by Warwick Hutton
>*Sleeping Beauty* by Christine San Jose
>*Sleeping Beauty* by Margaret Early
>*Sleeping Beauty* by Francis Minters

Snow White
>*Snow White in New York* by Fiona French
>*Snow White and the Seven Dwarfs* by Nancy Ekholm Burkert
>*Rimonah of the Flashing Sword: A North African Tale* by Eric Kimmel
>*Snow White* by Trina Schart Hyman
>*Snow White* by Bernadette Watts

Stone Soup
>*Beware of Boys* by Tony Blundell
>*Stone Soup* by Tony Ross
>*Stone Soup* by John Warren Stewig
>*Button Soup* by Doris Orgel
>*The Real Story of Stone Soup* by Ying Chang Compestine
>*Bone Button Borscht* by Aubrey Davis
>*Cactus Soup* by Eric A. Kimmel
>*Stone Soup* by Jon J. Muth
>*Stone Soup* by Marcia Brown
>*Kallaloo!: A Caribbean Tale* by David and Phillis Gershator

The Little Red Hen
>*Cook-a-Doodle-Doo* by Susan Crummel
>*The Little Red Hen (Makes a Pizza)* by Philemon Sturges
>*The Sly Fox and the Little Red Hen* by Vera Southgate
>*The Little Red Hen and the Passover Matzah* by Leslie Kimmelman
>*With Love, Little Red Hen* by Alma Flor Ada

The Three Little Pigs

The Three Little Pigs: An Architectural Tale. By Steven Guarnaccia
Three Little Javelinas by Susan Lowell
The True Story of the 3 Little Pigs by A. Wolf by Jon Scieszka
The Three Pigs by David Weisner
Yo! Hungry Wolf: A Nursery Rap by David Vozar
Three Little Pigs by Caroline Bucknell
Three Little Pigs: An Old Story by Margaret Zemach
The Three Little Wolves and the Big Bad Pig by Eugene Trivizas
The Three Little Pigs and the Fox by William Hook
The Three Little Pigs by James Marshall

The Princess and the Pea

The Cowboy & the Black-eyed Pea by Tony Johnston
Princess and the Pea/La Princesa y el Guisante (bilingual) retold by Francesc Boada
There Was an Odd Princess Who Swallowed a Pea by Jennifer Ward
The Princess and the Pea by Rachel Isadora
The Princess and the Pea by Alain Vaes
The Penguin and the Pea by Janet Perlman
The Princess and the Pea-Ano (Happily Ever After) by Mike Thaler
The Princess and the Pea by Sucie Stevenson

Three Billy Goats Gruff

Three Cook Kids. By Rebecca Emberley
The Three Silly Girls Grubb by John & Ann Hassett
Toll-Bridge Troll. By Patricia Wolff
The Three Billy Goats Gruff by Peter Christen Asbjornsen
The Three Billy Goats Gruff by Janet Stevens
The Three Billy Goats Gruff by Vera Southgate

Strategy/Lesson Suggestions #28	Alignment with ELA Common Core State Standards
Paraphrasing **WHAT:** Paraphrasing is putting the main idea and details into your own words. The strategy helps students remember the information from a text they just read. **BENEFITS:** Paraphrasing helps students recall the main ideas and specific facts of materials they read. It improves their understanding of expository materials.	RI.3.1, RI.3.2, RI.3.4, RI.4.1, RI.4.2, RI.5.2, RI.5.4; RF.3.4.a, RF.4.4.a&c, RF.5.4.a&c; SL.3.2, SL.4.2, SL.5.2; L.3.4; W.1.5, W.2.5, W.3.5, W.4.5, W.5.5 W.6.2.d. W.6.4

FOR THE TEACHER

Modeling Paraphrasing

1. Select a short passage. **Set the purpose**. Say: " One way of improving our understanding of text particularly information text is by paraphrasing." Write the word paraphrasing on the board or overhead. Continue: "Paraphrasing is putting the main idea and details into your own words." Write the definition of paraphrasing after the word on the board or overhead. Tell students: "Today, we are going to learn how to paraphrase. First, I'm going to model how paraphrasing works. I want you to listen, observe, and be prepared to do paraphrasing on your own later."

2. Read aloud the passage. After reading the passage, think aloud: "What were the main idea and details of this paragraph?" Tell students that by asking this question it helps you think about what you just read. Continue your think aloud: "I think the main idea in the passage is _____." Provide at least two details related to the main idea in your own words.

3. Tell students that you can reread the passage or look quickly back over the passage to help you find the main idea and the details related to the main idea. Then you put the main idea and details in your own words.

4. Ask students what they observed when you did the paraphrasing. Display a Paraphrasing Strategies Chart from http://www.d214.org/district_library/paraphrasing_strategies.aspx and http://www.usca.edu/asc/pdf/writing%20room/paraphrasing.pdf. Call attention to the different strategies you can use for paraphrasing.

Paraphrasing Strategies	
Strategy 1 Use the most important words.	Read the information carefully. Pick out and highlight the most important part of each sentence. Write the information in your own words.
Strategy 2 Use synonyms.	Use synonyms: Other words that mean the same thing. Come up with a word from your own vocabulary that comes as close to the meaning of the original word as possible. Look the words up in a thesaurus to find synonyms. Never use a word if you don't know what it means. Reread the original passage with the new word(s) in place. See if it makes sense. If it changes in meaning, come up with a new synonym.
Strategy 3 Highlight and cross out words	Go through the information and cross out all the words with four letters or fewer and unimportant words, such as connectors. Circle or highlight the words that seem most important. Consider nouns and verbs as more important than adjectives and adverbs. Put in synonyms to help you write in your own words.
Strategy 4 Use varied sentence patterns.	Change the way your write the sentence without changing its meaning.
Strategy 5 Break long sentences into shorter ones.	Breaking long sentences into shorter ones help to clarify information.

FOR THE STUDENTS
Guided Practice: Paraphrasing
1. Select short passages for students to read.
2. Review the Paraphrasing Strategies Chart with students. Call attention to what paraphrasing is, how to do it, when to do it, and why it is important.
3. Set purpose. Say: "You are going to use paraphrasing after reading a chunk of text."
4. Chunk the text. Have students read the first chunk. STOP. Now ask students to go back to the text and highlight the main idea and details related to the main idea. Ask: "What are the main idea and details in the text?"
5. After a few minutes have students volunteer their answers to the question. Display the text and highlight students' responses.
6. Direct students to choose a partner and to paraphrase the text together using highlighted main idea and details. Remind students to apply paraphrasing strategies from the chart.
7. Monitor and check the paraphrasing of each pair and provide support as needed.
8. At the end of the session, have students present their paraphrased text to the class. Lead a class discussion in response to the students' presentation. Offer suggestions to improve students' paraphrasing.
9. Continue the exercise with at least two more chunks of text. After students have read each chunk STOP. Repeat steps 4-8. If you noticed students are still having difficulty with paraphrasing, provided more guided practice.
10. If students seem to get the idea of paraphrasing, proceed to Independent Practice.

Independent Practice: Paraphrasing
1. Have students choose a book, a chapter of a book, or a poem to paraphrase. Make sure students choose text within their reading level.
2. Have them read and paraphrase what they have read.

Conversation about Paraphrasing Strategies
1. What is paraphrasing?
2. How do you paraphrase?
3. How does paraphrasing help you when you read?
4. How does paraphrasing help you when you write?
5. Why is paraphrasing an important strategy?

Assessments
1. Monitor and observe students during paraphrasing activities.
2. Evaluate students' paraphrasing.
3. Observe students conversation about paraphrasing strategies.

Resources
Video: Paraphrasing Strategy Part 1
http://teachertube.com/viewVideo.php?title=Paraphrasing_Strategy_Part_1&video_id=113377

Websites
Paraphrasing Strategy
https://www.msu.edu/course/cep/886/Reading%20Comprehension/9Learn_Serv_Proj_Paraphrasing.html
I Used My Own Words! Paraphrasing Informational Texts
http://www.readwritethink.org/classroom-resources/lesson-plans/used-words-paraphrasing-informational-1177.html?tab=4#tabs
Paraphrasing Strategy: RAP (**R**ead, **A**sk, **P**ut)
http://thecenter.spps.org/uploads/attachment_e-paraphrasing_strategy.pdf
"RAP" Paraphrasing Strategy
http://www.aea267.k12.ia.us/system/assets/uploads/files/1154/rap(1).pdf

Professional Article
Hagaman, J.L., Casey, K.J., & Reid, R. (2010). The effects of the paraphrasing strategy on the reading comprehension of young students. *Remedial and Special Education, 33*(2), 110-123. Also
http://rse.sagepub.com/content/33/2/110.full.pdf+html

Strategy/Lesson Suggestions #29	Alignment with ELA Common Core State Standards
Picture Walk **WHAT:** Picture Walk is a strategy of "walking" students through a picture book and calling attention to the pictures/illustrations in the book to tell the story. It is previewing the pictures in a storybook to familiarize the child with the story prior to reading the text. **BENEFITS:** Picture Walk sparks interest in the story and set the purpose for the child to read and learn more about the story. It helps a child connect the pictures in the story to their own experiences and activate prior knowledge. Picture Walk is a helpful comprehension strategy for ELLs.	RL.1.7, RL.2.7, RL.3.7, RL.4.7

FOR THE TEACHER

Preparing for Picture Walk
1. Gather several award winning children's books with vivid illustrations such as the Caldecott Award books.
2. Select a book you are going to use for the picture walk. Make sure the pictures/illustrations can be easily shared with the students. If possible, use a big book.
3. Prepare questions about the pictures that will engage students in predicting and making connection to their own experiences such as:
   - What do you see in the picture?
   - What does it remind you of?
   - What do you think is happening in this picture?
   - Why do you think that?

Modeling Picture Walk
1. Tell students you will "read" a story by looking at the pictures/illustrations. Make sure students can see the pictures/illustrations in the book.
2. Show students the cover of the book. Think aloud: "This book has words and pictures. Right now I'm going to look at the pictures and try to guess what's happening in the story. This is called a picture walk because I'm going to walk through the pictures without reading the words."
3. Slowly flip through the pages of the book without reading the words. Start right from the top. Take a look at the cover and give students a chance to look at the cover as well. Comment aloud on the picture. Describe what you see. Try to make inferences based on the pictures and point out pictures of key vocabulary. Say: In this picture, I see _____. I wonder what is happening here. Perhaps, _____. I think that because _____.
4. Continue in this manner until you're almost at the last pages of the book.
5. Tell the students that you are going to stop the picture walk before the last pages so that you can make prediction about the ending of the story. Write the prediction on the board. Ask students for thumbs up if they agree, and thumbs down if they disagree.
6. Turn the pages and reveal the final pictures. Ask students if the prediction is correct.

7. Start reading the story. Think aloud during reading to engage students in thinking critically and asking questions.
8. After reading, go back to the board and verify the prediction. Go back into the text to refer to examples using both pictures and words.

FOR THE STUDENTS
Guided Practice: Picture Walk
1. Now the class will go on a picture walk together. Start by showing the students the book and reading the title. Direct students to think about the story by looking at the pictures.
2. Slowly flip through the pages of the book without reading the words. Start right from the top. Have students look at the cover of the book. Ask questions about each picture they see. Encourage students to make inferences based on the pictures and to point out pictures of key vocabulary. Use who, what, where, when, why and how questions. Ask:
   • What do you see in the picture?
   • Describe what you see.
   • Who are the characters (people, animals, things) in the story?
   • What makes you think that?
   • Where are they?
   • Do you know anything about _____?
   • What do you call this?
   • What does it remind you of?
   • What do you think is happening in this picture?
   • How do you think _____ is feeling? Why do you think that?
   • How do you think will the story end?
3. Stop the picture walk just short of giving away the end of the story. Ask students to predict the ending. Write the students' predictions on the board.
4. Turn to the last pages. Show students the pictures. Ask them if they still want to hold on to their predictions. Allow them to change their minds. Make the changes on the board.
5. Start reading the story. Engage students during reading by asking questions.
6. After reading, go back to the board and verify the prediction. Go back into the text to refer to examples using both pictures and words.

Independent Practice: Picture Walk
1. Direct students to get into pairs and choose a picture book. Tell students that they will practice going on a picture walk together.
2. Have partners explore the book together, taking turns describing the pictures they see.
3. Encourage students to ask similar questions you modeled to them.
4. Remind students to stop the picture walk before the ending. Go around to each group and record the students' predictions.
5. Have students verify their predictions by reading the book.
6. Hold a class discussion and have students share their observations and feedback on doing a picture walk.

Conversation about Picture Walk
1. What is a picture walk?
2. Describe how a picture walk is done.
3. When and why would you do a picture walk?
4. How can a picture walk help you when you're reading?
5. Would you do a picture walk when you read on your own? Why or why not?

Assessments
1. Monitor and observe students as they engage in picture walk.
2. Observe the different levels of questions they ask during picture walk and the depth and breadth by which they respond to the pictures.
3. Observe students' ability to use predictions and their oral responses.

Resources
Websites
Take a Picture Walk
    http://www.education.com/activity/article/picturewalk_kindergarten/
Picture Walk Activity Lesson Plan
    http://betterlesson.com/document/69436/lp-picture-walk
Using Picture Walk to Introduce Students to a New Text: Miss Gray's Grade 3 Class
    http://missgraysclasswebsite.blogspot.com/p/shared-reading-lesson.html
Reading with Young Children: A Picture Walk
    http://www.teachpreschool.org/2012/03/reading-with-young-children-a-picture-walk/
How to Teach a Picture Book Walk for Grade Two
    http://www.ehow.com/how_7327710_teach-book-walk-grade-two.html
The "Picture Walk"
    http://readingtokids.org/ReadingClubs/TipPictureWalk.php
Reading Picture Books
    http://www.learnnc.org/lp/pages/669
Reading is Elementary: The Do's and Don'ts of a Picture Walk
    http://readingiselementary.blogspot.com/2013/02/the-dos-and-donts-of-picture-walk.html
Literacy Training: The Picture Walk
    http://www.nationalserviceresources.org/learns/literacy-picture-walk
Taking a Picture Walk
    http://www.handsandvoices.org/articles/education/ed/V11-2_picturewalk.htm

Videos
Picture Walk: *The Mitten* by Jan Brett
    http://www.youtube.com/watch?v=SP9rzoAPpdI
How To Do a Picture Walk
    http://teachertube.com/viewVideo.php?title=Picture_Walk&video_id=95313

Professional Readings
Anderson, N.A., & Richards, J.C. (2003, February). "What do I see? What do I think? What do I wonder? (STW): A visual literacy strategy to help emergent readers focus on storybook illustrations. *The Reading Teacher, 56*(5), 442-443.
Galda, L. (1993, March). Visual literacy: Exploring art and illustration in children's books. *The Reading Teacher, 46*(6), 506-516.

Strategy/Lesson Suggestions #30	Alignment with ELA Common Core State Standards
Point of View **WHAT:** Point of View refers to how a person or character looks at, or views, an object or a situation. **BENEFITS:** Point of view allows students to better appreciate the plot of a story and understand the actions of the characters. [http://www.readwritethink.org/classroom-resources/ lesson-plans/teaching-point-view-with-789.html? tab=4#tabs]	RL.1.6, RL.1.9, RL.1.10, RL.2.6, RL.2.9, RL.2.10, RL.3.6, RL.3.9, RL.3.10, RL.4.6, RL.4.9, RL.4.10, RL.5.6, RL.5.9, RL.5.10, RL.6.6, RL.6.9, RL.6.10; RI.1.8, RI.1.9, RI.1.10, RI.2.6, RI.2.8, RI.2.9, RI.2.10, RI.3.6, RI.3.9, RI.3.10, RI.4.6, RI.4.8, RI.4.10, RI.5.6, RI.5.8, RI.5.10, RI.6.6, RI.6.9, RI.6.10; W.3.3.a, W.4.3.a, W.5.3.a, W.6.3.a, W.6.4

FOR THE TEACHER
Modeling Point of View
1. Select two different versions of a story such as *The Three Little Pigs* by Paul Galdone and *The Three Little Javelinas* by Susan Lowell.
2. Prepare a Venn Diagram or a Point-of-View Comparison Chart.
3. Divide the class into two groups.
4. Explain to students that you are going to read two stories—*The Three Little Pigs* and *The Three Little Javelinas*.
5. Set purpose. Say: "I want everyone to listen to both stories. Pay attention to as many details as possible and to remember them. Do NOT take notes."
6. Read *The Three Little Pigs*. Once you are done reading, have students list as many details as they can remember about *The Three Little Pigs*.
7. Distribute a chart paper to each group. Direct students to share their lists within their group and to record them on chart paper.
8. Discuss the story of *The Three Little Pigs* capitalizing on students' list of details.
9. Read *The Three Little Javelinas*. Once you are done reading, have students list as many details as they can remember about *The Three Little Javelinas*.
10. Distribute a chart paper to each group. Direct students to share their lists within their group and to record them on chart paper.
11. Discuss the story of *The Three Little Javelinas* capitalizing on students' list of details.
12. Have students complete a Venn diagram noting the similarities and differences between *The Three Little Pigs* and *The Three Little Javelinas*.
13. Lead students into explaining the differences between the two versions. INTRODUCE the word: Point-of-View of the authors. Call attention to the fact that *The Three Little Javelinas* is the southwestern adaptation of *The Three Little Pigs*. Hence, the author decides to have the narrator describe the characters, the events, the problem and solution from a different point-of-view.

FOR THE STUDENTS
Guided Practice: Point of View
1. Divide the class into two or four groups.
2. Read aloud *The True Story of the 3 Little Pigs by A. Wolf* as told to Jon Scieszka.
3. Direct students to pay attention to as many details as possible and to remember them. Students should not be taking notes while you're reading the book.
4. Once you are done reading, have students list as many details as they can remember about *The True Story of the 3 Little Pigs by A. Wolf.*
5. Distribute a chart paper to each group. Direct students to share their lists within their group and to record them on chart paper.
6. Discuss the story of *The True Story of the 3 Little Pigs by A. Wolf* capitalizing on students' list of details.
7. Have students compare the point-of-view in *Three Little Pigs* and *The Three Little Javelinas* **AND** *The True Story of the 3 Little Pigs by A. Wolf.* Ask students to identify the major difference between stories: WHO IS TELLING THE STORY?
8. Discuss how point-of-view influences the story.
9. Have students complete a Point-of-View Comparison Chart. See Chart below adapted from Gretchen Owocki's *The Common Core Lesson Book K-5* (2012). Portsmouth, NH: Heinemann, p. 107.
10. Have students share their Point-of-View Comparison Chart.

Independent Practice: Point of View
1. ELLs can work in pairs to create two sets of comic strips that show different points of view on a topic.
2. Have students select a picture book they like and try to rewrite the story from a different character's point of view.
3. Have students read a short piece of informational text. In small groups or in pairs they discuss the issue and the author's point-of-view. They then write their response to the issue from their own point of view.
4. Go to http://www.readwritethink.org/classroom-resources/lesson-plans/teaching-point-view-with-789.html?tab=4#tabs for extension activities.

Conversation about Point of View
1. What is point of view?
2. Why is it important to understand point of view?
3. How does a narrator's point of view influence how characters and events are described?
4. How does point of view help in understanding text?
5. How does point of view help in writing text?

Assessments
1. Monitor students' response to individual, paired, and small group point of view activities.
2. Evaluate students' Venn diagram and Point of View Comparison Chart.
3. Evaluate students' written text or drawings demonstrating a different point of view.

Resources

<u>Online Lesson Plans</u>
The Big Bad Wolf: Analyzing Point of View in Texts
 http://www.readwritethink.org/classroom-resources/lesson-plans/wolf-analyzing-point-view-
  23.html?tab=4#tabs
Teaching Point of View with Two Bad Ants
 http://www.readwritethink.org/classroom-resources/lesson-plans/teaching-point-view-with-
  789.html?tab=4#tabs
Point of View
 http://teachers.net/lessons/posts/414.html

Use The True Story of the Three Little Pigs for a Lesson on Point of View
 http://www.brighthubeducation.com/lesson-plans-grades-3-5/67152-use-the-true-story-of-the-three-
  little-pigs-to-teach-point-of-view/
Fairy Tale Lessons & Ideas
 http://www.teachingheart.net/fairylesson.html
3rd Grade: First Person Point of View
 http://www.readworks.org/lessons/grade3/point-view/lesson-1
3rd Grade: Third Person Point of View
 http://www.readworks.org/lessons/grade3/point-view/lesson-2
3rd Grade: First or Third Person Point of View
 http://www.readworks.org/lessons/grade3/point-view/lesson-3
4th Grade: Third Person Limited and Omniscient
 http://www.readworks.org/lessons/grade4/point-view/lesson-1
4th Grade: Changing the Point of View
 http://www.readworks.org/lessons/grade4/point-view/lesson-2
5th Grade: Author's Opinion
 http://www.readworks.org/lessons/grade5/story-jackie-robinson-bravest-man-baseball/lesson-1
6th Grade: What's the Point of View?
 http://www.readworks.org/lessons/grade6/house-mango-street/lesson-1
6th Grade: Multiple Perspectives
 http://www.readworks.org/lessons/grade6/america-street/lesson-3

<u>Websites</u>
Maintaining Point of View
 http://www.studyzone.org/testprep/ela4/o/maintainpointl.cfm
Exploring Point of View
 http://www.learner.org/interactives/literature/read/pov2.html
Elements of Fiction: Point of View Exercise
 http://bcs.bedfordstmartins.com/virtualit/fiction/elements.asp?e=4_ex
Teaching Point of View
 http://www.ereadingworksheets.com/point-of-view/teaching-point-of-view/
Point of View
 http://www.kimskorner4teachertalk.com/readingliterature/literary_elements_devices/pov.pdf

<u>Video</u>
Point of View & Narrator's Perspective Lesson
 http://www.youtube.com/watch?v=6OGMlrRSALY

Books for Teaching Point of View
Missing May by Cynthia Rylant
White Socks Only by Evelyn Coleman
Where the Wild Things Are by Maurice Sendak
Chicken Sunday by Patricia Polacco
Don't Let the Pigeons Drive the Bus by Mo Willems
Fly Away Home by Eve Bunting
Tales of a Fourth Grade Nothing by Judy Blume
The Whipping Boy by Sid Fleischman
When Will the Civil War Be Over: The Civil War Diary of Emma Simpson by Barry Denenberg
The Paper Crane by Molly Bang
Whistle for Willy by Ezra Jack Keats

POINT-OF-VIEW COMPARISON CHART

Name _____   Date _____

Titles, Authors/
Illustrators

Who is telling
the story?

How are the characters
described?

How are the events
described?

How are the problem
and solution described?

Describe how the narrator's point-of-view influences the story.

Adapted from Gretchen Owocki's *The Common Core Lesson Book K-5* (2012). Portsmouth, NH: Heinemann, p. 107.

Strategy/Lesson Suggestions #31	Alignment with ELA Common Core State Standards
Predicting Strategy **WHAT:** Predicting strategy allows students to "guess" what they think will happen based upon the text, the author, and background knowledge and experiences. Readers can make predictions <u>before</u> and <u>during</u> reading. **BENEFITS:** Predicting what will happen next in a story helps build students' comprehension skills. Readers get a better understanding of the text when they think ahead. Predictions help students set expectations for reading.	RL.1.1, RL.1.2, RL.1.3, RL.1.6, RL.2.1, RL.2.2, RL.2.3, RL.3.1, RL.3.2, RL.3.3, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2, RL.5.3, RL.6.1, RL.6.2, RL.6.3

FOR THE TEACHER
1. Familiarize yourself with the various approaches to using prediction <u>before</u> and <u>during</u> reading.
2. Select texts that match your students reading level and interests.
3. Prepare charts and graphic organizers as needed.

FOR THE STUDENTS
Pre-reading Comprehension Using Prediction
1. First Lines (from http://www.readingrockets.org/strategies/first_lines/). This technique helps students focus their attention on what they can tell from the first lines of a story, play, poem, or other text.
   • Have students read the beginning sentences from a book.
   • Ask students to make predictions about that book.
   • Have students discuss their predictions and explain why.
   • During and after reading the text encourage students to return to their original predictions and build evidence to support those accurate predictions.
   • Encourage students to make new predictions during reading.
2. Anticipation Guide (go to Strategy/Lesson Suggestions #1, p. --; also http://www.reading rockets.org/strategies/anticipation_guide/). This is a guided prediction activity.
   • Have students "agree" or "disagree" with five to six statements about key ideas in the text.
   • Ask students to explain their response to the statements.
   • During and after reading the text encourage students to return to their original response to the Anticipation Guide and build evidence to support those accurate predictions.
   • Encourage students to make new predictions during reading.
3. Writing Prediction Questions (from http://www.readwritethink.org/classroom-resources/ lesson-plans/using-prediction-prereading-strategy-165.html?tab=4#tabs). Instead of asking students to predict in statement form they present their predictions in a form of questions.
   • Do a picture walk (go to Strategy/Lesson Suggestions #29, p. --).
   • Have students ask prediction questions and record their questions students a Prediction Questions Chart to be answered after reading.

PREDICTION QUESTIONS CHART	
Prediction Questions	**Answers with Supporting Evidence**

- After reading, have student go back to the text and answer their prediction questions. Have them record evidence to support their answers.
4. Questions to Help Students Make and Refine Predictions (from http://www.learner.org/jnorth/tm/ReadStrat13.html).
   - Based on the title, what information do you expect to read in this selection?
   - Based on the information you have read so far, what do you predict will come next?
   - Based on the first paragraph of information, what kinds of information will be revealed in this particular selection?
   - Which predictions were confirmed by the text?
   - Which predictions need to be revised?
   - Which details or clues from the selection did you use to make your prediction?
   - Based on the following clues…, what do you predict the author will reveal in the next part of this selection?

Conversation about Predicting Strategy
1. What is prediction?
2. What do you do when you predict?
3. Where do you get your predictions?
4. What kinds of predicting questions would help in your understanding the text?
5. How do you find out whether your predictions are accurate or not?
6. What happens when you are asked to predict before reading a story?
7. What happens when you predict what will happen next during reading?
8. Why is predicting important?
9. How does predicting help you as a reader?

Assessments
1. Observe students' predictions and response to their predictions.
2. Evaluate students' predicting questions, responses, and supporting evidence.

Resources
Videos
Let's Make Predictions: Building Reading Comprehension
http://www.youtube.com/watch?v=pbzrNofgm7I&list=PL5178787DB725559D&index=7
Powerful Predictions: A Pre-reading Strategy to Build Knowledge
http://www.youtube.com/watch?v=ZQYiYVf71i0&list=PL5178787DB725559D&index=16

Slides
Prediction and Inference: A Reading Strategy by Mrs. Cowan
   http://www.slideshare.net/guest80c4b1/prediction-and-inference-presentation?src=related_normal&rel=657186
Making Predictions
   http://www.slideshare.net/teeranartcom/making-predictions-10884061

Interactive Making Predictions Activity
http://teach.fcps.net/talk/activities/sniffy_fluffy/MakingPredictions/activity1makingpredictions.htm

Online Lesson Plans/Activities
Unwinding a Circular Plot: Prediction Strategies in Reading and Writing
http://www.readwritethink.org/classroom-resources/lesson-plans/unwinding-circular-plot-prediction-292.html?tab=4#tabs
First Lines
http://www.readingrockets.org/strategies/first_lines/
Anticipation Guide
http://www.readingrockets.org/strategies/anticipation_guide/
Using Prediction as a Prereading Strategy
http://www.readwritethink.org/classroom-resources/lesson-plans/using-prediction-prereading-strategy-165.html?tab=4#tabs

Strategy/Lesson Suggestions #32	Alignment with ELA Common Core State Standards
Print Concepts **WHAT:** Print concepts are early literacy skills required for developing basic understanding of written language. It is the understanding of the elements of a book and the mechanics of text—that print tells a story, that it flows from left to right and from top to bottom, that individual words on the page correspond to individual spoken words. **BENEFITS:** Children who understand the concepts about print can easily learn to read and write. Concepts about print are prerequisite to good decoding skills.	RF.1.a

FOR THE TEACHER
Modeling Print Concepts
1. **HINT:** Reference Marie Clay's books on *Concepts About Print*.
2. Highlight in different colors words in Big Book read aloud books.
3. Use a read aloud to introduce print concepts. Tell students that you are going teach them how to be book experts by teaching them the parts of a book. Explicitly teach students how to orient a book as well as where to locate the front and back covers. Talk about the front cover; pointing out the book title, author and illustrator.
4. Open the book to show students the title page. Then turn to the first page of reading and point out where you are going to begin reading. Show students where to read next moving your finger along the text.
5. Next, point out and read one of the highlighted words. Use a think aloud to talk about how letters are put together to make a word. Point to the first and last letters of the word. Also, point out the spaces on either side of the word and explain the importance of the spacing.
6. Tell the students that you are going to read the first page. Instruct the book experts to watch as you point to each word you are reading.
7. After reading the first page, tell students that you will keep reading the story by turning the page. Continue reading the book, pointing to each word as you read.
8. After reading point out the punctuation marks and explain their functions. Use expressive reading to demonstrate how certain punctuations are used.
9. Review what you have taught your book experts.

FOR THE STUDENTS
Guided Practice: Print Concepts
1. Now the class will show off their new book expert skills. Ask students to come up and point out or put sticky notes on parts of the book; front cover, back cover, title page, first page of reading and first word read.
2. Read the first word then ask where to read next. Have a student come up and use a pointer to touch each word as you read. Have students take turns pointing to the words on each page.
3. After reading, have students look for highlighted words in the book. Ask students to come up and point out a word. Read the word together. Ask the student to count the number of letters in the word. Then ask them to point out the first letter and the last letter.
4. Have students point out punctuation marks. Ask why they are there and what you should do when you see it during reading.
5. Review with the students what they now know as book experts and remind them to look for these things the next time they read.

Independent Practice: Print Concepts
Create centers to encourage independent practice of print concepts including:
- **Big Book Center**. Provide Big Books with pointer and highlighter tape.
- **Listening Center**. Provide books on tape.
- **Words Center**. Provide magnetic letters and word lists.

Conversation about Print Concepts
1. Can you show me the front of the book?
2. Where is the back of the book?
3. Where are the pictures on this page? Where are the words?
4. Where should I begin reading?
5. Which way do I read? Where do I go next?
6. Can you point to a letter?
7. Can you point to a word? Where is the first letter? Where is the last letter?
8. Why are there spaces?
9. Do you know what this means at the end of the sentence?

Assessments
1. Monitor student participation during group and center activities.
2. Assess concept development using *Concepts About Print Test* by Marie Clay.

Resources
Video
Print Concepts Using Chicka, Chicka, Boom, Boom
    http://www.youtube.com/watch?v=MtHGI6irkpI
Today's News: Building Concepts of Print
    http://www.youtube.com/watch?v=SpRklDinx7o&list=PLB719C1310D420123&index=2

How to Use a Morning Message: Building Concepts of Print
    http://www.youtube.com/watch?v=WVObKDrOz3o&list=PLB719C1310D420123&index=3
Colors of the Week: Developing Concepts of Print
    http://www.youtube.com/watch?v=Qmt9YNAe-3w&list=PLB719C1310D420123&index=4

Websites
Concepts About Print Assessment
http://tc.readingandwritingproject.com/public/themes/rwproject/resources/assessments/reading/concepts_about_print/concepts_about_print_directions.pdf
Lens on Literacy
http://www.learner.org/libraries/readingk2/front/otherterms.html
Concepts About Print Script
http://specialeducationassessments.weebly.com/uploads/3/4/1/9/3419723/concepts--print-script.pdf
Letter and Word Concepts Rubric
http://www.readwritethink.org/files/resources/lesson_images/lesson37/RWT011-4.PDF

Online Lesson Plans
Shared Poetry Reading: Teaching Print Concepts, Rhyme, and Vocabulary
http://www.readwritethink.org/classroom-resources/lesson-plans/shared-poetry-reading-teaching-883.html?tab=4#tabs
Concepts in Print Lesson
http://www.etap.org/demo/langart1/lesson.html

Strategy/Lesson Suggestions #33	Alignment with ELA Common Core State Standards
Problem and Solution **WHAT:** Authors make decisions about how to present information to readers. They choose from a variety of structures to organize information for readers. The problem and solution text structure presents a problem, and show how it has been solved or can be solved. **BENEFITS:** When reading a problem and solution text, students can easily relate to the text if they understand the features of a problem and solution text structure. Understanding problem and solution text structure helps students to be critical of problem and solution texts particularly persuasive texts that often use this structure.	RL.1.4, RL.1.5, RL.1.10, RL.2.4, RL.2.5, RL.2.10, RL.3.4, RL.4.5, RL.4.10, RL.5.4, RL.5.5, RL.5.10, RL.6.4, RL.6.5; RI.1.4, RI.1.5, RI.1.6, RI.1.10, RI.2.4, RI.2.5, RI.2.6, RI.2.10, RI.3.4, RI.3.5, RI.3.10, RI.4.4, RI.4.5, RI.4.10, RI.5.4, RI.5.5, RI.5.10, RI.6.10 RI.6.4, RI.6.5, RI.6.10

FOR THE TEACHER
Modeling Problem and Solution
1. Choose fiction and nonfiction texts with problem and solution. Start with a simple text like Numeroff's *If You Give a Mouse a Cookie*. Make sure students have access to the texts.
2. Have problem and solution graphic organizers ready for students.
3. If possible, use overhead.
4. **Set the purpose**. Say: "Today, we will identify the problem and solution of a story. This will help us better understand what the story is all about. I will show you how I know what the problem and the solutions are in the story."
5. Ask students: "Does anyone know what a <u>problem</u> is? What about <u>solution</u>?" Display definitions of problem and solution on the board or use overhead.

PROBLEM	SOLUTION
A problem is an issue that needs to be solved.	A solution is how the problem is solved.

6. Give practical examples of a problem and solution situation. Invite students to give their own examples. Ask students to explain why it is a problem and solution situation.
7. Say: "I will read the story _____ (title, author and illustrator). I want you to pay close attention to the problem and solution of the story. This will help you understand the main ideas of the story.
8. Read aloud the story. Pause when you come to the parts of the story that suggest the problem and solution. Call attention to the words or phrases that signal a problem or a solution. Think aloud. For example, say: "I notice that _____ has a problem. I know this because it says in the text, '_____.' The author also uses the word (or phrase) _____. This word (or phrase) gives me a hint that this means <u>problem</u>."
9. Continue to read and think aloud **focusing on identifying the problem and solution of the story**. Here is a good description of how a teacher modeled (using think aloud) a problem and solution story, *Peter's Chair* by Ezra Jack Keats. This lesson was taken from http://betterlesson.com/lesson/24279/ plot-structure-problem-solution.

<div style="border:1px solid">

Model (5-10 mins):
Teacher reads aloud story. I use *Peter's Chair* by Ezra Jack Keats. Teacher reads aloud first half of the book. While I was reading I noticed that Peter has a problem, he is not happy that his sister is taking all of his stuff. He seems to be upset that he no longer is the only child and now has to share everything. He is so upset he takes his chair outside instead of staying inside with his family. I will add that Peter is upset his sister is taking all of his belongings to our chart (refer to worksheet).

I notice that the first event after the problem is introduced is that Peter moves his things outside. I will add this to the events part of our chart. Let's keep reading to see how Peter solves his problem.

Teacher finishes reading until the end of the book. I noticed while reading that Peter's problem was solved. He decided he would rather share with his sister and be inside with everyone instead of being alone. He spends time with his dad and helps him paint the chair pink for his new sister. This is a big change for Peter and it solves his problem because he is no longer upset that he has to share. I will add that to our chart. Now that you have watched me model problem and solution it's your turn to try.

</div>

10. After you finished reading the book display a problem and solution graphic organizer.
11. Continue with think aloud focusing on completing the graphic organizer. Alert students to the types of signal words or phrases associated with the problem and solution structure.
12. Invite students' attention to the graphic organizer. Explain how you identified the problem and solution of the story.

FOR THE STUDENTS
Guided Practice: Problem and Solution
1. Choose a fiction or nonfiction text with problem and solution.
2. Have students work in small groups. Distribute text to groups.
3. Distribute problem and solution graphic organizers
4. **Set the purpose**. Say: "Now it's your turn to read and identify the problem and solution of a story. You will demonstrate how well you understand problem and solution by completing a graphic organizer."
5. Remind students to the types of signal words or phrases associated with the problem and solution structure.
6. Tell students to STOP and raise their hands as soon as they come across statements or clues that suggest the problem of the story. When this happens ask students to share with the class what they found.
7. Encourage students to ask before, during, and after reading questions related specifically to the problem and solution text structure such as:
   • What is the problem?
   • How did I know it is the problem?
   • What words, phrases, or statements signal the problem?
   • What are the solutions?
   • Who worked to solve the problem?
   • How did I identify the solutions?
   • Has the problem been solved yet, or will it be solved in the future?
   • What or who caused the problem?
   • What are other ways of solving the problem?

8. Monitor and provide support as needed.
9. Have students complete the problem and solution graphic organizer.
10. Have students share their graphic organizer in class. Encourage students to ask questions and provide comments/feedback.

Independent Practice: Problem and Solution
1. Have students work independently or in pairs. Allow them to choose a fiction or nonfiction book from your selection of problem and solution texts.
2. Have students read and identify the problem and solution of the text.
3. Have students complete a problem and solution graphic organizer.
4. At the end, have students write a brief summary of the problem and solution of the text. Example:

_____   Title   _____   Author/Illustrator
The story is about _____ who had a problem. The problem is _____. It is a problem   because _____. Therefore, _____. As a result, _____.

5. Have students write their own problem and solution story.

Conversation about Problem and Solution
1. What is a problem and solution structure?
2. How do you figure out the problem and solution structure?
3. What words or phrases signal problem and solution of a text?
4. Why is it important to understand a problem and solution structure?
5. Can you give examples of text you have read with problem and solution structure?

Assessments
1. Monitor students' response to discussion questions about problem and solution structure.
2. Evaluate students' problem and solution graphic organizers.
3. Evaluate students' own problem and solution written text.

Resources

<u>Online Lesson Plans</u>
Plot Structure: Problem and Solution
   http://betterlesson.com/lesson/24279/plot-structure-problem-solution
Understanding Text Structure: Problem/Solution
   http://www.monarchknights.com/teacherwebpages/moss/documents/ProblemSolution_LP.pdf

<u>Websites</u>
Problem and Solution Text Structure
   http://mhschool.com/lead_21/grade4/ccslh_g4_ri_2_2c_l4.html
Text Structure: Problem and Solution
   http://emilykissner.blogspot.com/2010/10/text-structure-problem-and-solution.html
Teaching Text Structure 4th-6th Grade: Supplemental Resources
   http://www.sbusd.org/cms/lib/CA01000811/Centricity/Domain/42/Supplemetal_ResourceTeaching_
      Text_Structure.pdf
Text Structure
   http://www.ereadingworksheets.com/text-structure/
Text Structures Graphic Organizers
   http://www.ereadingworksheets.com/text-structure-worksheets/identifying-text-structure-1.pdf
Text Structure Worksheets
   http://www.ereadingworksheets.com/text-structure/text-structure-worksheets/
Introducing Text Structures in Writing-5th Grade
   http://www.uen.org/Lessonplan/preview.cgi?LPid=11287
20 Strategies to Teach Text Structure
   http://usd262.com/modules/groups/homepagefiles/cms/3550/File/Curriculum/Literacy/Comprehensio
      n/Textstructure_resources.pdf
Text Structure Workmat
   http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20Structure%20Workmat.pdf
Text Structure Signal Questions & Signal Words
   http://www.literacyleader.com/sites/litlead.essdack.org/files/Signal%20Word%20Chart-Rev.pdf
Graphic Organizers: All Five Text Structures
   http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20features.structures.pdf

Text Structures Master Chart
   http://www.literacyleader.com/sites/litlead.essdack.org/files/text%20str%20chart%20w-frames2.pdf
Text Structures Colorful Posters
   http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20Structure%20Posters-
      full%20set%20reg%20size.pdf
Text Structure Frames
   http://www.literacyleader.com/sites/litlead.essdack.org/files/Text%20Structure%20Frames.pdf
Understanding Text Features and Text Structures
   http://thisreadingmama.com/comprehension/non-fiction/non-fiction-text-structure/

<u>Online Articles</u>
Moss, B. Teaching expository text structures through information trade book retellings.
   http://www.rebeltutor.literacydevelopment.org/Nonfiction%20Text/teaching%20expository%20text%
      20structures.pdf
Akhondi, M., Malayeri, F.A., & Samad, A.A. (2011). Structure to Facilitate Reading Comprehension. *The
      Reading Teacher, 64*, 368-372. http://www.readingrockets.org/article/52251/
Non-fiction Text Structures!
   http://msjordanreads.com/2012/04/19/non-fiction-text-structures/

20 Strategies to Teach Text Structure
   http://usd262.com/modules/groups/homepagefiles/cms/3550/File/Curriculum/Literacy/Comprehensio
      n/Textstructure_resources.pdf
Teaching Text Structure: A Quick Guide for Teachers by Emily Kissner (slides)
   http://www.slideshare.net/elkissn/teaching-text-structure

Books for Teaching Problem and Solution
[From: http://www.slideshare.net/elkissn/text-structure-picture-books]
Problem and Solution
Gerstein, Mordicai. (2003). *Sparrow Jack*. Farrar, Straus and Giroux.
   John Bardsley comes up with a novel way to solve the problem of inchworms that have infested his new city,
   Philadelphia.
Patent, Dorothy Hinshaw. (2008). *When the wolves returned*. New York: Walker and Company.
   The wolves of Yellowstone were all killed in the early part of the 1900s and led to problems in the ecosystem.
Stewart, Melissa. (2006). *A place for butterflies*. Atlanta, GA: Peachtree Publishing.
   How butterflies are affected by habitat change, and how people have helped to restore their habitats.

Strategy/Lesson Suggestions #34	Alignment with ELA Common Core State Standards
Question-Answer-Relationships (QAR) **WHAT:** Question-Answer-Relationships (QAR) technique teaches students to be consciously aware of whether they are likely to find the answer to a comprehension question "right there" on the page, between the lines, or beyond the information provided in the text. (Raphael & McKinney, 1983) **BENEFITS:** QAR helps students to develop as strategic readers by monitoring their own thinking and making connections between texts and their own experiences.	RL.1.1, RL.1.2, RL.1.3, RL.1.9, RL.2.1, RL.2.2, RL.2.3, RL.2.9, RL.3.1, RL.3.2, RL.3.3, Rl.3.9, RL.4.1, RL.4.2, RL.4.3, RL.4.9, RL.5.1, RL.5.2, RL.5.3, RL.5.9, RL.6.1, RL.6.2, RL.6.3, RL.6.8; RI.1.1, RI.1.2, RI.1.3, RI.1.6, RI.2.1, RI.2.2, RI.2.3, RI.2.6, RI.3.1, RI.3.2, RI.3.3, RI.3.7, RI.4.1, RI.4.2, RI.4.3, RI.4.7, RI.5.1, RI.5.2, RI.5.3, RI.5.8, RI.6.1, RI.6.2, RI.6.3, RI.6.8

FOR THE TEACHER

Preparing for QAR

Identify a fiction or nonfiction text to use for the QAR activity. Using this text write down four types of questions as follows:

1. *Right There Questions* (literal level). Students can find the answer "right there" in the text, usually in the same sentence as words from the question.
2. *Think and Search Questions* (inferential level). The answer is in the text but not all in the same place. Students must search for the answer in different parts of the text and put them together to make sense.
3. *Author and Me Questions* (inferential/ application level). Students must find the answer in the text and combine it with his/her own ideas from prior knowledge and experiences.
4. *On My Own* (application/evaluation level). The answer is not in the text. Students draw from their prior knowledge and experiences to answer the question.

Mark the parts of the text where you found the answers to the *Right There, Think and Search,* and *Author and Me* questions. Complete the QAR Sheet below.

Modeling QAR

[Adapted from Lesson Plan: Self-Questioning Using Question-Answer Relationships © 2012 IRA/NCTE/ReadWriteThink.org http://www.readwritethink.org/classroom-resources/lesson-plans/guided-comprehension-self-questioning-227.html]

1. Introduce students to QAR – Question-Answer-Relationships. Say: "When you read it helps to ask questions about the text to get information. There are two kinds of information: Information you can find in the text and information that cannot be found in the text but must come from your own knowledge and experiences. For these two kinds of information you may ask two types of questions. One type of questions is "in the text" questions because the answers can be found in the text, and the other type of questions is "in my head" questions because the answers cannot be found in the text and must come from the reader's own knowledge and experiences." (Show the QAR poster) Continue: "Today, we are going to learn about a strategy to develop our comprehension skills. The strategy is called QAR – Question-Answer-Relationships. I will read a passage and then ask questions about the passage. Listen to the types of questions I'm going to ask and see if you can place them in the QAR chart." Explain each type of questions in the QAR box:

(a) *Right There Questions* (literal level). Students can find the answer "right there" in the text, usually in the same sentence as words from the question.

(b). *Think and Search Questions* (inferential level). The answer is in the text but not all in the same place. Students must search for the answer in different parts of the text and put them together to make sense.

(c) *Author and Me Questions* (inferential/ application level). Students must find the answer in the text and combine it with his/her own ideas from prior knowledge and experiences.

(d) *On My Own* (application/evaluation level). The answer is not in the text. Students draw from their prior knowledge and experiences to answer the question.

2. Read aloud the passage and demonstrate the QAR strategy.

(a) Beginning with the first question, which is an example of "In the book: Right There" question, explain how you determine the question type. Show the students how and where you can find the answer to the question in the text and fill the answer on the QAR sheet (see below).

(b) Do the same for the second question, which is an example of "In the book: Think and Search" question. Again, demonstrate your thought process. Fill in the answer to the second question on the QAR sheet.

(c) Do the same for the third question, which is an example of "In my head: Author and Me" question. Show your students how you draw the answer from the text and combined it with your own knowledge and experience. Fill in the answer to the second question on the QAR sheet.

(d) Do the same for the fourth question, which is an example of "In my head: On My Own" question. Call attention to how you did not need the text to answer the question but that you fully relied on your own knowledge and experience. Fill in the answer to the second question on the QAR sheet.

3. You may use several short passages to demonstrate QAR. While demonstrating, show students how to generate new questions for each QAR.

FOR THE STUDENTS

Guided Practice: QAR

1. Provide the text, questions, answers, and QAR label for each question. Ask students to explain why the label was appropriate.

2. Provide the text and questions. Have students find the answers to the questions and give the QAR label for each question. Ask students how they found the answers and to explain why the label was appropriate.

3. Provide the text. Have students ask questions, provide answers, and QAR label for each question. Ask students to explain why the label was appropriate.

4. Gradually increase the length of passages and the variety of reading materials for practice. Throughout the guided practice have students use the QAR sheet. Encourage students to generate new questions for each QAR.

Independent Practice: QAR (individually or in small groups)

Divide students into groups of three. Have them choose their own text for the QAR activity and have them complete the QAR sheet together. Students should identify the QAR for each question and then fill in the answer. Ask students to also generate two new questions and identify the QAR.

Conversation about QAR

1. What is QAR? What are the types of QAR questions?
2. How would you differentiate one type of QAR question from another?
3. How would asking QAR questions help in your comprehension of text?

Assessments

1. Gather students as a whole class and discuss how the QAR technique helped them to better understand the text. Talk about which types of questions required the most thought and how they identified the QAR. How does understanding the QAR strategy help students comprehend information? How can they apply this strategy on their own?
2. Ask students to create their own posters illustrating the different types of QARs. Encourage them to be creative and think "outside of the box" when designing their posters. Present posters to the class.
3. Adapt this lesson and have students practice the QAR strategy with other texts. With continued practice, students should be able to apply the self-questioning strategy independently.
4. Have students write a journal entry or a short letter explaining the QAR strategy and why it is helpful for comprehending what they read.
5. Have students explain to a classmate about the QAR strategy using the QAR poster and their QAR sheet.

Resources

Online Lesson Plans

Self-Questioning Using Question-Answer Relationships

> http://www.readwritethink.org/classroom-resources/lesson-plans/guided-comprehension-self-questioning-227.html?tab=4#tabs

QARs + Tables = Successful Comprehension of Math Word Problems

> http://www.readwritethink.org/classroom-resources/lesson-plans/qars-tables-successful-comprehension-151.html?tab=4#tabs

Website

About QAR

> http://www.readingquest.org/strat/qar.html

QAR Charts/Concept Maps/Posters (printouts)

> http://www.readingquest.org/pdf/qar.pdf
> http://www.readingquest.org/pdf/qar_map.pdf
> http://www.sanjuan.edu/webpages/gguthrie/files/QAR%204%20LEVELS1.pdf
> http://www.sanjuan.edu/webpages/gguthrie/files/QAR%204%20levels%20students%20color%20in%20background%20colors.pdf
> http://www.sanjuan.edu/webpages/gguthrie/files/Large%20Level%202%20poster%20QAR.pdf
> http://www.sanjuan.edu/webpages/gguthrie/files/Large%20Level%204%20poster%20QAR.pdf
> http://www.sanjuan.edu/webpages/gguthrie/files/QAR%204%20levels%20students%20color%20%28for%20pocket%20chart%29.pdf
> http://www.sanjuan.edu/webpages/gguthrie/files/Questions%20Answer%20Relationships.pdf
> http://www.thevillagescharterschool.org/pdfadmin/sendpdf.pdf?pdfid=%7B7AEB7D1F-9665-467E-ADEF-548923EE5DE8%7D

Professional Books

QAR Now: A Powerful and Practical Framework That Develops Comprehension and Higher-Level Thinking in All Students (Theory and Practice) by Taffy E. Raphael, Kathy Highfield, and Kathryn H. Au (2006)

QAR Comprehension Lessons: Grades 2-3: 16 Lessons with Text Passages That Use Question- Answer- Relationships to Make Reading Strategies Concrete for All Students by Taffy Raphael and Kathryn H. Au (2011)

QAR Comprehension Lessons: Grades 4-5: 16 Lessons with Text Passages That Use Question- Answer- Relationships to Make Reading Strategies Concrete for All Students by Taffy Raphael and Kathryn H. Au (2011)

Children's Books That Can Be Used with QARs

Graham, Bob. (2008). *How to Heal a Broken Wing*. Candlewick. (picture book)

Milway, Katie & Fernandes, Eugenie (illus.). (2008). *One Hen: How One Small Loan Made a Big Difference*. Kids Can. (nonfiction/picture book)

Schulman, Janet & So, Meilo (illus.). (2008). *Pale Male: Citizen Hawk of New York City*. Random. (picture book biography)

QAR SHEET

_____
Story/Book Title

Name: _____ **Grade:** _____ **Date:** _____

DIRECTION: Write down your questions, record the question-answer relationship (QAR), and then answer the questions. Remember the four types of QARs are: ◆In the book: Right There ◆In the book: Think and Search ◆In my head: Author and Me ◆In my head: On My Own	
EXAMPLE: Question: Where does the unicorn's magic lie?	QAR Type: In the book: Right There
Answer: The <u>horn</u> is where the unicorn's magic lies.	Location: page 3
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:
Question:	QAR Type:
Answer:	Location:

Strategy/Lesson Suggestions #35	Alignment with ELA Common Core State Standards
Readers Theater **WHAT:** Readers Theater involves a presentation of material that is read aloud in an expressive and dramatic fashion by two or more readers (Young & Vardell, 1993). **BENEFITS:** It offers students oral reading and group presentation practice and a chance to review concepts so they can effectively deliver a performance. (Bean, Readence, & Baldwin, 2011, p. 163). It is a fun, interactive way to help students improve their reading fluency and oral speaking skills. Readers Theater also gives students a chance to work cooperatively in groups, especially for the reluctant readers and ELLs. [http://www.readwritethink.org/classroom-resources/ printouts/readers-theatre-rubric-30698.html#teaching]	RL.1.4, RL.2.7; RF.1.4.a-c, RF.2.4.a-c, RF.3.4.a-c, RF.4.4.a-c, RF.5.4.a-c; SL.1.4, SL.2.4, SL.3.4, SL.4.2, SL.4.4, SL.5.2, SL.5.4, SL.6.6

FOR THE TEACHER
Modeling Readers Theater
1. Select texts that are already familiar to students.
2. Prepare several examples of Readers Theater **scripts** from these texts.
3. Introduce Readers Theater to your class. Say: "Today we are going to do a Readers Theater. Readers Theater is a fun way of improving our reading and oral speaking. You will be working in groups to prepare for your Readers Theater presentation. Then you will do your Readers Theater presentation. Here is the rubric I will use to evaluate individual group members and the group as a whole." Show the class the Readers Theater Rubric adapted from http://www.readwritethink.org/files/resources/printouts/ 30698_rubric.pdf. Read each item in the rubric to the class. Say: "Delivery includes how well you read the script with expression, and eye contact."
4. Model Readers Theater. On overhead or chart paper display a Readers Theater script from a story that is familiar to students. Say: "Here's an example of a script for a Readers Theater presentation that I wrote based on the story _____." Ask students questions about the story to make sure they remember having read it.
   • Who can remember what the story was about?
   • Who were the characters?
   • Where was the setting of the story?
   • How did the story begin?
   • What were the events?
   • How did the story end?
5. Read the Readers Theater script. Make sure to read fluently with expression and eye contact.

6. After reading, ask the class to tell you how you read the script. Call attention to the elements of your delivery: fluent reading with expression and eye contact. Have students describe what they understand about <u>fluent reading with expression</u> and <u>eye contact</u>. Reread parts of the script as needed to demonstrate the elements.
7. Ask students to read parts of the script <u>fluently with expression</u> and <u>eye contact</u>. Invite peer feedback. Provide support as needed.

Guided Practice: Readers Theater
[Adapted from http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html?tab=4#tabs]
1. Set purpose. Say: "Now it's your turn to prepare for Readers Theater presentation."
2. Distribute Readers Theater Rubric.
3. Group students. Distribute a copy of a Readers Theater script taken from text familiar to them.
4. Direct students to work in groups preparing for their Readers Theater presentation. Assign students in each group the role or roles they will read. Have students highlight their roles in the script.
5. Encourage students to review the Readers Theater Rubric before they begin their preparation for presentation.
6. Monitor and provide support as needed. Give students sufficient time for the groups to practice reading through their script.
7. When the groups are ready, have them do the Readers Theater presentation. Ask the class to be the audience and to evaluate each group using the Readers Theater Rubric.
8. At the end of each group presentation, also ask the presenters to do a self-assessment using the same rubric.
9. Encourage the class to talk about each other's performance, explain their scoring, and offer constructive comments and suggestions. Share your own scoring and suggestions with the groups.
10. Provide students with a few more examples of Readers Theater scripts. This time call attention to **how** the Readers Theater scripts were written.
11. Introduce students to how to create their own scripts by discussing the following script roles:
     • Narrator(s)
     • Character(s)
     • Silent Character(s)
     • Sound Effects Person
12. Use an overhead or chart paper to model the different aspects of a Readers Theater script. Show as many examples of narration and dialogues. Call attention to how the dialogues in the script are written, i.e., use of quotation marks. Give examples of sound effects in the script.
13. Have students read the different parts fluently with expression to help them understand the different roles in the script.
14. With your guidance, have the class write a Readers Theater script together using a familiar text.

Independent Practice: Readers Theater
1. In groups have students select a text they have enjoyed reading. Have them create a Readers Theater script and plan to perform in class.
2. Have students video tape their Readers Theater performance, present to class, and invite the class to critique and provide constructive comments and suggestions.
3. For students who are not yet ready to write their own scripts, have them perform scripts from http://pbskids.org/zoom/activities/playhouse/index.html or http://www.teachingheart.net/readerstheater.htm.

Modified Readers Theater
Students particularly at the lower grades can use props, costumes, hand puppets, and gestures during the Readers Theater presentation.

Readers Theater Rubric

Name _____ Date _____

Individual Scores	Name _____ Date _____			
Criteria	Excellent	Good	Fair	Needs Improvement
Delivery	Student read the script fluently, with confidence and expression, and made good eye contact.	Student read the script with some fluency, expression and eye contact.	Student read the script but with some difficulty, had little expression, and little eye contact.	Student had difficulty reading the script and consistently did not use expression, or eye contact.
Cooperation with group	Student worked productively with the group in all aspects of the project and contributed ideas to the script.	Student worked productively with the group in most aspects of the project and contributed some ideas to the script.	Student worked productively with group in some aspects of the project but contributed very little to the script.	Student did not participate in group work and did not contribute ideas to the script.

Group Scores	Group Members: _____ _____			
Criteria	Excellent	Good	Fair	Needs Improvement
On-task participation	All group members were actively engaged in the project and were completely on-task.	Majority of group members were actively engaged in the project and were completely on-task.	Some group members were actively engaged in the project and were completely on-task.	Group members were not on task and were hardly engaged in the project.

Conversation about Readers Theater
1. What is Readers Theater?
2. What are the things you include in a Readers Theater script?
3. How do you prepare for a Readers Theater performance?
4. What would you look for when you evaluate a Readers Theater?
5. How does Readers Theater help you become a better reader?
6. How does Readers Theater help you become a better writer?
7. What would you suggest to those who are writing a Readers Theater script for the first time?
8. What would you suggest to those who are presenting a Readers Theater for the first time?

Assessments
1. Individual's and group's self-assessment using the Readers Theater Rubric.
2. Evaluation of students' response to conversation about Readers Theater.
3. Observations of students' level of engagement with groups throughout the Readers Theater activities.
4. Evaluation of students' Readers Theater scripts and performance.
5. Peer Evaluations of the Readers Theater using the Readers Theater Rubric.

Resources
Websites
Play Scripts That Can Be Used for Readers Theater Presentations
http://pbskids.org/zoom/activities/playhouse/index.html
Lesson Plan: Readers Theater
http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html?tab=4#tabs
Readers Theater Scripts and Plays
http://www.teachingheart.net/readerstheater.htm
Readers Theater: Scripts by Joanne Griffin
http://www.myteacherpages.com/webpages/JGriffin/readers.cfm
Readers Theater: Giving Students a Reason to Read Aloud
http://www.readingrockets.org/article/39/
What Is Readers Theater?
http://bms.westport.k12.ct.us/mccormick/rt/whatrt.htm
What Is Readers Theater?
http://www.scholastic.com/librarians/programs/whatisrt.htm

Videos
First Grade Readers Theater
http://www.youtube.com/watch?v=NJtiTswIykc
Tacky the Penguin Readers Theater
http://www.schooltube.com/video/ff628fc4842d21de8b7d/Tacky-the-Penguin-Readers-Theater
Houghton Mifflin Readers Theater
http://www.youtube.com/watch?v=0AMQDQS48qE
Readers Theater 2009 The Stinky Tofu Man
http://www.youtube.com/watch?v=P6X6M-THp2I

Strategy/Lesson Suggestions #36	Alignment with ELA Common Core State Standards
Readers' Workshop **WHAT:** Readers' Workshop is a framework for reading instruction and practice in the classroom. In Readers' Workshop students are provided with strategy instruction, guidance and independent practice to facilitate reading development. **BENEFITS:** Readers' Workshop helps foster a love for reading and gives students opportunities to practice reading strategies with the teacher, with peers, and independently. The goal is to teach students strategies for reading and comprehension.	RL.1.1, RL.1.2, RL.1.3, RL.1.5, RL.1.6, RL.1.7, RL.1.10, RL.2.1, RL.2.2, RL.2.3, RL.2.5, RL.2.6, RL.2.7, RL.2.10, RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.3.6, RL.3.7, RL.3.10, RL.4.1, RL.4.2, RL.4.3, RL.4.5, RL.4.6, RL. 4.7, RL.4.10, RL.5.1, RL.5.2, RL.5.3, RL.5.5, RL.5.6, RL.5.7, RL.5.10, RL.6.1, RL.6.2, RL.6.3, RL.6.5, RL.6.6, RL.6.7, RL.6.10; RI.1.1, RI.1.2, RI.1.3, RI.1.5, RI.1.6, RI.1.7, RI.1.10, RI.2.1, RI.2.2, RI.2.3, RI.2.5, RI.2.6, RI.2.7, RI.2.10, RI.3.1, RI.3.2, RI.3.3, RI.3.5, RI.3.6, RI.3.7, RI.3.10, RI.4.1, RI.4.2, RI.4.3, RI.4.5, RI.4.6, RI.4.7, RI.4.10, RI.5.1, RI.5.2, RI.5.3, RI.5.5, RI.5.6, RI.5.7, RI.5.10, RI.6.1, RI.6.2, RI.6.3, RI.6.5, RI.6.6, RI.6.7, RI.6.10

FOR THE TEACHER
Modeling Readers' Workshop
1. Explore the workshop approach to teaching reading.
2. Familiarize yourself with the readers' workshop framework. Explore various sources below.
3. Assemble book baskets and individual reading bags with books representing a range of levels and variety of topics and genres.
4. Be explicit in explaining the framework and expectations of Readers' Workshop. Typically a workshop will consist of timed sessions including: mini-lesson, workshop activities and share time.
5. Model the Mini-Lesson**.** Explain to the students that at the start of every Readers' Workshop the class will meet for a mini-lesson on reading skills and strategies. The focus of the mini lessons will be something that students need help with or need to more about. Demonstrate to the students where they will be meeting for the mini-lesson.
6. Model Workshop Activities. Explain to students that during workshop they will be reading. Demonstrate to the students how to locate reading materials and move to the assigned reading areas. Make clear to students what is expected during and after reading. If using a Reader's Notebook, demonstrate filling in reading logs. Further explain that students will also be individually conferencing with the teacher. Model the conference procedures along with types of questions that will be asked.
7. Model Sharing. Explain to the students that at the end of each workshop the class will come together in a designated area to share their reading experiences. Demonstrate to the students active listening and engagement.

Guided to Independent Practice: Readers' Workshop
1. Prior to modeling Readers' Workshop procedures, ask students to turn to a partner to talk about what they will do during each part of Readers' workshop.
2. Have student practice moving to and from the designated areas of the room; mini-lesson, book choice, share.
3. After explaining and demonstrating the Readers' workshop framework, direct students to walk quietly to choose a book and start reading. Tell students that this is a quiet time for the class to read and enjoy books. Also, remind them to think about what they are reading so that they are able to share with the class.

Conversation about Readers' Workshop
1. If you finish reading the book you chose, re-read or quietly choose another.
2. Tell me about what you are reading in just a few sentences.
3. What part did you find interesting? Funny? Exciting? Why?
4. Show me a part of the text that you need help with or wanted to know more about.
5. Are you able to form a picture in your head during reading? What words helped you.
6. Did you get any new ideas while reading?
7. Do you have any predictions? What part of the text makes you think that?
8. Why do you think the author wrote this book?
9. Who has a book that they would like to share with the class? Why?
10. Good readers learn from each other by sharing their thoughts and ideas.

Assessments
1. Assessment of reading logs.
2. Observation notes during individual conferences.
3. Evaluation rubrics for meeting reading goals and participation.

Resources
Videos
Readers' Workshop implementation videos
    http://insideteaching.org/quest/collections/sites/myers_jennifer/workshopapproach.htm
Sample from Nancie Atwell's *Reading in the Middle*
    http://www.youtube.com/watch?v=0rYSfkq05Ew

Websites
Welcome to Readers' Workshop
    http://www.ourclassweb.com/sites_for_teachers_readers_workshop.htm
Reading Workshop Strategies
    http://www.lauracandler.com/strategies/readingworkshop.php
Readers' Workshop
    http://mrsbunyi.com/readersworkshop.html
The Reading Workshop
    http://www.busyteacherscafe.com/literacy/reading_workshop.html
How to Begin a Readers' Workshop: Rituals and Routines
    http://curriculum.dpsk12.org/lang_literacy_cultural/literacy/elem_lit/curric_instruc_assess/planning_
        guides/K/K_1_launching_reading_lessons.pdf

Lesson Plans
Launching Readers' Workshop
    http://www.thecurriculumcorner.com/2012/07/22/launching-readers-workshop/
Launch Focus Lessons
    http://www.wrsd.net/literacy/launch.cfm
Reader's Workshop Handbook
    http://hoover.dadeschools.net/portable_doc/SME_RWTH.pdf
Differentiation in Readers' Workshop
    http://www.scholastic.com/teachers/article/differentiation-reader39s-workshop
Reader's Notebooks
    http://www.scholastic.com/teachers/top_teaching/2009/11/readers-notebook
Readers' Workshop Conference Form
    http://www.readinglady.com/mosaic/tools/Reader%27s%20Workshop%20Conference%20Form%20
        by%20Jan.doc
Classroom Lesson Plan: Reading Workshop
    http://www.learner.org/libraries/makingmeaning/makingmeaning/readers/lessonplan.html

Strategy/Lesson Suggestions #37	Alignment with ELA Common Core State Standards
Reciprocal Questioning (ReQuest) **WHAT:** ReQuest is a questioning exchange between the teacher and the students, and between students. This strategy allows the teacher to model strong questioning technique; hence, requires strong questioning skills on the part of the teacher. **BENEFITS:** Reciprocal Questioning develops the ability to identify main ideas and supporting details. When students have strong questioning skills they are able to move beyond literal questions and think critically and more deeply about what they are reading.	RL.1.1, RL.1.2, RL.1.3, RL.1.5, RL.1.6, RL.2.1, RL.2.2, RL.2.3, RL.2.5, RL.2.6, RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.3.6, RL.4.1, RL.4.2, RL.4.3, RL.4.5, RL.4.6, RL.5.1, RL.5.2, RL.5.3, RL.5.5, RL.5.6, RL.6.1, RL.6.2, RL.6.3, RL.6.5, RL.6.6; RI.1.1, RI.1.2, RI.1.3, RI.1.5, RI.1.6, RI.2.1, RI.2.2, RI.2.3, RI.2.5, RI.2.6, RI.3.1, RI.3.2, RI.3.3, RI.3.5, RI.3.6, RI.4.1, RI.4.2, RI.4.3, RI.4.5, RI.4.6, RI.5.1, RI.5.2, RI.5.3, RI.5.5, RI.5.6, RI.6.1, RI.6.2, RI.6.3, RI.6.5, RI.6.6

FOR THE TEACHER
Modeling ReQuest
[Adapted from https://ctteams.wikispaces.com/file/view/reciprocal_questioning_strategy.pdf]
1. Select a well-structured text for ReQuest lesson. Read carefully.
2. Prepare a list of possible questions with range of difficulty. Anticipate what questions you students might ask.
3. Chunk the text into meaningful parts that will allow you and the students to create questions about the text. Mark where to begin and end reading the text. Make copies for students.
4. Write the procedures for ReQuest on chart paper or overhead.
5. Set purpose. Say: "Today we are going to practice asking questions while we read the text. We're going to use the ReQuest strategy."

6. Display ReQuest Procedures. Explain the steps to follow in ReQuest.

ReQuest Procedures
1. Teacher will read aloud the first sentence or paragraph while students follow silently.
2. After the teacher finishes reading, the students will ask questions about the text. Teacher will answer the questions.
3. Then it will be the turn of the teacher to ask the students questions about the text. Students answer the questions.
4. Students read aloud the next chunk of text while the teacher follows silently.
5. After the students finish reading, the teacher will ask questions about the text. Students will answer the questions.
4. Then it will be the turn of the students to ask questions. Teacher answers the questions.
7. Repeat the steps with the teacher and the students taking turns in reading the text and asking questions.

7. Distribute text with markings. Say: "The first step in ReQuest is for the teacher to read aloud the first marked chunk of text while you follow silently. After I finished reading you will ask me questions about the text. So I would like you to put on your thinking cap and try to ask me challenging questions."
8. Read the first chunk of text. Give students time to think about the questions they will ask. Then invite their questions and answer them. Coach the students to ask clarifying questions:
   • Why do you think that?
   • Can you explain _____?
   • Tell me more.
   • Can you give examples?
   • What do you think would happen if _____?
   • Is there any other way to _____?
   • What are the differences between _____ and _____?
   • What are the similarities?
   • Why is it important?
   • Which do you prefer? Why?
   • How do you _____?
   • How does _____ apply to everyday life?
   • How is this connected to what we've learned or read about _____?
   • Do you agree or disagree with _____? Why?

9. **Think aloud** to explain how you arrive at the answers to the questions.
   - Is the answer in the text?
   - Have I read about it from another text I've read?
   - Do I already know the answer even if I have not read the text?
   - Is it something I have experienced?
   - Can I answer this question by combining what I just read and what I already know?
   - I know this because _____.
   - I remember _____.
10. After students have exhausted their questions, say: "Now it's my turn to ask you questions. Remember what I did to answer your questions. Also listen carefully to how I ask the questions. You might want to use the same when your turn comes."
11. Ask your questions and have students answer them. Ask students to explain how they came up with their answers.
12. Continue this process until you have finished reading the text.

Independent Practice: ReQuest
1. Make sure students have had many exposures to ReQuest and are comfortable doing it on their own. Continue working with those students who still need your support in doing ReQuest.
2. Pair off students. Give them a familiar text to reread.
3. Remind students that you will listen in to their ReQuest and note the quality of questions they will be asking each other.
4. Monitor and provide support as needed.
5. You may have them switch partners and follow the same ReQuest procedures.
6. At the end, ask students to self-assess their ReQuest. Share your own observation and offer suggestions to improve students' questioning.

Conversation about ReQuest
1. What is ReQuest?
2. How do you do ReQuest?
3. What types of questions can you ask during ReQuest?
4. Give examples of the different types of questions.
5. Which questions are easy to answer? Why?
6. Which questions are difficult to answer? Why?
7. Why is ReQuest a helpful strategy?
8. When would you do ReQuest?

Assessments
1. Evaluate students' questions during ReQuest.
2. Peer Feedback: Observe students' feedback on their partner's quality of questions.
3. Listen in to students' conversation about ReQuest.

Resources

<u>Websites</u>
Lesson Plan: Reciprocal Questioning
> https://ctteams.wikispaces.com/file/view/reciprocal_questioning_strategy.pdf

Reciprocal Questioning (ReQuest)
> http://www.readingeducator.com/strategies/request.htm
> http://www.muskingum.edu/~cal/database/general/question1.html
> http://www.cehd.umn.edu/DHH-resources/Reading/reciprocalQuestioning.html

<u>Videos</u>
Reciprocal Questioning
> http://www.youtube.com/watch?v=wxTur_TljIo
> http://www.youtube.com/watch?v=yzKvcFDRyIM

<u>Professional Readings</u>
Manzo, A. (1969). The ReQuest procedure. *Journal of Reading, 13*, 123-127.
Singer, H. (1978). Active comprehension: From answering to asking questions. *The Reading Teacher, 31*, 901-908.
Tompkins, G.E. (2004). *50 literacy strategies: Step by step, second edition*. Pearson.

Strategy/Lesson Suggestions #38	Alignment with ELA Common Core State Standards
Semantic Mapping **WHAT:** Semantic mapping is a visual strategy that draws on students' prior knowledge. Semantic mapping framework includes <u>the concept word</u>, <u>two category examples</u>, and <u>other examples</u>. It is a graphic structure of what students already know about a topic that can be used as the basis for organizing new ideas as they understand them. Semantic maps can be used before and after reading. It is a good strategy to develop students' vocabulary. **BENEFITS:** Semantic mapping allows students to organize their prior knowledge into formal relations or categories that they can use as a basis for understanding what they are about to read or study. It helps students identify important ideas and how these ideas fit together.	Rl.1.3, RL.1.7, RL.2.3, Rl.2.7, RL.3.3, RL.3.7, RL.4.3, RL.4.7, RL.5.3, RL.5.7, Rl.6.3, Rl.6.7; RI.1.3, RI.1.7, RI.2.3, RI.2.7, RI.3.3, RI.3.7, RI.4.3, RI.4.7, RI.5.3, RI.5.7, RI.6.3, RI.6.7; L.1.5.a-d, L.2.5.a&b, L.3.5.a-c, L.4.5.a-c, L.5.5.a-c

<u>**FOR THE TEACHER**</u>
Modeling Semantic Mapping
1. Watch Slide Show Introduction to Semantic Mapping at http://powerupwhatworks.com/ Content/render/Reading_vocabulary_semanticMapping.
2. Introduce students to a semantic map.
3. Select **three** major themes or concepts from the text that you will have the class read. You will use one concept to model semantic mapping to the class, the other concept to do guided semantic mapping with the class, and the last one for students' independent semantic mapping.
4. Display semantic map on chart paper or overhead.
5. Explain to the class that there are three components to a semantic map (from: http://literacy. kent.edu/ eureka/strategies/semantic_mapping.pdf):
    • **Concept word, core question or concept**: This is a key word or phrase that is the main focus of the map.
    • **Strands**: These are subordinate ideas that help explain or clarify the main concept.
    • **Supports**: These are details, inferences and generalization that are related to each strand. They clarify the strands and distinguish one strand from another.

6. Explain the steps involved in semantic mapping.
    • Identify a key concept or idea
    • Brainstorm as many words or phrases associated with the key concept or idea. Draw from knowledge and experiences.
    • Group the words and phrases into categories.
    • Provide examples for each of the categories.

7. **Model semantic mapping**. Begin with one concept. Introduce the concept to the class. Write the key concept on the semantic map.
8. **Brainstorm**. Have students think of as many words and phrases as they can for the concept word. Ask students: "Tell me something that comes to mind when you think of '_____'."
9. Write the words and phrases on the board or overhead and have students copy them.
10. Discuss the words or phrases that students contribute. Extend the discussion around words and phrases that suggest larger related groups or categories such as habitat, physical characteristics, issues, events, and examples. Tell students that these words will serve as the organizing larger idea headings.
11. **Categorize the words and phrases into larger idea headings.** Go over the list of words and phrases with the students and begin writing a few words and phrases under each larger idea headings. Explain why you moved these words and phrases to that group.

FOR THE STUDENTS
Guided to Independent Practice: Semantic Mapping
1. Have students continue sorting words and phrases into appropriate categories. Monitor and provide support as needed.
2. Ask students to explain their sorting and categorization decisions.
3. After students have completed their sorting and categorization, have them complete the semantic map.
4. Discuss semantic mapping and invite students' feedback about their experience with semantic mapping. Encourage questions for clarification.
5. Pair off students. Have each partner explain to the other about semantic mapping.
6. Finally, have each pair write a short paragraph in response to the questions:
   • What is semantic mapping?
   • When will I use semantic mapping?
   • How can semantic mapping help me understand the text I am about to read?
7. For **Independent Practice**, give students another key concept. Distribute a semantic map template. In small groups have students brainstorm and complete the semantic map.
8. When students have completed their semantic map, have them present to the class. Ask students to explain how they created their semantic mapping.
9. Give students independent practice individually. However, some students might need additional support by continuing to work with peers.
10. Monitor and provide support as needed.

Conversation about Semantic Mapping
1. What is semantic mapping?
2. What are the components of semantic mapping?
3. What are the steps in semantic mapping?
4. What is the purpose of semantic mapping?
5. When and why would you use semantic mapping?
6. How would semantic mapping help you as a reader?
7. How would semantic mapping help you as a writer?

Assessments
1. Monitor and observe students' response to semantic mapping.
2. Note students' brainstorming, conversation, and questions about semantic mapping.
3. Evaluate students' semantic map.
4. Evaluate students' written response to questions about semantic mapping.
5. Peer Feedback: Note students' critique of each other's semantic maps.

Resources

<u>Videos</u>

Semantic Mapping in Class
   http://www.youtube.com/watch?v=ora3uUVmQGs
Slide Show Introduction to Semantic Mapping
   http://powerupwhatworks.com/Content/render/Reading_vocabulary_semanticMapping
List-Group-Label
   http://www.readingrockets.org/strategies/list_group_label/

<u>Websites</u>

Semantic Mapping
   http://www.longwood.edu/staff/jonescd/projects/educ530/aboxley/graphicorg/sm.htm
Semantic Mapping Images
   http://www.google.com/search?q=semantic+mapping&hl=en&tbm=isch&tbo=u&source=univ&sa=X
      &ei=HA86UaatIMaO0QHcYCwDg&sqi=2&ved=0CC0QsAQ&biw=1275&bih=888
Semantic Maps
   http://www.readingquest.org/edis771/semantic_maps.html
Semantic Map: Before Reading
   http://kgcs.k12.va.us/instruction/pals_tran/Trans_Before_SemanticMap.pdf
Semantic Word Map
   http://chs.smuhsd.org/learning_community/content_literacy/semantic_word_map.html

Strategy/Lesson Suggestions #39	Alignment with ELA Common Core State Standards
Sequencing Structure **WHAT:** Sequencing is putting events or actions in order. An example is chronological order, which is common with historical events and literary stories. Another example is ordering of steps to carry out procedures such as instructions, directions, recipes, and manuals. Time life cycle also uses a sequencing format. **BENEFITS:** Sequencing helps students organize events or actions in a story to help them understand the connection between events or actions and how this contributes to the development of characters and plot. When students understand the sequencing format, including words that signal sequencing, they are able to relate successfully to text that follows the sequencing format as well as use this format in their own writing. http://www.polk-fl.net/staff/teachers/reading/documents/DecemberFOCUSCalendarElem.pdf	RL.1.1, RL.1.2, RL.1.3, RL.1.7, RL.2.1, RL.2.2, RL.2.3, RL.3.1, RL.3.2, RL.3.3, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2, RL.5.3, RL.6.1, RL.6.2, RL.6.3; RI.1.1, RI.1.2, RI.1.3, RI.2.1, RI.2.2, RI.2.3, RI.3.1, RI.3.2, RI.3.3, RI.4.1, RI.4.2, RI.4.3, RI.5.1, RI.5.2, RI.5.3, RI.6.1, RI.6.2, RI.6.3

FOR THE TEACHER
Note: The mini-lesson planning for sequencing that follows is from http://www.polk-fl.net/staff/teachers/reading/documents/DecemberFOCUSCalendarElem.pdf.

Preparing for Sequencing Lesson
1. Select picture books that use sequencing structure and sequencing graphic organizer templates.
2. Select a picture book such as Jan Bret's *The Mitten* and a sequencing graphic organizer to model sequencing.
3. Prepare sentence strips drawn from the picture book you have selected.
4. Make sure students have access to the picture book. If possible, use a big book.
5. Be familiar with the story. Highlight places to stop, question, make predictions or make connections. Prepare your think aloud questions and answers that will lead students to understand the sequencing structure.

Modeling Sequencing Structure
1. **Set the purpose**. Say: "Today, I am going to read _____ (read the title, author/illustrator)." Explain that this story has a sequencing structure. Say: "This story has a setting, main characters, a problem, events and a final resolution. As we read notice the story has events that happen one after another. The sequence or order of these events helps us to understand and retell what we have read. We will call the order of events in this story chronological order." Write the word chronological order on the board or chart paper.

2. Read aloud the story. During reading make sure to do a **think aloud**: Stop, question, make predictions or make connections to call attention to introduce the setting, characters, and major events that happened in the story. Include comments such as:
   - This story takes place _____.
   - This reminds me of _____.
   - This character _____ is like _____ because _____.
   - I think _____.
   - I wonder if _____.
   - The major events in the story so far are _____, _____, and _____.
   - I can tell which event happened first (next, last) because _____ (call attention to signal words).
3. After reading, display your sequencing graphic organizer. Then, using the sentence strips that relate to particular story sequence, read the sentence strips one at a time in the correct sequence. Say: "Observe the chronological order of events in the story. First, the story describes the setting as _____." Read the sentence strip that describes the setting of the story and post it on the appropriate space of the sequencing graphic organizer. Continue reading the rest of the sentence strips and posting them in correct order. **IMPORTANT:** Vary the number and difficulty of the sentences for the group being taught.
4. Finally, read all the sentence strips in chronological order. Now, use the sentence strips to retell the story.
5. Summarize. Say: " Earlier I said that stories have a structure that includes the setting, main characters, a problem, events and a final resolution. When I read the story you noticed the story has events that happened one after another. We know which events happened first, next, or last because of where we find them in the text or the words that signal the order in which they happened." Go back to the book to show students where an earlier and a later event are found in the text. Also, using the sentence strips, highlight the signal words. Say: "When we understand the sequencing of events in a story, we will better understand what the story is all about. It will also help us retell the story."

Guided Practice: Sequencing Structure
1. Using the same book you read to model sequencing structure, review the sequencing structure with students. Display Signal/Transition Words for Recognizing Sequence Chart.

SIGNAL/TRANSITION WORDS FOR RECOGNIZING SEQUENCE		
first, second, third, etc.	soon	now
at the beginning	simultaneously	prior to
finally	then	shortly thereafter
afterwards	when	subsequently
while	the first/next/last thing	next
during	last	at the same time
following that	later	soon
after	at (in) the end	before

Say: "In many stories, there are transitional or signal words to tell us when one event occurs and the next event happens. Knowing these signal words will help you easily understand the sequence of events." Have students read the transitional or signal words in the chart.

2. Display the following passage on the board or overhead (**Source:** Cassandra York, Department of Multicultural Education, Palm Beach County as presented in http://www.polk-fl.net/staff/teachers/reading/documents/ December FOCUSCalendarElem.pdf). Guide students in identifying the transition or signal words in the passage. Ask them to explain why they were chosen. Distribute a blank Signal/Transition Words for Recognizing Sequence Chart. Direct students to complete the chart during class discussion.

> In the beginning, the girls were just talking while they waited for the bus. Suddenly a car pulled up and blew its horn loudly. Next, a woman jumped out with her hair flying. At the same time, the driver put the car in park and stepped into the street. When he did this, cars began stopping. Next, the bus arrived and joined the line of stopped cars. Following that, the police arrived. Soon they had the woman calmed down. Then they asked the driver to move his car out of the way. When the street was clear, the line of cars moved on. Subsequently, the girls got on the bus. The last thing they saw was a happy dog jumped into the arms of the woman.

Completed Signal/Transition Words for Recognizing Sequence Chart will look like this:

Signal/Transition Words for Recognizing Sequence Chart

Name _____   Date _____

In the beginning	following that
while	soon
suddenly	then
next	when
at the same time	subsequently
when	the last thing
next	

3. Pair off students. Give each pair a picture book with sequencing structure. Also distribute a sequencing graphic organizer. Have students read the book. Then have them complete the sequencing graphic organizer. Monitor and provide support as needed.
4. Have students share their sequencing graphic organizer and invite class feedback. Provide your own feedback.
5. Ask students to retell the story using their sequencing graphic organizer as guide.

Independent Practice: Sequencing Structure
1. Give students a picture book with sequencing structure. Also distribute a sequencing graphic organizer, and blank sentence strips. ELLs may continue working with a partner.
2. Direct students to read the book and complete the sequencing graphic organizer.
3. Then, using the sequencing graphic organizer as guide, have students write the various events in the story in the sentence strips. Remind them to use transition or signal words in their sentences.

4. After the activity, students pair off. Ask students to retell the story to their partner by using their sentence strips.
5. Students write a summary of the story using their sentence strips.

Extended Sequencing Structure Activity
1. Have students write their own story following a sequencing structure. Make sure they use transition or signal words for sequencing events. After the writing activity, have them exchange with a partner and critique each other's story. Ask students to focus on how well their classmate used the transition or signal words to help them understand the sequencing of events in the story.
2. Use information text. Cut passages up according to key events that happened. Have students put them back in the correct order. Ask students to explain the signals that helped them put the passage together in the correct order. ELLs can benefit from this activity.
3. Use comic strips. Cut each frame and glue on cardboard material. Give a set of frames to students. Have them reconstruct the comic strips. Ask them to explain the way they reconstructed the comic strips. This is also a good activity to introduce students to sequencing. ELLs can benefit from this activity.

Conversation about Sequencing Structure
1. What is sequencing?
2. What are transition or signal words for sequencing?
3. Why is it important to know about sequencing signals?
4. How do words that signal sequencing help you as a reader?

Assessments
1. Monitor and observe students' conversation about sequencing structure.
2. Evaluate students' sequencing graphic organizers, Signal/Transition Words for Recognizing Sequence Chart, and class presentation.
3. Evaluate students' retelling and critique of each other's story using a sequencing structure.
4. Evaluate students' story using a sequencing structure.

Resources
Videos
Reading Comprehension Strategies: Sequence of Events
    http://www.youtube.com/watch?v=ZEWitdYB6_Y
Sequencing Made Easy: Foundation of Storytelling
    http://www.youtube.com/watch?v=yaiJIaQAvUI
Sequencing Lesson: A Very Hungry Caterpillar
    http://vimeo.com/39109763
Sequencing: How to Use First, Next, Last, After, etc.
    http://www.youtube.com/watch?v=-HutuMqTAPw
Text Structure: Sequencing
    http://www.youtube.com/watch?v=sxbd9nj1haI

Websites
Ideas for English Language Learners, Labeling Photos, Sequencing Passages and More
    http://learning.blogs.nytimes.com/2013/01/03/ideas-for-english-language-learners-labeling-photos-sequencing-passages-and-more/
Mini-Lesson Planning for Sequencing
    http://www.polkfl.net/staff/teachers/reading/documents/DecemberFOCUSCalendarElem.pdf

Books for Sequencing Activities
From
Grade 1
I'm Not Going to Chase the Cat Today by Lindsay Harper DuPont
The Very Hungry Caterpillar by Eric Carle
Henry and Mudge: The First Book of Their Adventures by Cynthia Rylant
The Snow Man by Raymond Briggs
Pancakes for Breakfast by Tomie dePaola
Miss Bindergarten Gets Ready for Kindergarten by Joseph Slate
Rosie's Walk by Pat Hutchins
Bedtime for Frances by Russell Hoban
My Apron by Eric Carle
Kitten's First Full Moon by Kevin Henkes
Daisy's Garden by Susan Yard Harris
Jason's Bus Ride by Harriet Ziefert
The Secret Birthday Message by Eric Carle
Today is Monday by Eric Carle
From Seed to Plant by Gail Gibbons
The Post Office Book: Mail and How It Moves by Gail Gibbons
The Philharmonic Gets Dressed by Karla Kuskin
The Giant Carrot by Jan Peck

Grade 2
First Day Jitters by Julie Danneberg
A Chair for My Mother by Vera B. Williams
The Day Jimmy's Boa Ate the Wash by Trinka Hakes Noble
How My Parents Learned to Eat by Ina R. Friedman
Miss Rumphius by Barbara Cooney
How a Book is Made by Aliki
What Happens to a Hamburger? By Paul Showers
Last Day Blues by Julie Danneberg

Grade 3
Paul Bunyan by Steven Kellogg
Three Days on a River in a Red Canoe by Vera B. Williams
A Picture Book of Paul Revere by David A. Adler
The Furry News: How to Make a Newspaper by Loreen Leedy
Home Run: The Story of Babe Ruth by Robert Burleigh
The Relatives Came by Cynthia Rylant

Grades 4-6
Tell Me a Story, Mama by Angela Johnson
May'Naise Sandwiches & Sunshine Tea by Sandra Balton
Lost! A Story in String by Paul Fleischman
My Ol' Man by Patricia Polacco
The Moon Lady by Amy Tan
And Then What Happened, Paul Revere? by Jean Fritz

Strategy/Lesson Suggestions #40	Alignment with ELA Common Core State Standards
Share Who Said That **WHAT:** Share Who Said That is a fun speaking and listening activity. Students become conscious of having to listen to what their classmates are saying because they might be asked to Share Who Said That. **BENEFITS:** Students have ownership of what they talk about and listen to during class discussions. Share Who Said That provides opportunity for students to develop their listening and speaking skills.	SL.1.1.a-c, SL.1.2, SL.1.3, SL.1.6, SL.2.1.a-c, SL.2.2, SL.2.3, SL.2.6, SL.3.1.a-d, SL.3.2, SL.2.3, SL.3.6, SL.4.1.a-d, SL.4.2, SL.4.3, SL.4.6, SL.5.1.a-d, SL.5.2, SL.5.6, SL.6.1.a-d, SL.6.3, SL.6.6

FOR THE TEACHER
1. Familiarize yourself with Share Who Said That and Popcorn Share. Watch videos on Share Who Said That at https://www.teachingchannel.org/videos/students-acknowledging-other-ideas and Popcorn Share at https://www.teachingchannel.org/videos/student-participation-popcorn-share.
2. The following strategy is a modified version of the video presentations.
3. Select text that matches your students' reading level and interest.
4. Prepare discussion questions about the text.
5. Prepare a poster or chart with Rules for Speaking and Listening During Class Discussion.

FOR THE STUDENTS
Share Who Said That
1. Introduce Share Who Said That to the class. Say: "Today, we are going to read _____ (title, author and illustrator). After reading, we are going to have a class discussion about the story. During the class discussion I will be asking you to Share Who Said That and add, clarify, agree or disagree, follow up with questions, or provide evidence to support what your classmate just said. Therefore, you need to listen very carefully to what your classmates say during the discussion. This also means that whoever is speaking should make sure that the whole class can hear him/her very well and understand what he/she is saying."
2. Display the Rules for Speaking and Listening During Class Discussion. Say: "Let's review the Rules for Speaking and Listening During Class Discussion. I expect everyone to observe these rules so we all can have a good discussion."
3. Read aloud or have students read the text on their own. After reading, begin class discussion by posing your first discussion question.
4. Ask a student to respond to the question. After the student's response ask another student to tell the class what s/he understood from her classmate's response. Follow up with: "So what do you think about what s/he said?" Turn to another student. Ask that student to paraphrase or repeat what his/her classmate said. Continue this process. The idea is that before any student contributes his/her own ideas to the discussion, s/he must first tell the class what he/she just heard from the speaker before her/him.
5. After the Share Who Said That class discussion, ask students to assess their participation as speakers and listeners. Encourage students to offer suggestions to improve their participation in the Share Who Said That class discussion.

Conversation about Share Who Said That
1. What do you think about Share Who Said That?
2. What are involved?
3. What are your roles and responsibilities?
4. What happens when you repeat or say in your own words what your classmate just said before sharing your own ideas on the topic?
5. Why is it important to be a good listener throughout class discussion?
6. Why is it important to speak clearly during class discussion?
7. How does Share Who Said That help you better understand the text?

Assessments
1. Monitor and observe students' response to discussion questions.
2. Evaluate students' observance of Rules for Speaking and Listening During Class Discussion.
3. Evaluate students' participation in Share Who Said That.
4. Peer Feedback: Note students' evaluation of Share Who Said That.
5. Evaluation students' conversation about Share Who Said That.

Resources
Videos
Share Who Said That
     https://www.teachingchannel.org/videos/students-acknowledging-other-ideas
Popcorn Share: Generating Rapid-Fire Ideas
     https://www.teachingchannel.org/videos/student-participation-popcorn-share

Strategy/Lesson Suggestions #41	Alignment with ELA Common Core State Standards
Storyboards **WHAT:** Storyboards are literacy tools that enable students to represent a logical sequence of events using pictures. **BENEFITS:** Storyboards can be utilized to teach retelling, story elements, pre-writing, summarizing, and making comparisons.	RL.1.1, RL.1.2, RL.1.3, RL.1.7, RL.2.2, RL.2.3, RL.2.5, RL.2.7; SL.1.2, SL.2.2; W.1.7, W.2.7

FOR THE TEACHER
Modeling the Storyboards
1. Select familiar stories with good plot structures.
2. Create storyboards about a familiar text.
3. Print out storyboard template worksheets.
4. Tell the students that you will be showing them how to make storyboards. Explain that storyboards are generally a set of boxes with drawings, logically sequenced to tell a story.
5. Brainstorm with the class when and why you would use storyboards.
6. Display a familiar text. Tell the students that you have created storyboards to retell this text. Display each storyboard. Use a think aloud to explain how you pulled out the main ideas with supporting detail to create the storyboards.
7. Discuss what happened first, next, and last with students demonstrating how you drew the pictures with details form the text.
8. Review the process of making storyboards then tell the students that they will work together to create class storyboards about another familiar text.

FOR THE STUDENTS
Guided Practice: Storyboards
1. After reading selected material, discuss the main events with the students. Develop ideas and record main events on the board. Tell the students that they are going to work in groups to develop a storyboard.
2. Assign a main event to each group and provide chart paper and drawing tools. Instruct students to work as a group to draw a picture and write a caption.
3. After groups have completed their storyboard frames. Work as class to place the storyboard frames in the correct sequence.
4. Talk about how the groups represented the details of the text in their pictures and how the sequenced storyboards retell the whole story.

Independent Practice: Storyboards
1. Tell the students that they will be creating their own storyboards after listening to a familiar story. Remind students to listen for the main events and picture the events in their heads.
2. Read a short story to the class. Hand out storyboard template worksheets and instruct students to work independently to create storyboards. Draw the main ideas of the story with a short caption underneath to explain what is happening.

3. In a small group or with partners have students share and compare their storyboards. Have students discuss how their boards are similar and different and how they chose the main events to draw.
4. Share student work with class and review the process of creating storyboards.

Conversation about Storyboards
1. What happen in the beginning, middle end? First, next, last, etc.
2. Why is _____ a main event? Why is it important?
3. What can you draw to represent this event?
4. How can you add more to your drawing to represent supporting details?
5. How does drawing the story help you understand it?

Assessments
1. Monitor students' response to the storyboard activities.
2. Evaluate storyboard handouts for thoroughness and accuracy.
3. Evaluate students' ability to write a retell of a familiar story.

Resources
<u>Video</u>
Storyboarding
    http://www.youtube.com/watch?v=IpmRn0Y5aK0

<u>Websites</u>
Digital Storytelling
    http://www.readingrockets.org/article/40054/
Storyboarding
    http://www.bcps.org/offices/lis/tvprog/resources/storyboard.html

<u>Online Lesson Plans</u>
Teaching About Story Structure Using Fairy Tales
    http://www.readwritethink.org/classroom-resources/lesson-plans/teaching-about-story-structure-874.html
Picture books to teach plot structure
    http://www.readingrockets.org/article/22242/
Storyboard templates
    http://www.readingrockets.org/content/pdfs/storyboard_template.pdf
    http://www.teachingstory.com/storyboards/Storyboard.pdf

Strategy/Lesson Suggestions #42	Alignment with ELA Common Core State Standards
Story Retelling **WHAT:** Story retelling may take form in the following ways: whole class retelling, small group retelling, peer retelling, or independent retelling. As children become more proficient readers, their retellings become more comprehensive. Direct instruction and practice increase students' retelling skills. They will tend to use more book and story language, which increases their oral language and vocabulary. (Morrow, 1989) **BENEFITS:** Story retelling develops students' attention to key ideas and details as well as their ability to integrate their knowledge and experiences to make meaning out of text.	RL.1.1, RL.1.2, RL.1.3, RL.1.7, RL.1.9, RL.2.1, RL.2.2, RL.2.3, RL.2.7, RL.2.9, RL.3.1, RL.3.2, RL.3.3, RL.3.7, RL.3.9, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.4.9, RL.5.1, RL.5.2, RL.5.3, RL.5.7, RL.5.9, RL.6.1, RL.6.2, RL.6.3, RL.6.7, RL.6.9; RI.1.1, RI.1.2, RI.1.3, RI.1.7, RI.1.9, RI.2.1, RI.2.2, RI.2.3, RI.2.7, RI.2.9, RI.3.1, RI.3.2, RI.3.3, RI.3.7, RI.3.9, RI.4.1, RI.4.2, RI.4.3, RI.4.7, RI.4.9, RI.5.1, RI.5.2, RI.5.3, RI.5.7, RI.5.9, RI.6.1, RI.6.2, RI.6.3, RI.6.7, RI.6.9

FOR THE TEACHER
Preparing for Retelling
1. Learn more about retelling from The Power of Retelling to Improve Comprehension at
   http://www.learningcommunity202.org/eagle/Documents/retelling.pdf
   Also: The Power of Story Retelling at
   http://www.nationalserviceresources.org/filemanager/download/learns/spr2003.pdf
2. Choose a story that you will read aloud to the class for retelling purposes. Use a predictable text or familiar story such as a folk tale or fairy tale. Plan a "good" retelling and a "poor" retelling of the same story. Practice. Be able to explain to the class what makes a "good" or "bad" retelling.
3. Prepare a chart on Guidelines for Retelling. You may also use a story web or a retelling flow chart to guide your retelling.
   (a) Simple Descriptive Retellings:
   - Have simple beginning, middle, and end (include names of characters and mention the setting)
   - May describe a setting
   - Present an initiating event and the outcome of a problem
   (b) More Complex Retellings:
   - Present concrete events and facts in sequence
   - Supply missing information through appropriate inferences
   - Include some explanation of the causes of events
   (c) Most Complete Retellings:
   - Present a sequence of actions and events
   - Provide explanations for the motivations behind characters' actions
   - Elaborate using details from the story of details enhanced by prior knowledge
   - Comment on or evaluate the text

Modeling Retelling

1. Read the story aloud to the class. After the read aloud, say: "Now I'm going to retell the story I've just read to you. I will do two retellings of the story. Listen to and observe carefully how I do the first and second retelling. We will talk about which one you like better and why."
2. Display and go over the Guidelines for Retelling. Then tell students to think about these guidelines when they listen and evaluate your two story retellings.
3. Model a "bad" retelling to students. Ask students:
   (a) What have you learned about the story from my retelling?
   (b) What information about the story did I miss?
   (c) Why should I have included this information?

FOR THE STUDENTS
Guided Retelling (whole class)

1. Use a predictable text or familiar text such as a fairy tale or folk tale.
2. Read aloud or have students read the story.
3. Retell a portion of the story (which has been written on chart paper); then ask students to finish the retelling of the story. Add their portion of the retelling to your chart paper.
4. Together, read the written retelling of the text.
5. Have students evaluate the retelling by identifying the information included in the retelling. Have them go back to the Retelling Guidelines to see if the retelling of this text meets those guidelines.
6. Have students offer suggestions to further improve their retelling.

Independent Retelling

1. Divide class into two groups (Groups A & B). Each group is assigned a story to read. All students get a copy of the story.
2. Have each group reads and discusses the story assigned to them.
3. Each group prepares for the retelling activity using the Retelling Guidelines. Introduce groups to retelling props for their retelling presentation. See examples below.
   Retelling Activities to Increase Our Youngest Readers' Story Comprehension from
   http://www.meaning-matters.org/apps/blog/show/18896337
   (a) *Group A creates a Retelling Bracelet*.
      Materials: a piece of yarn or string (any color), colorful beads
      Procedure: Using a yarn or string, students create a bracelet with colorful beads. Choose one colored bead for the beginning and another colored bead for the ending of the story. Choose a different color for 3 or more beads for the middle of the story.
   (b) *Group B creates a Retelling Necklace*.
      Materials: a piece of yarn or string (any color), 4x6 cards (plain).
      Procedure: Students draw picture cards and label them. Then they punch holes in each card, arrange them according to the sequence of story, and insert a yarn or string to create a necklace.
4. Peer Retelling: Pair off students from Group A (with a Retelling Bracelet) and Group B (with a Retelling Necklace). Have students do the retelling to each other using their retelling props.
   (a) *Retelling Bracelet*. As the student retells the story, s/he slides a bead from left to right for the beginning and then another bead for each event in the story, and finally the bead for the ending of the story.
   (b) *Retelling Necklace*. As the student retells s/he uses each picture card as prompt and then slides the card over her/his head on the necklace.

Assessments
1. Summarization: Have students write down a summary of the story based on their classmates' retelling.
2. Peer Feedback: Have the two groups discuss their retelling activity and give each other feedback on their retelling.
3. Teacher Feedback: Share your observations about students' retelling. Invite comments and suggestions from the class.

Other Retelling Options Using Props
From The Power of Story Retelling at
http://www.nationalserviceresources.org/filemanager/download/learns/spr2003.pdf
1. *Five-Finger Retelling-Prompts for Stories*. Each finger represents one of the following questions:
   (a) Who were the characters in the story?
   (b) What happened in the story?
   (c) Where did the story take place?
   (d) When did the story take place?
   (e) Why did the action happen the way it did?
2. *Chalk Talk*. Children draw aspects of a story during their retelling on the chalkboard (may use mural or chart paper with markers). This way, children can erase and redo elements of the retelling as needed.
3. *Dramatizations.* Do this activity with small groups. Instead of one student retelling the entire story, each member of the group takes on a character in the story and acts out what the character might be thinking or feeling and why as the events in the story unfold.
4. *Story Web Retellings*. Have students use a story web to represent the key elements of the story, such as characters, settings, problem, and solution.
5. *Flow Chart Retellings*. A flow chart is a good way for students to organize sequential information. The student begins by drawing the first box and writing the first event inside. He then connects the next box with a line and writes a second key event inside. He continues to add boxes until the retelling is complete.

Additional Retelling Options
1. *Brown Bag Retelling*. Place a copy of a short song, poem, or nursery rhyme on the cover of a brown bag. Inside the bag place props or other materials to help the child with the retelling. Students use the props as prompts.
2. *Flannel Board Retelling*. Students create pictures to support their retelling of a story. They put Velcro on the back of their laminated pictures. As they orally retell the story they place the cards on the flannel board.

Resources

<u>Websites</u>
Retellings Through Drama
   http://www.scholastic.com/teachers/article/retellings-through-drama
Basic Retelling Rubric
   http://classroom.jc-schools.net/read/updates/RetellingRubric.pdf

<u>Graphic Organizers</u>
Story Map: http://www.eduplace.com/graphicorganizer/pdf/storymap3.pdf
Sequence Chart: http://www.eduplace.com/graphicorganizer/pdf/sequence.pdf
Five W's Chart: http://www.eduplace.com/graphicorganizer/pdf/5Ws.pdf
Flow Chart: http://www.eduplace.com/graphicorganizer/pdf/flow.pdf
Time Line: http://www.eduplace.com/graphicorganizer/pdf/timeline.pdf
Story Map: http://www.eduplace.com/graphicorganizer/pdf/storymap1_eng.pdf
Story Map: http://www.eduplace.com/graphicorganizer/pdf/storymap2_eng.pdf
Story Strip: http://www.primaryconcepts.com/images/graphic_organizer_sample.pdf
Story Telling: http://www.edhelper.com/teachers/Storytelling_graphic_organizers.htm

<u>Read Aloud Books for Retelling</u>
From: http://www.brighthubeducation.com/teaching-elementary-school/102751-great-read-aloud-books-for-teaching-retelling/

Frog and Toad series by Arnold Lobel. These books are great for young children learning to retell stories. Each book contains four or five short stories about Frog and Toad and their adventures. Read one story a day, modeling retelling with the first one or two, then working together to retell and finally letting the children retell a story independently.

Stellaluna by Janell Cannon. This sweet story is about a baby bat that gets separated from her mother when an owl attacks and ends up learning to live with a group of baby birds. It is an engaging tale with a memorable sequence of events that make it a good choice for students learning about retelling and story elements.

Fireflies by Julie Brinkloe. A young boy spends a summer evening catching fireflies and when their light begins to fade, he has to make a difficult decision. This is great for teaching or reviewing how to find the beginning, middle and ending of a story with students.

Koala Lou by Mem Fox. As Koala Lou's family grow, she feels she doesn't get enough attention from her busy mother, so she enters the Bush Olympics, hoping to win the tree climbing event and regain her mother's love. Of course, she soon learns that her mother loves her no matter what. A fun read aloud that is perfect for retelling!

Strategy/Lesson Suggestions #43	Alignment with ELA Common Core State Standards
Understanding Story Elements **WHAT:** Story elements make up the structure of a story. These are the setting, characters, plot, and theme. **BENEFITS:** The ability to identify the elements of a story supports students' comprehension and leads to a deeper interpretation and appreciation of stories. It helps students understand the author's message and purpose. Students also translate this understanding of story elements into their own writing.	RL.1.1, RL.1.2, RL.1.3, RL.1.4, RL.1.5, RL.1.6, RL.1.7, RL.1.9, RL.1.10, RL.2.1, RL.2.2, RL.2.3, RL.2.4, RL.2.5, RL.2.6, RL.2.7, RL.2.9, RL.2.10, RL.3.1, RL.3.2, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.5, RL.4.6, RL.4.7, RL.4.9, Rl.4.10, RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9, RL.5.10, RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10

FOR THE TEACHER
Preparing Lesson on Understanding Story Elements
1. View slides on Understanding Details about Story Elements at
   http://www.studyzone.org/testprep/ela4/h/storyelements.cfm; also a rap video on Who, What, Where
   at http://www.teachersdomain.org/resource/vtl07.la.rv.text.whowhatwher/.
2. Prepare mini-lessons for each of the story elements: characters, setting, plot, and theme.
3. Select stories that clearly present particular story elements you plan to introduce to the class.

FOR THE STUDENTS
Guided to Independent Practice: Understanding Story Elements
1. If possible, share with students the rap video on Who, What, Where at http://www.teachers
   domain.org/resource/vtl07.la.rv.text.whowhatwher/.
2. Set purpose. Say: "Every good story is made up of different elements or parts. Let's see if you can tell
   what are the parts of a story. I will read _____ (title, author and illustrator). Listen for parts of the
   story that are familiar to you."
3. Read aloud the story. STOP after you've read an element of the story. Ask students: "I just came
   across one element of a story. Listen while I read it again. Can anyone tell me what is this element of
   the story?" If nobody can tell, guide students into recognizing the elements or parts of the story. Ask
   questions such as:
   • I wonder where the story happened.
   • I wonder when the story happened.
   • Who is the story about?
   • Who is the important person in the story?
   • How did the story begin? What happened next?
   • How did the story end?
   • Is there a problem in the story?
   • What is the problem in the story?
   • How was the problem solved?
   • Who were involved in solving the problem?

4. Encourage students to have a rich discussion in response to the questions. Once students are able to answer the questions specific to an element of the story, introduce the element. For example, say: "When or where the story happened is the <u>setting</u> of the story."
5. Continue reading parts of the story that will lead students to learn about the elements of story.
6. After the elements of story have been introduced to the class, display a Story Map such as the one below (go to Appendix D for Story Maps).

STORY MAP

Story Map

Instructions: Fill in the boxes to show how your story developed.

Name:_____

Characters:

Setting:

Problem:

Title:

Author:

How the Characters Tried to Solve the Problem:

Solution:

© Teacherfiles.com Graphic Organizers

7. Tell students: "Now, I will read the entire story over. This time I would like you to listen for the different elements of the story and write them down in the boxes in your Story Map." Allow students to work in pairs.
8. Have students share and discuss their story maps with other classmates.
9. Monitor and provide support as needed.
10. **Summarize**. Assign each pair an element of story. Have them prepare a creative presentation to help other readers understand the elements of story.

11. Have students present to other children from a different class. Ask the participants to assess the presenters based on how well they understood the element of story presented.
12. For **Independent Practice** have students choose a story. Ask them to complete a Story Map. ELLs may continue to work with a partner.

Conversation about Elements of Story
1. What are the elements of story? Give examples from stories you have read.
2. Why is _____ an important element of story?
3. How does understanding elements of story help you when you read?
4. How does understanding elements of story help you when you write?
5. How does an author write _____ as an element of story?

Assessments
1. Monitor and observe students' response to questions and conversation about elements of story.
2. Evaluate students' story maps.
3. Evaluate students' presentation of elements of story.
4. Peer Feedback: Note students' critique of presentations and story maps.
5. Have students write their own story using a story map.

Resources
Videos
Go Chart Booklets: Understanding Story Elements in First Grade (Virtual Tour)
    http://www.youtube.com/watch?v=GlFGaeRQdfs&list=PL5178787DB725559D&index=25
Go Chart Booklets: Understanding Story Elements in Second Grade
    http://www.youtube.com/watch?v=k1qcZ9cegPY&list=PL5178787DB725559D&index=19
Understanding Story Elements: Who, What, Where
    http://www.teachersdomain.org/resource/vtl07.la.rv.text.whowhatwher/

Online Lesson Plans
Story Elements Alive!
    http://www.readwritethink.org/classroom-resources/lesson-plans/story-elements-alive-
        1073.html?tab=4#tabs
Interactives: Elements of Story
    http://www.learner.org/interactives/story/
Setting
    http://www.studyzone.org/testprep/ela4/m/settingl.cfm
    http://www.studyzone.org/testprep/ela4/m/settingp.cfm
Use Story Structure/Elements and Key Vocabulary to Interpret Stories
    http://www.studyzone.org/testprep/ela4/m/interpretstoriesl.cfm
Problem and Solution
    http://www.studyzone.org/testprep/ela4/a/problemsolutionl.cfm
Summarize with Story Elements
    http://www.studyzone.org/testprep/ela4/b/steltr.cfm
Story Elements
    http://www.christapadgett.com/wp-content/uploads/2012/07/story-elements-daily-5-mini-lesson.pdf

Strategy/Lesson Suggestions #44	Alignment with ELA Common Core State Standards
Using Sentence Frames **WHAT:** Sentence frames are sentences with pieces missing like a fill-in-the-blanks structure. Using sentence frames is a vocabulary strategy particularly for students struggling with language in content areas. Sentence frame is a structure for speaking or writing. **BENEFITS:** Using sentence frames provides students support in learning difficult words such as academic vocabulary within their language level. Sentence frames serve as a pattern for students to practice speaking or writing using correct grammatical structure.	SL.1.6, SL.2.6, Sl.3.6, SL.4.6, SL.5.6, Sl.6.6; W.1.8, W.2.8, W.3.2.c&d, W.4.2.c-e, W.5.2.c-e, W.6.2.c-e; L.1.6, L.2.6, L.3.6, L.4.6, L.5.6

FOR THE TEACHER
Modeling Sentence Frames
1. Select an information text that matches students' reading level.
2. Identify concepts or academic vocabulary found in text.
3. Prepare questions to ask that would require the concepts or academic vocabulary as part of the answer.
4. Prepare sentence frames that students will use to answer content questions. Write sentence frames on sentence strips. For example: What are amphibians?

   Amphibians such as _____, _____, and _____ are animals that move in and out of the water although they lack _____ like reptiles. (frogs/salamanders/toads, scales)
5. For ELLs create shorter sentence frames with no more than two concepts or academic vocabulary. For example: What are amphibians?

   Amphibians are animals that can live both on _____ and water. Salamanders, _____, and toads are examples of _____. (land, frogs/amphibians)
6. Introduce sentence frames to students. Say: "Today we are going to read a text about amphibians. The text will introduce you to new vocabulary relating to content and are important in learning about the topic. To help you express what you've learned from the text, we are going to use sentence frames."
7. Show students what a sentence frame looks like. Say: "A sentence frame looks like this. Notice that the sentence has blanks in them. What do you think are you going to do with these blanks?"
8. Model use of sentence frames. Read a part of the text for which you have a question and a sentence frame prepared. Say: "I will read a part of the text. Then I will ask a question about the text I just read. I'll answer the question by using a sentence frame. Observe how I do it."
9. After modeling a few questions and answers using sentence frames, tell students: "Now it's your turn to answer questions by using the sentence frames. After I've asked the question I will display the sentence strip with the sentence frame. Follow the sentence frame in answering the question."

FOR THE STUDENTS
Guided to Independent Practice Using Sentence Frames
1. Select short passages that allow for similar questions and answers using same sentence frames.
2. Read aloud or have students read the text. STOP at marked points to pose questions. After each question show the class the sentence frame.
3. Monitor and provide support as needed.
4. Repeat types of questions that might use the same sentence frames as many times as possible. For example: What is the definition of _____? Give three characteristics of _____.
   What does the author think? What do you think? Why?

   _____ is a _____.

   The three characteristics of _____ are _____, _____, and _____.

   The author thinks that _____.

   I think that _____ because _____.
5. For **Independent Practice**, in small groups have students read a passage. Then have them write a few content questions and create sentence frames on sentence strips to help answer the questions. Monitor and provide support as needed. Have two groups join and take turns in reading the passage, asking questions, and having their classmates use sentence frames to answer the questions.
6. Have students evaluate their experience with sentence frames.

Conversation about Using Sentence Frames
1. What are sentence frames?
2. What do you think about using sentence frames during discussion?
3. How are sentence frames helpful in expressing your understanding of content?

Assessments
1. Monitor and observe students' response to questions using sentence frames.
2. Observe students' conversation about sentence frames.
3. Evaluate students' questions and sentence frames.

Resources
Video
Using Sentence Frames to Jumpstart Writing
   https://www.teachingchannel.org/videos/jumpstart-student-writing?fd=1

Websites
Vocabulary Sentences Using Sentence Frames
   http://www.primary-education-oasis.com/vocabulary-sentences.html#.UTpnWo54jz1
Sentence Walls/Frames Enhances Writing and Oral Expression of English Language Learners
   http://mjgoff.wordpress.com/2011/02/25/sentence-walls-frames-enhances-writing-and-oral-expression-of-english-language-learners/

Professional Article
Donnelly, W.B., & Roe, C.J. (2010, October). Using sentence frames to develop academic vocabulary for English learners. *The Reading Teacher, 64*(2), 131.

Strategy/Lesson Suggestions #45	Alignment with ELA Common Core State Standards
Using Words You Know **WHAT:** Using Words You Know is an activity designed to help students learn to use the words they already know to decode and spell other words. **BENEFITS:** Using The Words You Know expands students' oral vocabulary and helps improves spelling ability.	RF.1.1.a, RF.1.2.a-d, RF.1.3.a-g, RF.2.1.a, RF.2.2.a-d, RF.2.3.a-f, RF.3.3.a-d, RF.4.3.a, RF.5.3.a

FOR THE TEACHER

Modeling Using Words You Know

[The following strategy was taken from Patricia M. Cunningham and Richard L. Allington's *Classroom That Works: They Can All Read and Write*, 2007, pp. 62-63.]

1. Make a list of words that your students already know. Always choose the words students will read and spell. Use rhyming words that have the **same** spelling pattern.
2. Study the steps of a Using Words You Know lesson.
3. Prepare materials such as chart, transparency, markers.
4. Model the Using Words You Know. Say: "I'm going to show you three words you already know." Show the three words. Pronounce the words as you spell them on the board, chart paper, or overhead. For example: *car*, *van*, and *train*. Continue: "These three words can help you spell other words."
5. Divide the board, chart, or transparency into three columns, and head each column with one of the three words, like this:

c-a-r	v-a-n	t-r-a-i-n

6. Tell students that words that rhyme usually have the same spelling pattern. Underline the spelling patterns: c-**a-r**, v-**a-n**, t-r-**a-i-n**.
7. Tell students that you are going to show them some new words using the spelling patterns of the words they already know. Write these words below the key words like this:

c-**a-r**	v-**a-n**	t-r-**a-i-n**
jar	man	pain
far	ran	rain
star	pan	brain

8. Explain to students that thinking of rhyming words can help them spell.

FOR THE STUDENTS
Guided Practice: Using Words You Know
1. Continue with the words you modeled to students. Say: "This time I will say the words and you will help me write the word under the key word where it belongs."
2. Pronounce a few words that rhyme with *car*, *van* and *train*. Ask students to spell each word and write them in the column under the key word with the same spelling pattern. Have students explain why the word belongs in that column.
3. End this part of the lesson by asking students to summarize what they learned about spelling patterns to form other words.

Independent Practice: Using Words You Know
1. Give students a sheet of paper with four columns.
2. Give students four key words and have them write one key word at the head of each column.
3. Tell students to underline the spelling pattern of each key word. Explain to students that using the rhyme to help read and spell words works with longer words, too.
4. Have students add other words in each column with the same spelling pattern as the key word.
5. Have students pair off and share their list of words with partner. Direct students to add words to their own list that are from their partner's list.
6. Have students read the words they have in each column. Ask them to explain why they included these words in that column.
7. Ask students to summarize what they learned about spelling patterns to form other words.

Conversation about Using Words You Know
1. How do words you already know can help you spell other words?
2. What are spelling patterns?
3. Can you give examples of spelling patterns?
4. Can rhyming patterns help you spell longer words? How?
5. How can knowing rhyming patterns help you read new words?

Resources
Websites
Lesson: Using Words You Know
    http://www.learner.org/workshops/readingk2/support/HowToTeachPhonics_3.pdf
Using Words You Know
    http://writingeverydayworks.wordpress.com/2011/10/26/using-words-you-know/
Working With Words Activities
    http://www.teachers.net/4blocks/words_you_know.pdf

Professional Book
Cunningham, P.M., & Allington, R.L. (2007). *Classroom That Works: They Can All Read and Write, Fourth Edition.* Pearson Education, Inc.

Strategy/Lesson Suggestions #46	Alignment with ELA Common Core State Standards
Visualizing **WHAT:** Good readers visualize when they read to make mental images in their heads. **BENEFITS:** Visualizing events from a story extends students' understanding of what they are reading and helps them retell important events and characters.	RL.1.3, RL.1.7, RL.2.4, RL.2.7, RL.3.3, RL.3.7, RL.4.3, RL.4.7, RL.5.4, RL.5.7, RL.6.4, RL.6.7

FOR THE TEACHER
Modeling Visualizing Strategy
[From http://www.readwritethink.org/classroom-resources/lesson-plans/guided-comprehension-visualizing-using-229.html?tab=4#tabs]

1. Print out a Visualizing poster from http://www.readwritethink.org/files/resources/lesson_images/lesson229/visualizing.pdf.
2. Select a descriptive passage.
3. Explain what visualizing means and display the Visualizing poster.
4. Set purpose. Say: "Today I'm going to read a passage. I want you to turn on your brain television and follow what I'm reading by creating pictures in your heads. So, close your eyes, listen, and create images in your heads… just like watching a television show."
5. Read the passage with expression. STOP at marked points in the passage. Ask students to talk about what they visualize. Ask students to share what made them create those pictures—could be the words in the text or their association with prior experiences.
6. Explain to students that visualizing can help them to better understand what they are reading in the text.
7. **Model visualizing**. Tell students: "I'm going to read another passage. While you listen to the story, close your eyes and visualize the events of the story as it is read."
8. After reading the passage, share with students your own visualization of the story. If you can sketch or draw, do so on chart paper or overhead. Now ask students what they think of your visualization of the events of the story. Allow them to ask you questions about your visualization.
9. Ask students to share their own visualization of the same passage. Encourage students to discuss the differences and similarities in their visualization and how they cam about to visualize the way they did. Emphasize that each reader has his/her own ideas of what images look like, and no two images are exactly alike.
10. Ask students what they have learned about visualization.

FOR THE STUDENTS
Guided Practice: Visualizing
1. Divide students into small groups of three. Give each group a passage for visualizing strategy. The passage has been marked into 3 parts.
2. Direct students to take turns in reading a part of the passage. While a member reads, the two other members apply visualizing strategy.
3. After a member has finished reading, the group shares and discusses how they visualized the information from the text. The group observes the same process until the entire passage has been read.
4. Monitor and provide support as needed.

Independent Practice: Visualizing
1. Have students practice visualizing individually. However, allow students who prefer to work with partners to do so.
2. Monitor and provide support as needed.
3. After individuals have finished, pair them off and have them share their visualizing experience.
4. Come back together as a class and discuss visualizing as a strategy. Ask: "How does your reading experience differ when you visualize as compared to when you don't?"

Conversation about Visualizing
1. What is visualizing strategy?
2. What do you do when you visualize events in the text?
3. How does visualizing help when you're reading?
4. How does visualizing help when you're writing?
5. Would you recommend visualizing as a strategy to other readers? Why or why not?

Assessments
1. Monitor and observe students' when they are applying visualizing strategy.
2. Observe students' response to visualizing.
3. Evaluate the depth and breadth of their visualizing experience.

Resources
Videos
Mind Pictures: Promoting Comprehension through Visualizatiom
   http://www.youtube.com/watch?v=mwcqY2b2PXI&list=PL5178787DB725559D
Visualize It! Improving Comprehension through Visualizing Comparison
   http://www.youtube.com/watch?v=CZNfHwEFJlw&list=PL5178787DB725559D&index=39

Online Lesson Plans
Guided Comprehension: Visualizing Using the Sketch-to-Stretch Strategy
   http://www.readwritethink.org/classroom-resources/lesson-plans/guided-comprehension-visualizing-using-229.html?tab=4#tabs

Strategy/Lesson Suggestions #47	Alignment with ELA Common Core State Standards
Vocabulary Games **WHAT:** Students require a strong vocabulary to help them understand what they are reading as well as to express their ideas through writing. However, they cannot use words that they do not know. Students know the words when they can use them in a variety of ways in their speaking and writing. While there are several strategies to develop students' vocabulary, games allow students to engage in learning vocabulary words in active and fun ways. **BENEFITS:** Vocabulary games make it fun for students particularly ELLs to build their oral vocabulary and written vocabulary. A good vocabulary is important for students to communicate ideas, thoughts, and emotions both in oral and written language.	L1.4.a-c, L.1.5.a-d, L.1.6, L.2.4.a-e, L.2.5.a&b, L.2.6, L.3.4.a-d, L.3.5.a-c, L.3.6, L.4.4.a-c, L.4.5.a-c, L.4.6, L.5.4.a-c, L.5.5.a-c, L.5.6, L.6.4.a-d, L.6.5.a-c, L.6.6

FOR THE TEACHER
Preparing for Vocabulary Games
1. Make sure you familiarize yourself with the vocabulary games you plan for students.
2. Prepare the necessary materials for the vocabulary games. If it requires computers make sure you have them accessible to students.
3. Have instructions prepared on chart paper or overhead.

FOR THE STUDENTS
Vocabulary Games
1. Introduce the vocabulary game.
2. Walk students through instructions.
3. If needed, demonstrate how to play the vocabulary game.
4. Discuss rules of game to students such as time limit.
5. Have all materials ready to play the vocabulary game.
6. Depending on the accessibility of the vocabulary game, you may have students play different games individually, in pairs, or in groups.
7. While students are playing the vocabulary game, monitor and provide support as needed.
8. At the end of each game, have students come together as a class and share their feedback.

Sample Vocabulary Games
All the Vocabulary Games included here were selected from *On Target: Strategies to Build Student Vocabularies, Grade 4-12* at http://www.olemiss.edu/celi/download/vocabulary/ StrategiesVocabulary-080808.pdf.

Talk Fast – Talk a Mile a Minute
1. Give students all of the categories being used in each round. Example: things that are blue, things that you eat, things you wear, and things used at a construction site.
2. Assign (or have the group) select a "talker" to begin the game. Give the talker one category with a list of words fitting that category. The talker tries to have his or her team members say each word listed under the category by describing the word in the list "talking a mile a minute." Descriptions can be words, phrases, or sentences. Students should avoid using any word that is part of the category title. Example:

   Round ONE: A talker giving clues for *recycle* might call out the following clues:
   • This is what you do when you salvage something so you can reuse it.
   • We often do this to plastic.
   • Instead of throwing a pop can away, we might do this instead.

   As soon as the first word is guessed, the talker can move to the next word on the list until the set is completed. The talker role rotates after each category is completed. The other students in the group are the "guessers." Make sure you give each group category sets equal to the number of students in the group. In other words, if there are four students per group, four category sets are given to each group. A time is called after a specified period (usually one minute), and teams are awarded points for each word guessed.

   Round TWO: The talker role is passed to the next team member, and Round Two begins with another category and list of words.

Draw It – Pictionary
1. Divide the class into teams with three or four students per team. Explain that each team's goal is to be the first in a round to correctly identify vocabulary terms.
2. Designate one student on each team as the artist. This student is the only one able to see the list of words written on the board or overhead.
3. Identify the time limit for the first round of words.
4. Explain that the artist looks at the word to be illustrated and draws a rough sketch of what the word represents. When the word is identified by the group, the artist continues to the next word.
5. Explain that after identifying all of the terms, team members raise their hands indicating the end of the first round.
6. Rotate the artist role around the team until all have participated as an artist.
7. Place students in pairs rather than small groups if time is limited.

Magic Squares
1. Direct students to match a lettered column of words to a numbered column of definitions.
2. Make sure letters on each square of the grid match the lettered words.
3. Explain that students find the magic number by matching the correct word and definition and entering the number in the appropriate square on the grid.
4. Use any number of squares for the puzzle.

More Vocabulary Games

Go to http://www.vocabulary.co.il/third-grade-vocabulary-games/ for interactive online vocabulary games for elementary students:

Analogy Games
Antonym Games
Compound Word Games
Context Games
Contraction Games
Homophone Games
Idioms Games
Parts of Speech Games
Phonics Games
Prefix Games
Root Word Games
Suffix Games
Syllable Games
Synonym Games
Word Play Games

Go to http://www.vocabulary.co.il/ for Most Popular Vocabulary Games for English Learners

Unscramble
Hangmouse
WordSearch
Letter Blocks
Build Words
Match Game
Crosswords
Slang Game
ESL Homophones
ESL Suffix Meaning
English Spanish Vocabulary
Vocabulary Quiz
Arachnid Falls
Syllable Video
Typing Adventure

Conversation about Vocabulary Games
1. What vocabulary game did you play?
2. How was it played?
3. Can you remember the rules of the game?
4. What have you learned from it?
5. Would you recommend the vocabulary game to your friends? Why or why not?

Assessments
1. Monitor and observe how students play the vocabulary game.
2. Evaluate the how students follow the directions and rules of the vocabulary game.
3. Peer Feedback: Observe students feedback to one another after the vocabulary game.

Strategy/Lesson Suggestions #48	Alignment with ELA Common Core State Standards
Vocabulary Self-Collection Strategy (VSS) **WHAT:** Haggard's (1982) Vocabulary Self-Collection Strategy (VSS) is a strategy which enables students to find words from their environment to learn. **BENEFITS:** Vocabulary Self-Collection Strategy (VSS) develops students' word consciousness to support independent word learning.	L.3.5.a-c, L.4.5.a-c, L.5.5.a-c, L.6.4.a-d, L.6.5.d, L.6.6

FOR THE TEACHER
Preparing for VSS
1. Select reading assignment and identify challenging vocabulary
2. Print out Vocabulary Selection Worksheets

Modeling Using a VSS
1. Read a section from the text. Display a copy of the text and model how to select words that are central to understanding the text. Pick a word that may be unfamiliar and indicate a lack of understanding or an interest in finding out more about the word.
2. Discuss strategies to employ when encountering unknown words during reading. Go back into the text to read the sentence or paragraph the word was found in. Since context does not always clarify meaning, model using the book index or a reference book (i.e., dictionary, thesaurus).
3. Display the Vocabulary Selection Worksheet and demonstrate how to fill in the columns. Tell students why you think the word is an important one for learning. Write the definition of the word and model using the word in a sentence.

FOR THE STUDENTS
Guided Practice: VSS
1. Assign students to cooperative groups. Instruct groups to go through assigned reading to identify words that require further study. Remind students to choose words that are central to understanding the text.
2. Have students discuss the words in their groups and record them on paper.
3. Next develop a class list, by having each group submit two of the words from their lists. As a class decide on 8-10 words for the class to further study.
4. With the class list developed, discus the meaning of each word. Go back into the text to identify how the word was used. Use the book index or a reference book to further clarify and expand understanding.
5. After the list is complete instruct students to record the words from the class list in their vocabulary notebooks for reference during reading and writing assignments.

Independent Practice: VSS
1. Remind student to utilize their VSS words during writing activities. Also encourage students to add to their list when they encounter unknown words during reading.
2. Provide students opportunity to use their VSS words for Word Sort assignments.

Conversation about VSS
1. What do you do when you come across a word you do not know?
2. Where is the word found in the text?
3. What does your group think this word means?
4. Why should the class learn this word?

Assessments
1. Include the spelling, definition and application of the VSS class words when assessing designated reading assignments.
2. Evaluate student vocabulary notebooks and Vocabulary Selection worksheets.
3. Further study words through discussion, semantic mapping, and semantic feature analysis.

Resources
Video
Computer Literacy using VSS
   http://www.youtube.com/watch?v=FN83oJt6Z2U

Websites
Merriam-Webster
   http://www.merriam-webster.com/
VSS Wiki
   http://twnv-literacystrategies.wikispaces.com/Vocabulary+Self-Collection
   Vocabulary Selection Worksheet (printable)
      http://www.readwritethink.org/files/resources/lesson_images/lesson296/vocabulary.pdf

Online Lesson Plans
Literacy and Learning VSS
   http://www.litandlearn.lpb.org/strategies/strat_4vss.pdf
Choosing, Chatting, Collecting Vocabulary
   http://www.readwritethink.org/classroom-resources/lesson-plans/choosing-chatting-collecting-vocabulary-296.html?tab=4#tabs

Strategy/Lesson Suggestions #49	Alignment with ELA Common Core State Standards
Vocabulary Sort **WHAT:** Vocabulary Sort is a word-study activity in which words are sorted according to designated categories. Vocabulary sorts can be used to introduce new vocabulary words and reinforce word comprehension. **BENEFITS:** Vocabulary sorts provide students with opportunity to build vocabulary and improve their reading and writing comprehension.	RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4, RL.6.4; RI.3.4, RI.4.4, RI.5.4, RI.6.4; L.1.4.b&c, L.2.4.b-d, L.3.4.b-d, L.4.4.b&c, L.5.4.b&c, L.6.4.b-d

FOR THE TEACHER
Modeling the Vocabulary Sort Strategy
1. Select read aloud text with concept vocabulary words.
2. Reference the *Words Their Way* series by Bear, Invernizzi, Johnston and Templeton for further instructional materials and directions.
3. Write 10-20 vocabulary words on the board, read them and discuss with the class what they already know about these words. Tell the students to listen for the words during the read aloud. Read the story/text.
4. After reading refer back to the list of words and go back into the text to clarify words students are still wondering about.
5. Instruct the students to think about how the words fit together and how they don't fit together. Write 2-4 category or column headings on the board and use a think aloud to demonstrate sorting one word in each column. Be explicit in providing reasons why the words fit in each category.
6. Tell students that they will be completing the rest of the sort in their groups

FOR THE STUDENTS
Guided Practice: Vocabulary Sort Strategy
1. Provide students with chart paper and instruct them to copy category headings from the board and start working on the sort.
2. Walk around to the groups and discuss the process of sorting the words. Require students to defend their choices and refer back to the text.
3. As needed, work as a class to clarify any words that students are finding difficult.
4. To conclude the activity, have each group read one of their columns. Review the vocabulary words and summarize the relationships of each category.

Independent Practice: Vocabulary Sort Strategy
1. Provide students with the list of 10-20 words and category headings. Have students independently complete the word sort.
2. Instruct students to record vocabulary words in their journals.

Conversation about Vocabulary Sort Strategy
1. Let's think about how these words are similar and different.
2. What do you think this word means?
3. What do these words have in common?
4. Why doesn't ___ belong in the ____ column?
5. What other categories could these words belong in?
6. Let's go back into the text to find that word.

Assessments
1. Use cloze activities to assess if students are able to use vocabulary words.
2. Observe student comprehension and participation during group sort.
3. Assess if students can write their own words to add to each category.

Resources
Video
Word Study in Action: Vocabulary Development
    http://www.youtube.com/watch?v=eDoJKlTl4ME

Websites
Vocabulary
    http://4sbccfaculty.sbcc.edu/lessons/success/vocabulary/vocab_R.htm
Strategy Guide
    http://www.readwritethink.org/professional-development/strategy-guides/introducing-ideas-
        vocabulary-with-30953.html
Companion Website for *Words Their Way* http://www.pearsonhighered.com/educator/series/Words-
    Their-Way-Series/10888.page

Online Lesson Plans
Introduce Vocabulary
    http://www.freereading.net/index.php?title=Introduce_Vocabulary:_Sorting_%28Pluckrose%29
Vocabulary Graphic Organizer
    http://printables.scholastic.com/printables/detail/?id=43545

Strategy/Lesson Suggestions #50	Alignment with ELA Common Core State Standards
Writers' Workshop **WHAT:** Writers' Workshop is a framework for writing instruction and practice in the classroom. In Writers Workshop students are provided with strategy instruction and guidance to facilitate writing development. **BENEFITS:** Students frequently engaged in Writers' Workshop develop a good understanding of the writing process.	W1.1, W.1.2, W.1.3, W.1.5, W.1.6, W.1.8, W.2.1, W.2.2, W.2.3, W.2.5, W.2.6, W.2.8, W.3.1.a-d, W.3.2.a-d, W.3.3.a-d, W.3.4, W.3.5, W.3.6, W.4.1.a-d, W.4.2.a-e, W.4.3.a-e, W.4.4, W.4.5, W.4.6, W.4.8, W.5.1.a-d, W.5.2.a-e, W.5.3.a-e,W.5.4, W.5.5, W.5.6, W.5.8.a-b, W.6.1.a-e, W.6.2.a-f, W.6.3.a-e, W.6.4, W.6.5, W.6.6, W.6.8

FOR THE TEACHER
Modeling the Writers' Workshop
1. Explore the workshop approach to teaching writing.
2. Reference books by Lucy Calkins on teaching writing.
3. Be explicit in explaining the framework and expectations of Writers' Workshop. Typically a workshop will consist of timed sessions including: mini-lesson, workshop activities and share time.
4. Model the Mini-Lesson. Focus the mini lesson on a single topic that students need help with.
5. Use authentic, experiences, mentor texts, or writing samples to exemplify the topic being discussed. Model writing for the students using shared writing experiences.
6. Model Workshop Activities. Explain to students that during workshop they will be writing. This will also be a time for conferencing either with the teacher or with other students.
7. Model the questions asked during conferences.
8. Establish guidelines for peer conferences and use role-play to demonstrate how to use time effectively during conference times.
9. Model Sharing. Create an Author's Chair for students to sit in while reading their piece of writing. Model how the audience is expected to listen and respond to the person reading.

FOR THE STUDENTS
Guided Practice: Writers' Workshop
1. Guided Writing. During workshop time, gather a group of students with similar need to work on writing skills. Use explicit instruction to guide the group through the processes.
2. Individual Conferences. Guided practice during individual conferences focuses on the student's writing piece. Students have the opportunity to read their writing to the teacher and discuss how to further develop their piece of writing.
3. Peer Conferences. Have students meet with peers to read manuscripts and make suggestions. Students assist each other in improving elements of writing.

Independent Practice: Writers' Workshop
1. The majority of the time in Writers' Workshop is dedicated to students independently writing. Students add to a portfolio of writing samples throughout the year.
2. Share time allows students to independently read their writing.

Conversation about Writers' Workshop
1. What are you working on?
2. Can you read to me some of what you wrote? Can I read with you?
3. Is there anything you need help with?
4. I'm not clear on _____. How can you make that part clearer?
5. Is there something you can add to that? As a reader I would love to hear more.
6. What are you going to do next?
7. How did your writing go today? Did you have any problems?
8. What do you think you'll write about tomorrow?

Assessments
1. On-going assessment of student portfolios.
2. Observation notes during student conferences.
3. Evaluation rubrics for writing and participation.

Resources
Videos
What is Writing Workshop?
    http://www.youtube.com/watch?v=ttlKQAoWBKk
Writer's Workshop: A Powerful Approach
    http://www.youtube.com/watch?v=HUSd9IstLpI

Websites
Writer's Toolbox
    http://www.gtps.k12.nj.us/curric/writing/index.htm
Writing Workshop
    http://busyteacherscafe.com/literacy/writing_workshop.html
Every Child Is a Reader and Writer
    http://www.insidewritingworkshop.org/
What is Author's Chair?
    http://olc.spsd.sk.ca/DE/PD/instr/strats/author/index.html

Online Lesson Plans
    Launching Writing Workshop http://elemed.ucps.k12.nc.us/writing/LaunchingPacket%202007.pdf
Writer's Workshop Handbook
    http://joplin.schoolfusion.us/modules/groups/homepagefiles/cms/2035746/File/Writer%27s%20Work
        shop%20Handbook.pdf
Welcome to Writer's Workshop
    http://www.ttms.org/PDFs/05%20Writers%20Workshop%20v001%20(Full).pdf
Writer's Workshop Conference Notes
    https://docs.google.com/file/d/0B1T6V4g6HTXKZDk3OTkxZjMtMGNjNS00ZGMwLTk5NDYtNG
        Q1ZjI0NjE1YmJi/edit?hl=en
Mini Lesson Planning Sheet
    http://www.insidewritingworkshop.org/profdev/materials/bw_minitemplate.pdf
Writing Workshop Rubric
    http://users.manchester.edu/Student/lehouser/ProfWeb/Writing%20Workshop%20Rubric.pdf
K-5 Writing Resources
    http://www.pps.k12.or.us/departments/curriculum/2022.htm

REFERENCES

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects. ***Appendix A: Research Supporting Key Elements of the Standards/Glossary of Key Terms***
http://www.corestandards.org/assets/Appendix_A.pdf

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects. ***Appendix B: Text Exemplars and Sample Performance Tasks***
http://www.corestandards.org/assets/Appendix_B.pdf

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects. ***Appendix C: Samples of Student Writing***
http://www.corestandards.org/assets/Appendix_C.pdf

APPENDIX A
Common Core State Standards for English Language Arts
Grades 1-6

1.   Reading Standards for Literature (RL), Grades 1-3
2.   Reading Standards for Literature (RL), Grades 4-6
3.   Reading Standards for Informational Text (RI), Grades 1-3
4.   Reading Standards for Informational Text (RI), Grades 4-6
5.   Reading Standards: Foundational Skills (RF), Grades 1-3
6.   Reading Standards: Foundational Skills (RF), Grades 4-6
7.   Writing Standards (W), Grades 1-3
8.   Writing Standards (W), Grades 4-6
9.   Speaking and Listening Standards (SL), Grades 1-3
10.   Speaking and Listening Standards (SL), Grades 4-6
11.   Language Standards (LS), Grades 1-3
12.   Language Standards (LS), Grades 4-6

READING STANDARDS FOR LITERATURE 1-6		RL
Grade 1	**Grade 2**	**Grade 3**

Key Ideas and Details

Grade 1	Grade 2	Grade 3
1. Ask and answer questions about key details in a text.	1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.	1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Retell stories, including key details, and demonstrate understanding of their central message or lesson.	2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.	2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
3. Describe characters, settings, and major events in a story, using key details.	3. Describe how characters in a story respond to major events and challenges.	3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Craft and Structure

Grade 1	Grade 2	Grade 3
4. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.	4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.	4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
5. Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.	5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.	5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
6. Identify who is telling the story at various points in a text.	6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.	6. Distinguish their own point of view from that of the narrator or those of the characters.

Integration of Knowledge and Ideas

Grade 1	Grade 2	Grade 3
7. Use illustrations and details in a story to describe its characters, setting, or events.	7. Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.	7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).
8. **(Not applicable to literature)**	8. **(Not applicable to literature)**	8. **(Not applicable to literature)**
9. Compare and contrast the adventures and experiences of characters in stories.	9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.	9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Range of Reading and Level of Text Complexity

Grade 1	Grade 2	Grade 3
10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.	10. By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.	10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

READING STANDARDS FOR LITERATURE 1-6		RL

Grade 4	Grade 5	Grade 6
Key Ideas and Details		
1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.	2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text	2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).	3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
Craft and Structure		
4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).	4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.	4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.	5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.	5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.	6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.	6. Explain how an author develops the point of view of the narrator or speaker in a text.
Integration of Knowledge and Ideas		
7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.	7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).	7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
8. **(Not applicable to literature)**	8. **(Not applicable to literature)**	8. **(Not applicable to literature)**
9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.	9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.	9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
Range of Reading and Level of Text Complexity		
10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

READING STANDARDS FOR INFORMATIONAL TEXT 1-6		RI
Grade 1	**Grade 2**	**Grade 3**

Key Ideas and Details

Grade 1	Grade 2	Grade 3
1. Ask and answer questions about key details in a text.	1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.	1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Identify the main topic and retell key details of a text.	2. Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.	2. Determine the main idea of a text; recount the key details.
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.	3. Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.	3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Craft and Structure

Grade 1	Grade 2	Grade 3
4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.	4. Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.	4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.
5. Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.	5. Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.	5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.
6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.	6. Identify the main purpose of a text, including what the author wants to answer, explain, or describe.	6. Distinguish their own point of view from that of the author of a text.

Integration of Knowledge and Ideas

Grade 1	Grade 2	Grade 3
7. Use the illustrations and details in a text to describe its key ideas.	7. Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.	7. Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
8. Identify the reasons an author gives to support points in a text.	8. Describe how reasons support specific points the author makes in a text.	8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect first/second/third in a sequence).
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).	9. Compare and contrast the most important points presented by two texts on the same topic.	9. Compare and contrast the most important points and key details presented in two texts on the same topic.

Range of Reading and Level of Text Complexity

Grade 1	Grade 2	Grade 3
10. With prompting and support, read informational texts appropriately complex for grade 1.	10. By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.	10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.

READING STANDARDS FOR INFORMATIONAL TEXT 1-6 | RI

Grade 4	Grade 5	Grade 6
Key Ideas and Details		
1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.	2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.	2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.	3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.	3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
Craft and Structure		
4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.	4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.	4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.	5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.	5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.	6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.	6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
Integration of Knowledge and Ideas		
7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.	7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.	7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
8. Explain how an author uses reasons and evidence to support particular points in a text.	8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).	8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.
9. Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.	9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.	9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).
Range of Reading and Level of Text Complexity		
10. By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.	10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

READING STANDARDS: FOUNDATIONAL SKILLS 1-6		**RF**
Grade 1	**Grade 2**	**Grade 3**

Print Concepts

Grade 1	Grade 2	Grade 3
1. Demonstrate understanding of the organization and basic features of print. a. Recognize the distinguishing features of a sentence (e.g., first word, capitalization, ending punctuation).	1. **(Not Applicable)**	1. **(Not Applicable)**

Phonological Awareness

Grade 1	Grade 2	Grade 3
2. Demonstrate understanding of spoken words, syllables, and sounds (phonemes). a. Distinguish long from short vowel sounds in spoken single-syllable words. b. Orally produce single-syllable words by blending sounds (phonemes), including consonant blends. c. Isolate and pronounce initial, medial vowel, and final sounds (phonemes) in spoken single-syllable words. d. Segment spoken single-syllable words into their complete sequence of individual sounds (phonemes).	2. **(Not Applicable)**	2. **(Not Applicable)**

Phonics and Word Recognition

Grade 1	Grade 2	Grade 3
3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Know the spelling-sound correspondences for common consonant digraphs. b. Decode regularly spelled one-syllable words. c. Know final -e and common vowel team conventions for representing long vowel sounds. d. Use knowledge that every syllable must have a vowel sound to determine the number of syllables in a printed word. e. Decode two-syllable words following basic patterns by breaking the words into syllables. f. Read words with inflectional endings. g. Recognize and read grade-appropriate irregularly spelled words.	3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Distinguish long and short vowels when reading regularly spelled one-syllable words. b. Know spelling-sound correspondences for additional common vowel teams. c. Decode regularly spelled two-syllable words with long vowels. d. Decode words with common prefixes and suffixes. e. Identify words with inconsistent but common spelling-sound correspondences. f. Recognize and read grade-appropriate irregularly spelled words.	3. Know and apply grade-level phonics and analysis skills in decoding words. a. Identify and know the meaning of the most common prefixes and derivational suffixes. b. Decode words with common Latin suffixes. c. Decode multisyllable words. d. Read grade-appropriate irregularly spelled words.

Fluency

Grade 1	Grade 2	Grade 3
4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.	4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.	4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

READING STANDARDS: FOUNDATIONAL SKILLS 1-6		RF
Grade 4	**Grade 5**	**Grade 6**
Print Concepts		
1. **(Not Applicable)**	1. **(Not Applicable)**	1. **(Not Applicable)**
Phonological Awareness		
2. **(Not Applicable)**	2. **(Not Applicable)**	2. **(Not Applicable)**
Phonics and Word Recognition		
3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.	3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.	3. **(Not Applicable)**
Fluency		
4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.	4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.	4. **(Not Applicable)**

Grade 1	Grade 2	Grade 3
Text Types and Purposes		
1. Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.	1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.	1. Write opinion pieces on topics or texts, supporting a point of view with reasons. a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. b. Provide reasons that support the opinion. c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons. d. Provide a concluding statement or section.
2. Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.	2. Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.	2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. b. Develop the topic with facts, definitions, and details. c. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information. d. Provide a concluding statement or section.
3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.	3. Write narratives in which they recount a well elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.	3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally. b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations. c. Use temporal words and phrases to signal event order. d. Provide a sense of closure.
Production and Distribution of Writing		
4. **(Begins in grade 3)**	4. **(Begins in grade 3)**	4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.	5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.	5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.	6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.	6. With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.

Research to Build and Present Knowledge		
7. Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions).	7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).	7. Conduct short research projects that build knowledge about a topic.
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.	8. Recall information from experiences or gather information from provided sources to answer a question.	8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.
9. **(Begins in grade 4)**	9. **(Begins in grade 4)**	9. **(Begins in grade 4)**
Range of Writing		
10. **(Begins in grade 3)**	10. **(Begins in grade 3)**	10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

WRITING STANDARDS 1-6		W
Grade 4	**Grade 5**	**Grade 6**

Text Types and Purposes

Grade 4	Grade 5	Grade 6
1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose. b. Provide reasons that are supported by facts and details. c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition). d. Provide a concluding statement or section related to the opinion presented.	1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. b. Provide logically ordered reasons that are supported by facts and details. c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically). d. Provide a concluding statement or section related to the opinion presented.	1. Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s) and organize the reasons and evidence clearly. b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text. c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from the argument presented.
2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because). d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Provide a concluding statement or section related to the information or explanation presented.	2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially). d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Provide a concluding statement or section related to the information or explanation presented.	2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented.
3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. b. Use dialogue and description to develop experiences and events or show the responses of characters to situations. c. Use a variety of transitional words and phrases to manage the sequence of events. d. Use concrete words and phrases and sensory details to convey experiences and events precisely. e. Provide a conclusion that follows from the narrated experiences or events.	3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events. d. Use concrete words and phrases and sensory details to convey experiences and events precisely. e. Provide a conclusion that follows from the narrated experiences or events.	3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. e. Provide a conclusion that follows fro the

		narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)	5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)	5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 52.)
6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.	6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.	6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.	7. Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.	7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.	8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.	8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions]."). b. Apply grade 4 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").	9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]"). b. Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").	9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics"). b. Apply grade 6 Reading standards to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not").

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	10. Write routinely over extended time frame (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SPEAKING AND LISTENING STANDARDS 1-6		SL

Grade 1	Grade 2	Grade 3
Comprehension and Collaboration		

1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.
 	
  a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).
  b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
  c. Ask questions to clear up any confusion about the topics and texts under discussion.
	1. Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.
	
	  a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
	  b. Build on others' talk in conversations by linking their comments to the remarks of others.
	  c. Ask for clarification and further explanation as needed about the topics and texts under discussion.
		1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
		
		  a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
		  b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
		  c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
		  d. Explain their own ideas and understanding in light of the discussion.

2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.	2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.	2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.	3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.	3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
Presentation of Knowledge and Ideas		
4. Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.	4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.	4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
5. Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.	5. Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.	5. Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.
6. Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 on page 26 for specific expectations.)	6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)	6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)

SPEAKING AND LISTENING STANDARDS 1-6		SL

Grade 4	Grade 5	Grade 6
Comprehension and Collaboration		
1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions and carry out assigned roles. c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others. d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.	1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions and carry out assigned roles. c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.	1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.	2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.	2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
3. Identify the reasons and evidence a speaker provides to support particular points.	3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.	3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
Presentation of Knowledge and Ideas		
4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.	5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.	5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)	6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)	6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 52 for specific expectations.)

Grade 1	Grade 2	Grade 3
Conventions of Standard English		
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Print all upper- and lowercase letters. b. Use common, proper, and possessive nouns. c. Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop). d. Use personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their; anyone, everything). e. Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home). f. Use frequently occurring adjectives. g. Use frequently occurring conjunctions (e.g., and, but, or, so, because). h. Use determiners (e.g., articles, demonstratives). i. Use frequently occurring prepositions (e.g., during, beyond, toward). j. Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.	1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use collective nouns (e.g., group). b. Form and use frequently occurring irregular plural nouns (e.g., feet, children, teeth, mice, fish). c. Use reflexive pronouns (e.g., myself, ourselves). d. Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told). e. Use adjectives and adverbs, and choose between them depending on what is to be modified. f. Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy).	1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences. b. Form and use regular and irregular plural nouns. c. Use abstract nouns (e.g., childhood). d. Form and use regular and irregular verbs. e. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses. f. Ensure subject-verb and pronoun-antecedent agreement.* g. Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified. h. Use coordinating and subordinating conjunctions. i. Produce simple, compound, and complex sentences.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Capitalize dates and names of people. b. Use commas in dates and to separate single words in a series. d. Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words. e. Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.	2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Capitalize holidays, product names, and geographic names. b. Use commas in greetings and closings of letters. c. Use an apostrophe to form contractions and frequently occurring possessives. d. Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boil). e. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.	2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Capitalize appropriate words in titles. b. Use commas in addresses. c. Use commas and quotation marks in dialogue. d. Form and use possessives. e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness). f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words. g. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.
Knowledge of Language		
3. (**Begins in grade 2**)	3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Compare formal and informal uses of English.	3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Choose words and phrases for effect.* b. Recognize and observe differences between the conventions of spoken and written standard English.
Vocabulary Acquisition and Use		
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.	4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. a. Use sentence-level context as a clue to the	4. Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

a. Use sentence-level context as a clue to the meaning of a word or phrase. b. Use frequently occurring affixes as a clue to the meaning of a word. c. Identify frequently occurring root words (e.g., look) and their inflectional forms (e.g., looks, looked, looking).	meaning of a word or phrase. b. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., happy/unhappy, tell/retell). c. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., addition, additional). d. Use knowledge of the meaning of individual words to predict the meaning of compound words (e.g., birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark). e. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.	a. Use sentence-level context as a clue to the meaning of a word or phrase. b. Determine the meaning of the new word formed when a known affix is added to a known word (e.g., agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat). c. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., company, companion). d. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.
5. With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. a. Sort words into categories (e.g., colors, clothing) to gain a sense of the concepts the categories represent. b. Define words by category and by one or more key attributes (e.g., a duck is a bird that swims; a tiger is a large cat with stripes). c. Identify real-life connections between words and their use (e.g., note places at home that are cozy). d. Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings.	5. Demonstrate understanding of word relationships and nuances in word meanings. a. Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy). b. Distinguish shades of meaning among closely related verbs (e.g., toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).	5. Demonstrate understanding of word relationships and nuances in word meanings. a. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps). b. Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful). c. Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).
6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., because).	6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).	6. Acquire and use accurately grade-appropriate conversational, general academic, and domain specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

Grade 4	Grade 5	Grade 6
Conventions of Standard English		

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 	
  a. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).
  b. Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.
  c. Use modal auxiliaries (e.g., can, may, must) to convey various conditions.
  d. Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag).
  e. Form and use prepositional phrases.
  f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.*
  g. Correctly use frequently confused words (e.g., to, too, two; there, their).*
	1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
	
	  a. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
	  b. Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.
	  c. Use verb tense to convey various times, sequences, states, and conditions.
	  d. Recognize and correct inappropriate shifts in verb tense.*
	  e. Use correlative conjunctions (e.g., either/or, neither/nor).
		1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
		
		  a. Ensure that pronouns are in the proper case (subjective, objective, possessive).
		  b. Use intensive pronouns (e.g., myself, ourselves).
		  c. Recognize and correct inappropriate shifts in pronoun number and person.*
		  d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*
		  e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.*

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 	
  a. Use correct capitalization.
  b. Use commas and quotation marks to mark direct speech and quotations from a text.
  c. Use a comma before a coordinating conjunction in a compound sentence.
  d. Spell grade-appropriate words correctly, consulting references as needed.
	2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
	  a. Use punctuation to separate items in a series.*
	  b. Use a comma to separate an introductory element from the rest of the sentence.
	  c. Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?).
	  d. Use underlining, quotation marks, or italics to indicate titles of works.
	  e. Spell grade-appropriate words correctly, consulting references as needed.
		2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
		
		  a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*
		  b. Spell correctly.

Knowledge of Language		

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 	
  a. Choose words and phrases to convey ideas precisely.*
  b. Choose punctuation for effect.*
  c. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).
	3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
	
	  a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
	  b. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.
		3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
		
		  a. Vary sentence patterns for meaning, reader/ listener interest, and style.*
		  b. Maintain consistency in style and tone.*

Vocabulary Acquisition and Use		

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.
 	
  a. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
  b. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the
	4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.
	
	  a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
	  b. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph,
		4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
		
		  a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
		  b. Use common, grade-appropriate Greek or

meaning of a word (e.g., telegraph, photograph, autograph). c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital to find the pronunciation and determine or clarify the precise meaning of key words and phrases.	photosynthesis). c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.	Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible). c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context. b. Recognize and explain the meaning of common idioms, adages, and proverbs. c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).	5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figurative language, including similes and metaphors, in context. b. Recognize and explain the meaning of common idioms, adages, and proverbs. c. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.	5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., personification) in context. b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, unwasteful, thrifty).
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).	6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).	6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

APPENDIX B
Alignment Chart for Teachers
Common Core State Standards for English Language Arts

1.   Reading Standards for Literature (RL), Grade 1
2.   Reading Standards for Literature (RL), Grade 2
3.   Reading Standards for Literature (RL), Grade 3
4.   Reading Standards for Literature (RL), Grade 4
5.   Reading Standards for Literature (RL), Grade 5
6.   Reading Standards for Literature (RL), Grade 6
7.   Reading Standards for Informational Text (RI), Grade 1
8.   Reading Standards for Informational Text (RI), Grade 2
9.   Reading Standards for Informational Text (RI), Grade 3
10. Reading Standards for Informational Text (RI), Grade 4
11. Reading Standards for Informational Text (RI), Grade 5
12. Reading Standards for Informational Text (RI), Grade 6
13. Reading Standards: Foundational Skills (RF), Grade 1
14. Reading Standards: Foundational Skills (RF), Grade 2
15. Reading Standards: Foundational Skills (RF), Grade 3
16. Reading Standards: Foundational Skills (RF), Grade 4
17. Reading Standards: Foundational Skills (RF), Grade 5
18. Reading Standards: Foundational Skills (RF), Grade 6
19. Writing Standards (W), Grade 1
20. Writing Standards (W), Grade 2
21. Writing Standards (W), Grade 3
22. Writing Standards (W), Grade 4
23. Writing Standards (W), Grade 5
24. Writing Standards (W), Grade 6
25. Speaking and Listening Standards (SL), Grade 1
26. Speaking and Listening Standards (SL), Grade 2
27. Speaking and Listening Standards (SL), Grade 3
28. Speaking and Listening Standards (SL), Grade 4
29. Speaking and Listening Standards (SL), Grade 5
30. Speaking and Listening Standards (SL), Grade 6
31. Language Standards (LS), Grade 1
32. Language Standards (LS), Grade 2
33. Language Standards (LS), Grade 3
34. Language Standards (LS), Grade 4
35. Language Standards (LS), Grade 5
36. Language Standards (LS), Grade 6

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 1**

READING STANDARDS FOR LITERATURE 1-6			RL
Grade 1			
Key Ideas and Details	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Ask and answer questions about key details in a text.			
2. Retell stories, including key details, and demonstrate understanding of their central message or lesson.			
3. Describe characters, settings, and major events in a story, using key details.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.			
5. Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.			
6. Identify who is telling the story at various points in a text.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Use illustrations and details in a story to describe its characters, setting, or events.			
8. **(Not applicable to literature)**			
9. Compare and contrast the adventures and experiences of characters in stories.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 2**

<table>
<tr><td colspan="4">READING STANDARDS FOR LITERATURE 1-6</td><td>RL</td></tr>
<tr><td colspan="5" align="center">Grade 2</td></tr>
<tr><td align="center">Key Ideas and Details</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>3. Describe how characters in a story respond to major events and challenges.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td align="center">Craft and Structure</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td align="center">Integration of Knowledge and Ideas</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>7. Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>8. (Not applicable to literature)</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td align="center">Range of Reading and Level of Text Complexity</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>10. By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.</td><td></td><td></td><td colspan="2"></td></tr>
</table>

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 3**

READING STANDARDS FOR LITERATURE 1-6			**RL**
Grade 3			

Key Ideas and Details	Strategy/Lesson Suggestions #	Date	Notes
1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.			
2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.			
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.			
5. Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.			
6. Distinguish their own point of view from that of the narrator or those of the characters.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).			
8. **(Not applicable to literature)**			
9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 4**

READING STANDARDS FOR LITERATURE 1-6			RL
Grade 4			
Key Ideas and Details	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.			
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.			
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).			
5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.			
6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.			
8. **(Not applicable to literature)**			
9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 5**

<table>
<tr><td colspan="4">READING STANDARDS FOR LITERATURE 1-6</td><td>RL</td></tr>
<tr><td colspan="5" align="center">Grade 5</td></tr>
<tr><td align="center">Key Ideas and Details</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td align="center">Craft and Structure</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td align="center">Integration of Knowledge and Ideas</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>8. (Not applicable to literature)</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td>9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</td><td></td><td></td><td colspan="2"></td></tr>
<tr><td align="center">Range of Reading
and Level of Text Complexity</td><td align="center">Strategy/Lesson Suggestions #</td><td align="center">Date</td><td colspan="2" align="center">Notes</td></tr>
<tr><td>10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.</td><td></td><td></td><td colspan="2"></td></tr>
</table>

Teacher: _____   **Grade 6**

READING STANDARDS FOR LITERATURE 1-6			RL
Grade 6			

Key Ideas and Details	Strategy/Lesson Suggestions #	Date	Notes
1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.			
2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.			
3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.			
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.			
6. Explain how an author develops the point of view of the narrator or speaker in a text.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.			
8. (Not applicable to literature)			
9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 1**

READING STANDARDS FOR INFORMATIONAL TEXT 1-6			RI
Grade 1			

Key Ideas and Details	Strategy/Lesson Suggestions #	Date	Notes
1. Ask and answer questions about key details in a text.			
2. Identify the main topic and retell key details of a text.			
3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.			
5. Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.			
6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Use the illustrations and details in a text to describe its key ideas.			
8. Identify the reasons an author gives to support points in a text.			
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. With prompting and support, read informational texts appropriately complex for grade 1.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 2**

READING STANDARDS FOR INFORMATIONAL TEXT 1-6			RI
Grade 2			

Key Ideas and Details	Strategy/Lesson Suggestions #	Date	Notes
1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.			
2. Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.			
3. Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.			
5. Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.			
6. Identify the main purpose of a text, including what the author wants to answer, explain, or describe.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.			
8. Describe how reasons support specific points the author makes in a text.			
9. Compare and contrast the most important points presented by two texts on the same topic.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 3**

READING STANDARDS FOR INFORMATIONAL TEXT 1-6			RI
Grade 3			

Key Ideas and Details	Strategy/Lesson Suggestions #	Date	Notes
1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.			
2. Determine the main idea of a text; recount the key details.			
3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.			
5. Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.			
6. Distinguish their own point of view from that of the author of a text.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).			
8. Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect first/second/third in a sequence).			
9. Compare and contrast the most important points and key details presented in two texts on the same topic.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2–3 text complexity band independently and proficiently.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 4**

READING STANDARDS FOR INFORMATIONAL TEXT 1-6			**RI**
Grade 4			
Key Ideas and Details	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.			
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.			
3. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.			
5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.			
6. Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.			
8. Explain how an author uses reasons and evidence to support particular points in a text.			
9. Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 5**

READING STANDARDS FOR INFORMATIONAL TEXT 1-6			RI
Grade 5			
Key Ideas and Details	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.			
2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.			
3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.			
5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.			
6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.			
8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).			
9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 4–5 text complexity band independently and proficiently.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 6**

READING STANDARDS FOR INFORMATIONAL TEXT 1-6			RI
Grade 6			
Key Ideas and Details	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.			
2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.			
3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).			
Craft and Structure	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.			
5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.			
6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.			
Integration of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.			
8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.			
9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).			
Range of Reading and Level of Text Complexity	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 1**

READING STANDARDS: FOUNDATIONAL SKILLS 1-6			RF
Grade 1			

Print Concepts	Strategy/Lesson Suggestions #	Date	Notes
1. Demonstrate understanding of the organization and basic features of print. a. Recognize the distinguishing features of a sentence (e.g., first word, capitalization, ending punctuation).			
Phonological Awareness	**Strategy/Lesson Suggestions #**		

2. Demonstrate understanding of spoken words, syllables, and sounds (phonemes).
  a. Distinguish long from short vowel sounds in spoken single-syllable words.
  b. Orally produce single-syllable words by blending sounds (phonemes), including consonant blends.
  c. Isolate and pronounce initial, medial vowel, and final sounds (phonemes) in spoken single-syllable words.
  d. Segment spoken single-syllable words into their complete sequence of individual sounds (phonemes).			

Phonics and Word Recognition	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

3. Know and apply grade-level phonics and word analysis skills in decoding words.
  a. Know the spelling-sound correspondences for common consonant digraphs.
  b. Decode regularly spelled one-syllable words.
  c. Know final -e and common vowel team conventions for representing long vowel sounds.
  d. Use knowledge that every syllable must have a vowel sound to determine the number of syllables in a printed word.
  e. Decode two-syllable words following basic patterns by breaking the words into syllables.
  f. Read words with inflectional endings.
  g. Recognize and read grade-appropriate irregularly spelled words.			

Fluency	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

4. Read with sufficient accuracy and fluency to support comprehension.
  a. Read on-level text with purpose and understanding.
  b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.
  c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 2**

READING STANDARDS: FOUNDATIONAL SKILLS 1-6			RF
Grade 2			
Print Concepts	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. (Not Applicable)			
Phonological Awareness	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
2. (Not Applicable)			
Phonics and Word Recognition	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Distinguish long and short vowels when reading regularly spelled one-syllable words. b. Know spelling-sound correspondences for additional common vowel teams. c. Decode regularly spelled two-syllable words with long vowels. d. Decode words with common prefixes and suffixes. e. Identify words with inconsistent but common spelling-sound correspondences. f. Recognize and read grade-appropriate irregularly spelled words.			
Fluency	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.			

Teacher: _____   **Grade 3**

READING STANDARDS: FOUNDATIONAL SKILLS 1-6			RF
Grade 3			
Print Concepts	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. (Not Applicable)			
Phonological Awareness	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
2. (Not Applicable)			
Phonics and Word Recognition	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Know and apply grade-level phonics and analysis skills in decoding words. a. Identify and know the meaning of the most common prefixes and derivational suffixes. b. Decode words with common Latin suffixes. c. Decode multisyllable words. d. Read grade-appropriate irregularly spelled words.			
Fluency	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 4**

READING STANDARDS: FOUNDATIONAL SKILLS 1-6			RF
Grade 4			
Print Concepts	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. **(Not Applicable)**			
Phonological Awareness	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
2. **(Not Applicable)**			
Phonics and Word Recognition	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Know and apply grade-level phonics and word analysis skills in decoding words. a. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.			
Fluency	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Read with sufficient accuracy and fluency to support comprehension. a. Read on-level text with purpose and understanding. b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 5**

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<td>3. Know and apply grade-level phonics and word analysis skills in decoding words.

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<td>4. Read with sufficient accuracy and fluency to support comprehension.

a. Read on-level text with purpose and understanding.
b. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</td>
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Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 6**

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Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 1**

WRITING STANDARDS 1-6			W
Grade 1			
Text Types and Purposes	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.			
2. Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.			
3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.			
Production and Distribution of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. (Begins in grade 3)			
5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.			
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.			
Research to Build and Present Knowledge	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Participate in shared research and writing projects (e.g., explore a number of "how-to" books on a given topic and use them to write a sequence of instructions).			
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.			
9. (Begins in grade 4)			
Range of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. (Begins in grade 3)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 2**

WRITING STANDARDS 1-6			W
Grade 2			
Text Types and Purposes	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.			
2. Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.			
3. Write narratives in which they recount a well elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.			
Production and Distribution of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. (Begins in grade 3)			
5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.			
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.			
Research to Build and Present Knowledge	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).			
8. Recall information from experiences or gather information from provided sources to answer a question.			
9. (Begins in grade 4)			
Range of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. (Begins in grade 3)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 3**

WRITING STANDARDS 1-6			W

Grade 3			
Text Types and Purposes	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

1. Write opinion pieces on topics or texts, supporting a point of view with reasons.
  a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.
  b. Provide reasons that support the opinion.
  c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.
  d. Provide a concluding statement or section.			

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
  b. Develop the topic with facts, definitions, and details.
  c. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.
  d. Provide a concluding statement or section.			

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
  b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
  c. Use temporal words and phrases to signal event order.
  d. Provide a sense of closure.			

Production and Distribution of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)			
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 3 on pages 28 and 29.)			
6. With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.			
Research to Build and Present Knowledge	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Conduct short research projects that build knowledge about a topic.			
8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.			
9. **(Begins in grade 4)**			
Range of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 4**

WRITING STANDARDS 1-6			W
Grade 4			

Text Types and Purposes	Strategy/Lesson Suggestions #	Date	Notes

1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
  a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
  b. Provide reasons that are supported by facts and details.
  c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
  d. Provide a concluding statement or section related to the opinion presented.			

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  a. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
  c. Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).
  d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  e. Provide a concluding statement or section related to the information or explanation presented.			

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
  c. Use a variety of transitional words and phrases to manage the sequence of events.
  d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
  e. Provide a conclusion that follows from the narrated experiences or events.			

Production and Distribution of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific			

	Strategy/Lesson Suggestions #	Date	Notes
expectations for writing types are defined in standards 1–3 above.)			
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 4 on pages 28 and 29.)			
6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.			
Research to Build and Present Knowledge	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.			
8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.			

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
  a. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").
  b. Apply grade 4 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text").			

Range of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 5**

WRITING STANDARDS 1-6			**W**
Grade 5			
Text Types and Purposes	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information. a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. b. Provide logically ordered reasons that are supported by facts and details. c. Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically). d. Provide a concluding statement or section related to the opinion presented.			
2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially). d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Provide a concluding statement or section related to the information or explanation presented.			
3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events. d. Use concrete words and phrases and sensory details to convey experiences and events precisely. e. Provide a conclusion that follows from the narrated experiences or events.			

Production and Distribution of Writing	Strategy/Lesson Suggestions #	Date	Notes
4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)			
5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 5 on pages 28 and 29.)			
6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.			
Research to Build and Present Knowledge	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.			
8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.			
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]"). b. Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").			
Range of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 6**

WRITING STANDARDS 1-6	W

Grade 6			
Text Types and Purposes	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

1. Write arguments to support claims with clear reasons and relevant evidence.
  a. Introduce claim(s) and organize the reasons and evidence clearly.
  b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
  c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
  d. Establish and maintain a formal style.
  e. Provide a concluding statement or section that follows from the argument presented.			

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
  b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
  c. Use appropriate transitions to clarify the relationships among ideas and concepts.
  d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  e. Establish and maintain a formal style.
  f. Provide a concluding statement or section that follows from the information or explanation presented.			

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
  a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
  b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
  c. Use a variety of transition words, phrases, and clauses to convey sequence and signal			

	Strategy/Lesson Suggestions #	Date	Notes
shifts from one time frame or setting to another. d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. e. Provide a conclusion that follows fro the narrated experiences or events.			
Production and Distribution of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)			
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 52.)			
6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.			
Research to Build and Present Knowledge	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.			
8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.			
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics"). b. Apply grade 6 Reading standards to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not").			
Range of Writing	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
10. Write routinely over extended time frame (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.			

Teacher: _____ **Grade 1**

SPEAKING AND LISTENING STANDARDS 1-6			SL
Grade 1			
Comprehension and Collaboration	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.
 	
    a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).
    b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
    c. Ask questions to clear up any confusion about the topics and texts under discussion.			

2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.			
3. Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.			
Presentation of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.			
5. Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.			
6. Produce complete sentences when appropriate to task and situation. (See grade 1 Language standards 1 and 3 on page 26 for specific expectations.)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 2**

SPEAKING AND LISTENING STANDARDS 1-6			SL
Grade 2			

Comprehension and Collaboration	Strategy/Lesson Suggestions #	Date	Notes
1. Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups. a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion). b. Build on others' talk in conversations by linking their comments to the remarks of others. c. Ask for clarification and further explanation as needed about the topics and texts under discussion.			
2. Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.			
3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.			

Presentation of Knowledge and Ideas	Strategy/Lesson Suggestions #	Date	Notes
4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.			
5. Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.			
6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 on pages 26 and 27 for specific expectations.)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 3**

SPEAKING AND LISTENING STANDARDS 1-6			SL
Grade 3			

Comprehension and Collaboration	Strategy/Lesson Suggestions #	Date	Notes
1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion). c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others. d. Explain their own ideas and understanding in light of the discussion.			
2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.			
3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.			

Presentation of Knowledge and Ideas	Strategy/Lesson Suggestions #	Date	Notes
4. Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.			
5. Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.			
6. Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 4**

SPEAKING AND LISTENING STANDARDS 1-6			SL
Grade 4			

Comprehension and Collaboration	Strategy/Lesson Suggestions #	Date	Notes

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
 	
  a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
  b. Follow agreed-upon rules for discussions and carry out assigned roles.
  c. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
  d. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.			

2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.			
3. Identify the reasons and evidence a speaker provides to support particular points.			
Presentation of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.			
5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.			
6. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 on pages 28 and 29 for specific expectations.)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 5**

SPEAKING AND LISTENING STANDARDS 1-6			SL
Grade 5			

Comprehension and Collaboration	Strategy/Lesson Suggestions #	Date	Notes
1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion. b. Follow agreed-upon rules for discussions and carry out assigned roles. c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.			
2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.			
3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.			
Presentation of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.			
5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.			
6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 on pages 28 and 29 for specific expectations.)			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 6**

SPEAKING AND LISTENING STANDARDS 1-6				SL
Grade 6				
Comprehension and Collaboration	**Strategy/Lesson Suggestions #**	**Date**	**Notes**	
1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.				
2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.				
3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.				
Presentation of Knowledge and Ideas	**Strategy/Lesson Suggestions #**	**Date**	**Notes**	
4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.				
5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.				
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 52 for specific expectations.)				

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 1**

LANGUAGE STANDARDS 1-6			**L**

Grade 1			
Conventions of Standard English	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  a. Print all upper- and lowercase letters.
  b. Use common, proper, and possessive nouns.
  c. Use singular and plural nouns with matching verbs in basic sentences (e.g., He hops; We hop).
  d. Use personal, possessive, and indefinite pronouns (e.g., I, me, my; they, them, their; anyone, everything).
  e. Use verbs to convey a sense of past, present, and future (e.g., Yesterday I walked home; Today I walk home; Tomorrow I will walk home).
  f. Use frequently occurring adjectives.
  g. Use frequently occurring conjunctions (e.g., and, but, or, so, because).
  h. Use determiners (e.g., articles, demonstratives).
  i. Use frequently occurring prepositions (e.g., during, beyond, toward).
  j. Produce and expand complete simple and compound declarative, interrogative, imperative, and exclamatory sentences in response to prompts.			

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  a. Capitalize dates and names of people.
  b. Use commas in dates and to separate single words in a series.
  d. Use conventional spelling for words with common spelling patterns and for frequently occurring irregular words.
  e. Spell untaught words phonetically, drawing on phonemic awareness and spelling conventions.			

Knowledge of Language	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. (Begins in grade 2)			
Vocabulary Acquisition and Use	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 1 reading and content, choosing flexibly from an array of strategies.
  a. Use sentence-level context as a clue to the meaning of a word or phrase.
  b. Use frequently occurring affixes as a clue to the meaning of a word.
  c. Identify frequently occurring root words (e.g., look) and their inflectional forms (e.g., looks, looked, looking).			

5. With guidance and support from adults, demonstrate understanding of word relationships and nuances in word meanings. a. Sort words into categories (e.g., colors, clothing)			

to gain a sense of the concepts the categories represent. b. Define words by category and by one or more key attributes (e.g., a duck is a bird that swims; a tiger is a large cat with stripes). c. Identify real-life connections between words and their use (e.g., note places at home that are cozy). d. Distinguish shades of meaning among verbs differing in manner (e.g., look, peek, glance, stare, glare, scowl) and adjectives differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings.			
6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using frequently occurring conjunctions to signal simple relationships (e.g., because).			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 2**

LANGUAGE STANDARDS 1-6			L

Grade 2			
Conventions of Standard English	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use collective nouns (e.g., group). b. Form and use frequently occurring irregular plural nouns (e.g., feet, children, teeth, mice, fish). c. Use reflexive pronouns (e.g., myself, ourselves). d. Form and use the past tense of frequently occurring irregular verbs (e.g., sat, hid, told). e. Use adjectives and adverbs, and choose between them depending on what is to be modified. f. Produce, expand, and rearrange complete simple and compound sentences (e.g., The boy watched the movie; The little boy watched the movie; The action movie was watched by the little boy).			
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Capitalize holidays, product names, and geographic names. b. Use commas in greetings and closings of letters. c. Use an apostrophe to form contractions and frequently occurring possessives. d. Generalize learned spelling patterns when writing words (e.g., cage → badge; boy → boil). e. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.			
Knowledge of Language	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Compare formal and informal uses of English.			
Vocabulary Acquisition and Use	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 2 reading and content, choosing flexibly from an array of strategies. a. Use sentence-level context as a clue to the meaning of a word or phrase. b. Determine the meaning of the new word formed when a known prefix is added to a known word (e.g., happy/unhappy, tell/retell). c. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., addition, additional). d. Use knowledge of the meaning of individual words to predict the meaning			

of compound words (e.g., birdhouse, lighthouse, housefly; bookshelf, notebook, bookmark). e. Use glossaries and beginning dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.			
5. Demonstrate understanding of word relationships and nuances in word meanings. a. Identify real-life connections between words and their use (e.g., describe foods that are spicy or juicy). b. Distinguish shades of meaning among closely related verbs (e.g., toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).			
6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe (e.g., When other kids are happy that makes me happy).			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 3**

LANGUAGE STANDARDS 1-6			L
Grade 3			
Conventions of Standard English	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Explain the function of nouns, pronouns, verbs, adjectives, and adverbs in general and their functions in particular sentences. b. Form and use regular and irregular plural nouns. c. Use abstract nouns (e.g., childhood). d. Form and use regular and irregular verbs. e. Form and use the simple (e.g., I walked; I walk; I will walk) verb tenses. f. Ensure subject-verb and pronoun-antecedent agreement.* g. Form and use comparative and superlative adjectives and adverbs, and choose between them depending on what is to be modified. h. Use coordinating and subordinating conjunctions. i. Produce simple, compound, and complex sentences.			
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Capitalize appropriate words in titles. b. Use commas in addresses. c. Use commas and quotation marks in dialogue. d. Form and use possessives. e. Use conventional spelling for high-frequency and other studied words and for adding suffixes to base words (e.g., sitting, smiled, cries, happiness). f. Use spelling patterns and generalizations (e.g., word families, position-based spellings, syllable patterns, ending rules, meaningful word parts) in writing words. g. Consult reference materials, including beginning dictionaries, as needed to check and correct spellings.			
Knowledge of Language	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Choose words and phrases for effect. b. Recognize and observe differences between the conventions of spoken and written standard English.			
Vocabulary Acquisition and Use	**Strategy/Lesson Suggestions #**	**Date**	**Notes**

4. Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
   a. Use sentence-level context as a clue to the meaning of a word or phrase.
   b. Determine the meaning of the new word formed when a known affix is added to a known word (e.g., agreeable/disagreeable, comfortable/uncomfortable, care/careless, heat/preheat).
   c. Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., company, companion).
   d. Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.			

5. Demonstrate understanding of word relationships and nuances in word meanings.
   a. Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., take steps).
   b. Identify real-life connections between words and their use (e.g., describe people who are friendly or helpful).
   c. Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., knew, believed, suspected, heard, wondered).			

6. Acquire and use accurately grade-appropriate conversational, general academic, and domain specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____ **Grade 4**

LANGUAGE STANDARDS 1-6	L

Grade 4			
Conventions of Standard English	**Strategy/Lesson Suggestions #**	**Date**	**Note**
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why). b. Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses. c. Use modal auxiliaries (e.g., can, may, must) to convey various conditions. d. Order adjectives within sentences according to conventional patterns (e.g., a small red bag rather than a red small bag). e. Form and use prepositional phrases. f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.* g. Correctly use frequently confused words (e.g., to, too, two; there, their).*			
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use correct capitalization. b. Use commas and quotation marks to mark direct speech and quotations from a text. c. Use a comma before a coordinating conjunction in a compound sentence. d. Spell grade-appropriate words correctly, consulting references as needed.			
Knowledge of Language	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Choose words and phrases to convey ideas precisely.* b. Choose punctuation for effect.* c. Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).			
Vocabulary Acquisition and Use	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of			

a word or phrase. b. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., telegraph, photograph, autograph). c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital to find the pronunciation and determine or clarify the precise meaning of key words and phrases.			
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context. b. Recognize and explain the meaning of common idioms, adages, and proverbs. c. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).			
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 5**

LANGUAGE STANDARDS 1-6			L
Grade 5			

Conventions of Standard English	Strategy/Lesson Suggestions #	Date	Notes
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences. b. Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses. c. Use verb tense to convey various times, sequences, states, and conditions. d. Recognize and correct inappropriate shifts in verb tense.* e. Use correlative conjunctions (e.g., either/or, neither/nor).			
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use punctuation to separate items in a series.* b. Use a comma to separate an introductory element from the rest of the sentence. c. Use a comma to set off the words yes and no (e.g., Yes, thank you), to set off a tag question from the rest of the sentence (e.g., It's true, isn't it?), and to indicate direct address (e.g., Is that you, Steve?). d. Use underlining, quotation marks, or italics to indicate titles of works. e. Spell grade-appropriate words correctly, consulting references as needed.			
Knowledge of Language	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style. b. Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.			
Vocabulary Acquisition and Use	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase. b. Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis). c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital,			

to find the pronunciation and determine or clarify the precise meaning of key words and phrases.			

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
  a. Interpret figurative language, including similes and metaphors, in context.
  b. Recognize and explain the meaning of common idioms, adages, and proverbs.
  c. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.			

6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).			

Alignment Chart for Teachers
Common Core State Standards for English Language Arts

Teacher: _____   **Grade 6**

LANGUAGE STANDARDS 1-6			L

Grade 6			
Conventions of Standard English	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Ensure that pronouns are in the proper case (subjective, objective, possessive). b. Use intensive pronouns (e.g., myself, ourselves). c. Recognize and correct inappropriate shifts in pronoun number and person.* d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).* e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.*			
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.* b. Spell correctly.			
Knowledge of Language	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Vary sentence patterns for meaning, reader/listener interest, and style.* b. Maintain consistency in style and tone.*			
Vocabulary Acquisition and Use	**Strategy/Lesson Suggestions #**	**Date**	**Notes**
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible). c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).			
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.			

a. Interpret figures of speech (e.g., personification) in context. b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, unwasteful, thrifty).			
6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.			

APPENDIX C
Teaching and Learning Resources

Download and Print Posters by Laura Kump at
http://www.readinglady.com/index.php?module=documents&JAS_DocumentManager_op=viewDocument&JAS_Document_id=3
> Asking Questions Poster
> Determining Poster
> Inferring Poster
> Making Connections Poster
> OWL Poster
> Repairing Comprehension Poster
> Synthesizing Poster
> Visualizing Poster

Six Trait Writing Posters by Donna Baker at
http://www.readinglady.com/index.php?module=documents&JAS_DocumentManager_op=viewDocument&JAS_Document_id=8
> Conventions Poster
> Ideas Poster
> Organization Poster
> Sentence Fluency Poster
> Voice Poster
> Word Choice Poster

Bookmark for Good Readers
http://classroom.jc-schools.net/read/goodreader.html

Free Printable Graphic Organizers and Worksheets
http://www.studenthandouts.com/graphicorganizers.htm
http://www.eduplace.com/graphicorganizer/
http://www.teachervision.fen.com/graphic-organizers/printable/6293.html
http://www.edhelper.com/teachers/General_graphic_organizers.htm
http://www.edhelper.com/teachers/Sorting_graphic_organizers.htm
http://www.edhelper.com/teachers/Graphs_and_Charts_graphic_organizers.htm
http://www.edhelper.com/teachers/Sequencing_graphic_organizers.htm
http://www.edhelper.com/teachers/Storytelling_graphic_organizers.htm
http://www.edhelper.com/teachers/Miscellaneous_graphic_organizers.htm
http://www.edhelper.com/teachers/KWL_and_KWHL_graphic_organizers.htm
http://www.edhelper.com/venn_diagrams.htm
http://www.superteacherworksheets.com/graphic-organizers.html

Sample Lessons
Teaching Writing
Grade 1: http://www.devstu.org/sites/default/files/media/pdfs/baw/BAW1.2.3_sample.pdf
Grade 2: http://www.devstu.org/sites/default/files/media/pdfs/baw/BAW2.1.5_sample.pdf
Grade 3: http://www.devstu.org/sites/default/files/media/pdfs/baw/BAW3.4.1_sample.pdf
Grade 4: http://www.devstu.org/sites/default/files/media/pdfs/baw/BAW4.5.1_sample.pdf
Grade 5: http://www.devstu.org/sites/default/files/media/pdfs/baw/BAW5.4.1_sample.pdf
Grade 6: http://www.devstu.org/sites/default/files/media/pdfs/baw/BAW6.1.4_sample.pdf

Videos
Analyzing Texts: "Text Talk Time"
https://www.teachingchannel.org/videos/analyzing-text-lesson?fd=1
Analyzing Texts: Brainstorm Before Writing
https://www.teachingchannel.org/videos/analyzing-text-brainstorming
Analyzing Texts: Putting Thoughts on Paper
https://www.teachingchannel.org/videos/analyzing-text-writing
Breaking Down Difficult Lesson for Students to Understand
https://www.teachingchannel.org/videos/teaching-difficult-lessons?fd=1
Building Vocabulary With Fruit Haiku
https://www.teachingchannel.org/videos/6th-grade-english-lesson?fd=1
Common Core State Standards: Elementary School
https://www.teachingchannel.org/videos/common-core-state-standards-elementary-school?fd=1
Four-Part Video on Being a Writer
http://www.devstu.org/being-a-writer?gclid=CNLuyfGzwrQCFY-d4AodCTEAVw
Jump In and Read Strategy
https://www.teachingchannel.org/videos/new-read-aloud-strategy?fd=1
Jumpstarting Student Discussions and Writing
https://www.teachingchannel.org/videos/jumpstart-student-writing?fd=1
Keep It or Junk It
https://www.teachingchannel.org/videos/student-run-lesson?fd=1
Phonological Awareness Activity with Hand Pointers
http://www.youtube.com/watch?v=CISbVc2eV4o
REACH Workshop Series: Phonological Awareness
http://www.youtube.com/watch?v=LucNw_2G_FU&playnext=1&list=PLA42BF49DE913723F
Share Who Said That
https://www.teachingchannel.org/videos/students-acknowledging-other-ideas?fd=1
Structure Learning with KWL Charts
https://www.teachingchannel.org/videos/structured-learning-teaching-tip?fd=1
Syllable Lesson
http://www.youtube.com/watch?v=TvcgVRULaWw
Thumbs Up! Signals to Encourage to Encourage Active Listening
https://www.teachingchannel.org/videos/teaching-strategy-active-listening
Using Realistic Fiction to Engage Middle School Students
https://www.teachingchannel.org/videos/realistic-fiction?fd=1

Tips for Tutors
How to Promote Fluency in Classroom
http://classroom.jc-schools.net/read/updates/Fluency.pdf
Some Suggestions for Using Picture Books to Explicitly Teach Comprehension
http://classroom.jc-schools.net/read/picture-books.pdf
Suggested Leveled Books (End of Grade 1 to Beginning of Grade 3)
http://classroom.jc-schools.net/read/leveling.htm

APPENDIX D
Annotated Fiction and Nonfiction Books
NOTE: This is a rich resource for teachers looking for fiction and nonfiction books that meet the range of reading level and text complexity for their students, Grades 1-6.

INFORMATIONAL TRADE BOOKS

Ward, B.A., & Young, T.A. (2013). Looking at informational trade books through a common core lens. *NERAJ, 48*(2), 68-77.

Adams, Tom. (2012). *Super science: Matter matters*. Illus. by Thomas Flintham. Somerville, MA: Templar/Candlewick Press. 18 pp. ISBN 978-0-76366-096-3. Gr. 2-6.
Through pop-ups and pulltabs that enhance the text, this excellent book simplifies chemistry for young readers. Containing seven simple science experiments that children will eagerly try on their own or with adult supervision, the book covers atoms and elements, radioactivity, density, and chemical reactions, even describing how baking a cake requires chemistry. What is more, the experiments all rely on easy-to-find ingredients that every home has on its shelves.

Anosky, Jim. (2012). *Creep and flutter: The secret world of insects and spiders*. New York: Sterling. 40 pp. ISBN 978-1-40277-766-0. Gr. 3-5.
A particularly appealing example of an expository text, even the book's table of contents contains a blue moth next to the page numbers indicating that there are foldouts on those designated pages for readers to explore. The title introduces readers to more than 200 insects and arachnids. In its forty pages, this book covers a lot of territory with full-page illustrations created with pencil and acrylic paints. Readers can quickly identify several types of crawling critters by reading the labels for each illustration.

Arlon, Penny. (2012). *Scholastic discover more: Penguins*. New York: Scholastic. 80 pp. ISBN 978-0-54533-024-4. Gr. 2-5.
This photograph-filled title provides interesting information about penguins, creatures that almost always seem to fascinate young readers. In order to develop critical thinking skills and pay attention to the photographs and visual features, readers are encouraged to compare the crests of the Rockhopper penguins with those of the Macaroni penguins, for instance as well as identifying the text's main purpose, including what the author wants to answer, explain, or describe.

Aston, Diana Hutts. (2012). *A rock is lively*. Illus. by Sylvia Long. San Francisco: Chronicle Books. 40 pp. ISBN 978-1-45210-645-8. Gr. 2-4.
Perhaps only this incredibly talented team could have managed to make rocks seem so appealing to the uninitiated. For those who have spent time studying the infinite variety of rocks, this book provides visual and textual proof of why they are so fascinating. As in their earlier titles, *An Egg Is Quiet* (2006), *A Seed Is Sleepy* (2007), and *A Butterfly Is Patient* (2011), the duo takes a close look at a natural element, , in this case, rocks, and then characterizes it as "lively," "mixed up," or even "galactic."

Bang, Molly, & Chisholm, Penny. (2012). *Ocean sunlight: How tiny plants feed the seas*. New York: Scholastic/Blue Sky Press. 48 pp. ISBN 978-0-54527-322-0. Gr. 2-5.
A companion to the earlier title *Living Sunlight* (Scholastic, 2009) this introductory text describes the sun's role in keeping the world's oceans filled with living things. Brimming with shimmering greens, blues, and yellows, the book's illustrations show readers that oceans actually contain plants, upon which photosynthesis depends. The back matter includes thumbnail sketches of each page and additional notes about the science being described earlier. Not only is the text written in an engaging style sure to capture readers' attention, but also the link between the sun and the oceans is simplified in easy-to-grasp concepts. Back matter includes thumbnail sketches that expand on the information provided in the narrative. The text and lushly detailed illustrations enable readers to visualize the green within the ocean's blue depths.

Becker, Helaine. (2012). *The big green book of the big blue sea*. Illus. by Willow Dawson. Toronto: Kids Can Press. 80 pp. ISBN 978-1-55453-746-4. Gr. 4-6.

The more we know about the world around us, the more likely we are to care about the good green earth, and the more likely we are to act to save it--or at the very least, stop harmful practices. Filled with almost 40 simple experiments that show the results of an oil spill or a tsunami or allow readers to create their own garbage patch mimicking those floating in the planet's oceans, the book also explains what's happening in these do-it-yourself experiments. Knowing the science behind the experiments is important, but being able to see first-hand how pearls are made or how marine mammals stay warm also provides a sense of wonder to young readers while heightening environmental concerns. This is a great addition to any science library.

Bishop, Nic. (2012). *Nic Bishop Snakes*. New York: Scholastic, 48 pp. ISBN: 978-0-54520-638-9. Gr. 2-4.

Bishop introduces young readers to a variety of snakes living in various parts of the world. Students are quickly drawn to the book by the stunning and captivating full-page color photographs and foldouts, and love to share the rich, intriguing facts found in the text. They will enjoy noticing details and examples in the text while drawing inferences about snakes and gasping at the eye-popping photographs.

Corcoran, Jill (Ed.). (2012). *Dare to dream …change the world*. Illus. by J. Beth Jepson. San Diego, CA: Kane Miller. 40 pp. ISBN 978-1-61067-065-4. Gr. 1-8.

Thirty poets have created 30 poems to celebrate people who dared to dream and then taken steps to make their dreams come true, resulting in a better world through their own contributions to the arts, civil rights, sciences, and other fields. Readers will learn about a range of people from Anne Frank to Jonas Salk, from Temple Grandin to Sylvia Gomez, from Father Gregory Boyle to Michelle Kwan, and from Ashley Bryan to Georgia O'Keeffe. Many of the poems are accompanied by a brief nonfiction piece that highlights the subjects' accomplishments.

Doyle, James. (2012). *A young scientist's guide to defying disasters with skill & daring*. Illus. by Andrew Brozyna. Layton, UT: Gibbs Smith. 151 pp. ISBN 978-1-42362-440. Gr. 3-6.

James Doyle introduces readers to fascinating natural phenomena such as milky seas, animal rain, and exploding lakes (limnic eruptions). In addition to an explanation of each of the 'defying disasters,' the author also provides survival tips and activities/experiments to illustrate the scientific principles for each phenomenon.

Freedman, Russell. (2012). *The Boston Tea Party*. Illus. by Peter Malone. New York: Holiday House. 40 pp. ISBN 978-0-82342-266-1. Gr. 1-5.

Freedman allows readers to witness one of the tide-turning events in American history—from the arrival of the British ships with its popular tea and its controversial, unpopular tax to the protest meetings and the eventual dumping the ships' contents into the harbor.

Hearst, Michael. (2012). *Unusual creatures: A mostly accurate account of some of Earth's strangest animals*. Illus. by Jelmer Noordeman. San Francisco: Chronicle Books. 80 pp. ISBN 978-1-45210-4676. Gr. 4-6.

This sophisticated book introduces readers to some very unusual animals, ranging from A to Y, starting with the axolotl and ending with the yeti crab. The critters the author describes are quite unique, perhaps in their appearances or in their habits. Two pages are devoted to each of the animals with information about their biological classifications and size being provided alongside colorful sketches. Clearly, the world is full of interesting animals, many of whom are described here to the delight of readers. This is a trivia fan's delight. The writing is inviting, never condescending, and intended to inform in a light-hearted manner.

Heppermann, Christine. (2012). *City chickens*. Boston/New York: Houghton Mifflin Harcourt. 64 pp. ISBN 978-0-54751-830-5. Gr. 3-5.

Chickens might seem to have idyllic lives, mostly spent eating. But nothing could be further from the truth for these often-abused and –abandoned birds. This book tells in pictures and text the story of Chicken Run Rescue, a Minneapolis shelter for abused and abandoned chickens founded by Mary Britton Clouse and her husband Bert. The book reminds readers that those cute little chicks often hatched in classrooms or at home for Easter eventually grow up and are often abandoned. Readers will fall in love with all of the chickens and have their heartstrings tugged by their stories and personalities.

Hills, Tad. (2012). *Rocket writes a story*. New York: Random House: Schwartz & Wade. 40 pp. ISBN 978-0-37587-086-6. Gr. K-2.

Rocket, a black and white dog, loves to read, but like many budding writers, he also enjoys collecting words. But words by themselves are nothing compared to what happens when they are used in a story. With encouragement from his teacher, a yellow bird, Rocket decides to write his own story. From then on, he faces writer's block, looks for inspiration, and meets a new friend, an owl who gradually descends from her nest high in a pine tree until she's right beside him as he reads his story to her. Rocket's journey as he uses words to express his thoughts follows the steps of the writing process, making it an excellent book to share with novice writers. The oil paint and colored pencil illustrations allow all the characters' personalities to shine. It's hard not to fall in love with the enthusiastic and determined Rocket.

Hoose, Phillip M. (2012). *Moonbird: A year on the wind with the great survivor B95*. New York: Farrar Straus and Giroux. 160 pp. ISBN 978-0-37430-468-3. Gr. 6-9.

This amazing nonfiction title describes a feat that is stranger and more unlikely that fiction. Readers quickly come to care about the most unlikely of winged heroes, the rufa red knot, known as B95 because of its band number, and affectionately called the Moonbird because the distance he has flown during his lifetime equals a trip to the moon and halfway back. Each year this amazing bird flies from Tierra del Fuego near the bottom of the Earth to San Antonio Bay and then to Delaware Bay where it gorges before heading further north to Southampton Island where it mates, breeds, and eats before flying south once again. The bird was first banded in 1995, and scientists think he is around 20 years old. A survival story nestled within a story of conservation, this title reminds readers of the interconnection of species. There are several photographs and maps that help readers understand exactly how far this bird has flown and how unlikely his survival really is. Given the odds against him, how can anyone not care about this amazing survivor?

Jenkins, Steve. (2012). *The beetle book*. Boston/New York: Houghton Mifflin Harcourt. 40 pp. ISBN 978-0-54768-084-2. Gr. 3-5.

With his trademark striking cut and torn paper collage illustrations and fascinating text, Steve Jenkins introduces children to the fascinating world of beetles. Beginning with two pages about the variations of beetles, the book explains what beetles are, what makes them special, and even solves the mystery of how some beetles such as the Fijian long-horn beetle and the Madagascar hissing cockroach emit sounds.

Laverdunt, Damien. (2012). *Small and tall tales of extinct animals*. Illus. by Helene Rajcak. Minneapolis: Lerner/Gecko Press. 80 pp. ISBN 978-1-87757-906-6. Gr. 5-8.

Combining legends and facts about 27 now-extinct animals, this book is packed with information and illustrations that will prompt conservation efforts and environmental-friendly movements. Young readers will be intrigued by the giant beaver that gnawed tree bark, the giant lemur, and the wooly mammoth. Especially appealing are the author's questions about the future of some of the animals related to those that are now gone. This would be a great addition to the classroom science library.

Miché, Mary. (2012). *Nature's patchwork quilts: Understanding habitats*. Illus. by Consie Powell. Nevada City, CA: Dawn. 32 pp. ISBN 978-1-58469-170-9. Gr. K-4.

This book serves an introduction to earth's diverse ecosystems, food chains, and food webs. The author writes persuasively to convince readers that if people work together the earth's rich biodiversity can be saved. The illustrations make use of traditional piece quilt themes to illustrate the diverse plants and animals of each habitat.

Patent, Dorothy Henshaw. (2012). *The horse and the Plains Indians: A powerful partnership*. Illus. by William Muñoz. Boston/New York: Houghton Mifflin Harcourt. 120 pp. ISBN 978-0-54712-551-0. Gr. 4-5.

Tracing the bond between Native Americans and horses, the author describes how many First Nations people relied on dogs to transport their possessions until the Spaniards brought horses to Mexico in 1519. At first forbidden by the Spanish to ride horses, the Native Americans quickly realized that horses were more efficient than dogs in carrying materials and could assist them in hunting buffalo, making them a most valued possession. Patent describes how the later intrusion of white settlers on the territory of the Native Americans spelled disaster for their way of life. As settlers moved ever westward, the U.S. army eliminated most of the buffalo and destroyed all of the horses belonging to one tribe to force the members to become more agrarian.

Scott, Elaine. (2012). *Buried alive! How 33 miners survived 69 days deep under the Chilean desert.* Boston: Houghton Mifflin Harcourt. 80 pp. ISBN 978-0-54770-778-5. Gr. 3-5.

Describing the 2010 Chilean mine accident that left 33 men underground for more than two months, this title describes several earlier accidents at the San Jose mine, foreshadowing the one described here. Apparently, the owners took short cuts with safety features designed to protect the miners; for instance, a safety ladder was several feet too short to reach the earth's surface, and few provisions had been left in the refuge area. The short chapters describe the activities of those below the surface and those above the surface, including rescuers and family members. Although all of the men survived, their fates afterward were not necessarily golden. Today many of the men are struggling financially with fifteen of them now unemployed.

Sheinkin, Steve. (2012). *Bomb: The race to build—and steal—the world's most dangerous weapon.* New York: Roaring Brook Press/Flash Point. 227 pp. ISBN 978-1-59643-487-5. Gr. 6-9.

This mesmerizing account of the creation of the first atomic bomb describes three interconnected plot lines that follow the Allies' efforts to prevent the Germans from creating an the atomic bomb, the Americans' efforts to build the bomb, and the Soviets' determination to obtain the plans being used by American scientists. Throughout this engaging title, readers encounter vividly drawn personalities who make mistakes and are filled with regrets as well as a large cast of heroic figures. The description of the first test bomb in New Mexico is filled with awe and wonder but also with shock and fear at what might come next now that this power has been unleashed. The author introduces heroes and villains throughout the pages. This well-written title will stay with readers long after they've finished reading it. What is more, I suspect many readers will want to read even more about the book's heroes, villains and spies.

Sill, Cathryn. (2012). *About habitats: Oceans*. Illus. by John Sill. Atlanta, GA: Peachtree, 32 pp. ISBN 9781561456185. Gr. 2-4.

Using simple, easy-to-understand language, Cathryn Sill introduces students to characteristics of oceans and the wildlife found in them. John Sill adds luminous watercolor paintings to illustrate the brief text.

Singer, Marilyn. (2012). *A strange place to call home.* Illus. by Ed Young. San Francisco: Chronicle Books. 44 pp. ISBN 978-1-45210-120-0. Gr. 1-5.

No matter how unappealing a place may seem to each of us, there really is no place like home, and even the most inhospitable spot may provide a habitat for some creature. In these fourteen poems, the author describes fascinating living things, such as ice worms that live inside a glacier and limpets that endure the extremity of relentlessly pounding waves and the sun's heat and light during low tides. The poetry and the accompanying collage illustrations reveal surprising depths to these animals and their habitats. As the poem "A Strange Place to Call Home" states, "They survive/ strive to thrive/ in a world of risky places" (unpaged). The brief endnotes provide additional information on each animal for the curious. This is another must-have for the classroom shelves.

Stewart, Melissa. (2012). *A place for bats.* Illus. by Higgins Bond. Atlanta, GA: Peachtree. 32 pp. ISBN 978-1-56145-624-6. Gr. 1-3.

Each two-page spread introduces a bat species, its habitat, and how changes made to their environment are challenging their survival. Stewart also provides steps humans (even children) can take to help the bats. Third graders can read the book and then complete a cause/effect graphic organizer.

Walker, Sally M. (2012). *Freedom song: The story of Henry "Box" Brown.* Illus. by Sean Qualls. New York: HarperCollins. 40 pp. ISBN 978-0-06058-310-1. Gr. 1-3.

Walker describes Brown's childhood, his struggles in slavery, and how he was shipped to Philadelphia and freedom in a small crate. Third graders can use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text. Or the text can be paired with Ellen Levine's *Henry's Freedom Box* (2007, Scholastic) so that readers can compare and contrast the two versions of the same story.

Wilson, S.L., Young, T.A., Day, D., & Ward, B.A. (2011). Books and resources to celebrate the 50th anniversary of *To Kill a Mockingbird*. *NERAJ*, *46*(2), 82-85.

Leal, Ann Haywood. (2009). Also known as Harper. 256 pages. New York: Henry Holt. ISBN 978-0-881-6. Gr. 4-6.

Eleven-year-old Harper Lee Morgan was named after her Mama's favorite author. Aspiring author Harper wants nothing more than to be able to share her poems in the school poetry contest. She missed her chance
last year because her father was drunk and refused to sign her permission form. Now that her father is gone, Harper is sure that nothing will stop her from sharing her poems this year. Then Harper's family is evicted from their home and finds refuge in an old motel. At first she maintains a sense of hope, but then Harper's world comes crashing down when her Mama takes on other jobs and Harper must miss school to care for her younger brother Hemingway. During this time the children make friends with two homeless children, and Dorothy, an elderly lady who looks out for them. The family's situation goes from bad to worse when Mama informs them that they can no longer afford to stay in the motel since she cannot pay the back rent and the motel rates. After reading Harper's book of poetry, Dorothy encourages Harper, "Harper Lee, don't you ever let anyone tell you to stop moving that pen. Writing is like breathing for you" (p. 149). Throughout all the ups and downs in her life, Harper uses her love of words to make sense of her life by writing poems that speak directly to readers. Even though the book introduces readers to homelessness, family loss, emotional trauma, and alcoholism, it has a satisfying conclusion that leaves readers with a sense of hope for Harper, her family, and her friends.

Erskine, Kathryn. (2010). *Mockingbird.* 235 pages. New York: Philomel. ISBN 978-0-3992 -5268-2. Gr 4-7.

Ten-year-old Caitlyn has Asperger syndrome and lives in a literal, black and white world. She has experienced loss in her life. First her mother died when she was an infant. Then, her brother Devon was killed in a middle school shooting. Caitlyn greatly depended upon Devon to guide her through the gray areas of life and relationships. Now her grief-stricken father struggles to deal with his personal loss and has difficulty relating to his daughter. Thus, Caitlyn must turn to Mrs. Brooks, a school counselor for help relating to her loss, her father, her peers, and her desire to find closure. From her perspective, only Mrs. Brooks and Michael, a first grader, understand her. Caitlyn remembers how she and Devon loved the movie, To Kill a Mockingbird. Devon even called her Scout. His unfinished Eagle Scout project and his plan for her involvement add to the tension in her life and relationships. Erskine provides readers with access to Caitlyn's thoughts as well as her words and actions.

BIOGRAPHIES

Ward, B.A., & Young, T.A. (2008). Biography for children has never been better." *Reading Horizons, 48*(4), 283-291.

Dray, Philip. (2008). *Yours for justice, Ida B. Wells: The daring life of a crusading journalist*. Illus. by Stephen Alcorn. Atlanta: Peachtree Publishers. 48 pp. ISBN 978-1-56145-417-4. Gr. K-2.
Freed by the Emancipation Proclamation, over the course of her life, Mississippi-born Ida B. Wells went from powerless slave to crusading opinion-maker, often signing her published pieces "Yours for justice." This picture book follows Ida as she embraces education as a means to success, faces the challenges of keeping her family together after her parents' death, and postpones marriage for her career. A teacher and a writer, she harnesses the power of the printed word to reveal the truth about the lynching used to terrorize blacks and their sympathizers during the late nineteenth century. The book's back matter offers additional insights into Ida's involvement in the fight for women's suffrage, and a timeline of important events in her life will prompt readers to seek out more information on this woman who constantly put her life on the line for the cause of justice. Some may even find their own cause worth defending after reading about this historic crusader for justice.

Kerley, Barbara. (2008). *What to do about Alice?* Illus. by Edwin Fotheringham. New York: Scholastic Press. 48 pp. ISBN 978-0-439-92231-9. Gr. K-2.
President Theodore Roosevelt had all sorts of challenging adventures during his lifetime, but the toughest problem he ever faced may have been reining in his spirited daughter, Alice. Independent-minded, Alice lived life on her own terms, savoring every opportunity that came her way. This delicious book celebrates the unique personality and winsome ways of the girl who became the woman who captivated the press with her lively actions. The illustrations portray a charming Alice who will sprint her way into the hearts of today's admiring readers and remind them to be a little less concerned about what others think of them. There really was something about Alice, and this picture book manages to capture the essence of the woman who enraptured generations of admirers.

Nivola, Claire A. (2008). Planting the trees of Kenya: The story of Wangari Maathai. New York: Frances Foster Books/Farrar, Straus, and Giroux. 32 pp. ISBN 978-0-374-39918-4. Gr. K-2.
Wangari Maathai left her beautiful Kenya to attend college in the United States. Upon her return home she discovered a very different place from what she left. Her homeland had suffered under the toll of unwise land management practices on the ecosystem. Still, Wangari, who won the Nobel Prize for her efforts, refused to give up as she knew that individuals could make a big change. "Think of what we ourselves are doing," she urged the women of Kenya. "We are cutting down the trees of Kenya. When we see that we are part of the problem, we can become part of the solution." Her solution was to plant trees, many started from the seeds of the remaining trees in the country. Eventually the efforts of Wangari and her dedicated followers led to the Green Belt Movement, and the millions of trees they planted changed Kenya's countryside forever. Nivola's rich writing complements her glorious watercolors, capturing both the devastation of deforestation and the effects of the newly planted trees on Kenya's landscape.

Stone, Tonya Lee. (2008). *Elizabeth leads the way: Elizabeth Cady Stanton and the right vote*. Illus. by Rebecca Gibbon. New York: Henry Holt and Company. 32 pp. ISBN 978-0-8050-7903-3.Gr. K-2.
While today's children may not be familiar with the pressure of gender expectations, Elizabeth Cady Stanton was. Rather than sitting by silently while being told her voice didn't matter, this nineteenth century feminist fought back and spoke out for women's suffrage, realizing that with the vote came the voice. Although the Nineteenth Amendment guaranteeing women the right to vote wasn't passed until the eighteen years after her death, Stanton inspired others to fight "the thorns of bigotry and prejudice" on many levels. The colored pencil an gouache cartoonish illustrations in this picture book depict an outspoken Elizabeth, breaking free of society's restraints.

Weatherford, Carole Boston. (2008). *Before John was a jazz giant: A song of John Coltrane*. Illus. by Sean Qualls. New York: Henry Holt. 32 pp. ISBN 978-0-8050-7994-4. Gr. 1-2.

Carole Boston Weatherford's words dance alongside Sean Quall's evocative acrylic, collage, and pencil illustrations to demonstrate how the sounds and experiences of his childhood led John Coltrane to become one of the greatest jazz musicians of all time. The repeated line, "Before John was a jazz giant" makes the text easy for young children to read. The rhythm and style of the text infuse readers with enthusiasm. For example, "he heard big bands on the radio/ and a saxophone's soulful solo,/ blues notes crooning his name."

Alexander, Sally Hobart, & Alexander, Robert. (2008). *She touched the world: Laura Bridgman, deaf-blind pioneer*. New York: Clarion Books. 100 pp. ISBN 978-0-618-85299-4. Gr. 3-5.

Filled with archival photographs and thoroughly researched, this account of the life, times, and challenges of Laura Bridgman, who became famous at the age of twelve, will intrigue readers who enjoyed George Sullivan's *Helen Keller: Her Life in Pictures* (2007). Scarlet fever left five-year-old Laura blind, deaf, and unable to communicate. Although, over time, she and her parents managed to develop a rudimentary communication system, Laura craved more stimulation than her parents could provide. When Samuel Gridley Howe brought her to the Perkins Institution in Boston in 1837, she found the words that opened the world to her. As Howe tried to raise awareness about the capacities of the blind individuals in his charge, Laura became famous for her reading of relief maps and a huge globe. Much more than just a stage performer, Laura was curious, interested in spiritual matters and deeply attached to Dr. Howe. The author's afterword explores the advances in technology, medicine, and attitudes toward the blind, and encourages readers to ponder Laura's life had she been born today.

Brimmer, Larry Dane. (2007). *We are one: The story of Bayard Rustin*. Honesdale, PA: Calkins Creek/Boyds Mill Press. 50 pp. ISBN 978-1-59078-498-3. Gr. 3-5.

This wonderful biography about one of the architects of the 1963 March on Washington is an example of the power of one individual to make a difference in the world. Born in West Chester, Pennsylvania in 1912, young Rustin grew up hearing stories about racism and intolerance, and he never forgot the lessons about nonviolence that he learned from his family. Living a purpose-filled life meant that Rustin would become deeply involved in the Civil Rights Movement, often being arrested for civil disobedience and for following his convictions. Photographs, songs, and the music of the period fill the pages of this inspiring account of the man behind the headlines. Rustin's example will encourage young readers to take a stand on issues that matter to them.

Giovanni, Nikki. (2008). *Lincoln and Douglass: An American friendship*. Illus. by Bryan Collier. New York: Henry Holt and Company. 36 pp. ISBN 978-0-8050-8264-7. Gr. 3-5.

Keeping a watch for one guest in particular, President Abraham Lincoln celebrates his second inauguration in 1865. Staunch abolitionists, he and his friend Frederick Douglass reflect on their parallel journeys to this point in time as the festivities move around them. Giovanni's elegant prose celebrates a unique friendship, forged during the nation's darkest days. Coupled with Collier's intriguing cut-paper collages, this picture book is certain to enliven any pedantic treatment of Lincoln, Douglass, and John Brown's raid on Harper's Ferry, which provoked the war between the North and South.

St. George, Judith. (2008). *Stand tall, Abe Lincoln*. Illus. by Matt Faulkner. New York: Philomel. 48 pp. ISBN 978-0-3992-4174-1. Gr. 3-5.

Abraham Lincoln was born and raised in the harsh backwoods country of Kentucky and Indiana. His mother lovingly shared the Bible stories she learned from her own mother with her children. While her death made darkness seem to fill their cabin and their lives, his father's subsequent marriage to Sally Johnston brought order and books to the Lincoln home. Her confidence in young Abraham Lincoln helped him to grow, learn to read, and stand tall. Readers will enjoy this friendly look at Lincoln's childhood and how far his promise and abilities "would take him… or what it would mean to both him and his country."

Weatherford, Carole Boston. (2008). *I, Matthew Henson: Polar explorer*. Illus. by Eric Velasquez. New York: Walker & Company. 32 pp. ISBN: 978-0-8027-9688-2. Gr. 3-5.

In determined statements, the author tells the story of Matthew Henson who went from cabin boy to trusted advisor of Admiral Peary in his assault on the North Pole. The text and illustrations show the pivotal role this brave man played in the expedition, even carrying Peary back to base when his toes froze, learning the Inuit language, sticking by Peary for twenty years, and refusing to give up on his dream. The author's note poignantly reminds readers that Peary neglected to credit Henson for his role in helping Peary reach the North Pole. It took almost a century before Henson's essential contributions to the expedition were widely recognized.

Fleming, Candace. (2008). *The Lincolns: A scrapbook look at Abraham and Mary*. New York: Schwartz & Wade Books. 196 pp. ISBN 978-0-375-83618-3. Gr. 6-8.

Using short pieces of text chockfull of quotes and visual images such as photographs, engravings, and cartoons, Candace Fleming's scrapbook approach effectively brings Abraham and Mary Todd Lincoln and their sons to life. Moreover, the author weaves facts and traditions of the time period in which they lived to provide readers with a context for their lives. Readers learn many details of others whose lives intersected with the Lincolns. This collective biography provides details of Abraham and Mary's childhoods, their courtship, political lives, the presidency, the war years, their sons' wild behavior, the heartrending deaths of three of their children, and finally their own tragic deaths. Fleming even provides Lincoln's favorite cake recipe for readers to bake and experience for themselves.

McClafferty, Carla Killough. (2008). *In defiance of Hitler: The secret mission of Varian Fry*. New York: Farrar, Strauss and Giroux. 208 pp. ISBN 978-0-374-38204-9. Gr. 6-8.

In 1940, an unassuming American journalist set out on a mission that changed his life forever and led to the rescue of over 2,000 people. Many Jewish artists and intellectuals had fled their homelands for France, a country that generously welcomed and protected the refugees. With the German occupation, many of these refugees headed for Marseilles in hopes of escaping "certain death at the hands of the Nazis." Repeatedly putting his own life in danger, Varian Fry defied Hitler, the Nazis, and the Vichy Government. Fry's efforts brought high adventure and profound hope to a time of grim history. As the author notes, "Varian Fry knew it was impossible to rescue every Jew in Europe. But he knew it was possible to rescue some. And he did" (p. 167).

FICTION BOOKS ABOUT DIFFERENCES

Seeger, Laura Vaccaro. (2007). *First the egg*. New York: Roaring Brook (Holtzbrinck). ISBN: 978-1-59643-272-7. Gr. preK-2.

This is a concept book that works on so many levels, and yet is delightful in its simplicity. Based on the age-old question of which came first, a high concept in itself, the book begins by answering, with the words that provide the structure for the book: first the egg, then the chicken. But not so fast: by the end, we have circled back around, and we have first the chicken, then the egg. Each new "first" – a tadpole, a seed, a caterpillar – is presented on a two page spread with a cutout providing a window to the "then" page, the frog, the flower, and the butterfly. Even better, Seeger acknowledges the same sequential predictability with creativity, first the word, then the story; first the paint, then the picture. The patterns in the book can be followed in many ways: through words, images, colors, and ideas. There is so much to consider in each of these "first ... then" binaries, especially when the question is left open at the end of the book. Seeger's bold use of color is a statement of fact, but within each picture is a question. The illustrations are textured with the canvas showing through the colors, which reminds us of that question, which came first? Even the dust cover takes part in the fun, as its cutout of egg becomes chicken on the book cover, and the title changes to match. An emergent reader could manage this one alone, but it will be especially fun in a group with a variety of levels. Award winner Seeger received a Caldecott honor and Theodor Seuss Geisel honor for this, her fifth book for children.

Portis, Antoinette. (2006). *Not a box*. New York: HarperCollins. ISBN 978-0-06-112322-1. Gr. preK-2.

Another Theodor Seuss Geisel honor winner, this clever book turns the everyday into a grand adventure. The format is a standout: its color and texture are that of a gloriously plain cardboard box, and the markings on the cover (Net wt.11.5 oz. and This Side Up) carry the mood. The endpapers are also plain brown "cardboard" but on the title page we see the character, a bunny that couldn't be drawn with simpler lines, discovering a box. The story begins with text on the left page asking, "Why are you sitting in a box?" When we turn the page, the bunny and its box are in the same position, but we see the box is actually a race car. On each left facing page the adult voice continues to ask questions about the box, and with each new picture of an imaginative use for it, the bunny's answer is always, "It's not a box." Children will have fun seeing the simple bunny and box within the imagined costumes and settings. Using only the cardboard brown and a muted red, yellow, and earthy green, this book allows the reader or listener to make discoveries and share in the secret knowledge of the box's potential. In the bunny's few words, Portis has created a memorable character. When the final question is asked, "Well, what is it then?," the bunny thinks for a moment, then takes off from earth, soaring in a rocket ship box to limitless possibilities. This is a terrific book: the fun of the presentation is matched by the joy of the message. A sequel, *Not A Stick*, was published in 2008.

Sussman, Michael. (2009). *Otto grows down*. Illus. by Scott Magoon. New York: Sterling. ISBN: 978-1-4027-4703-8. Gr. preK-2.

It may seem funny to begin with a book about growth in reverse, but this is a very funny book with a significant message for young readers. Otto is just turning six, and his birthday would be great except for the presence of his new little sister Anna. Even as he is about to blow his candles out she is getting all the attention as his parents make him shake her rattle – his old rattle in fact, the one that sounded like underwater bells – to settle down her crying. He makes a wish: that Anna was never born! When strange things start happening, like his birthday candles lighting up again and finding himself rewrapping and giving back his presents, he realizes time is going backwards. Each day, things get stranger, as he slides up the slide, and helps carry the garbage in the house, until his wish comes true and Anna is returned to the hospital. But it doesn't end there: he has his fifth birthday again, then his fourth, and by his first, he realizes he will never grow up. Even though he can only talk baby talk now, he realizes that if he shakes his rattle as he blows out his one candle, he can make another wish that will come true. And it does: he is six again, and he knows he would rather grow up with Anna. Clinical psychologist Sussman's first book for children is spot-on in its success capturing the voice and emotions of the new older sibling. He includes some of the positives of time going backwards, like reconnecting with the friend who moved away, and even addresses a child's likely curiosity about going to the bathroom. The text is beautifully paced and believable in storybook logic. Magoon's illustrations are vivid and grand, and also wonderfully capture the emotions of Otto, Anna, their parents and Otto's friends. The text arrangement and bright colors all add to the mysterious fun, and the endpapers lavishly begin and end the story,

with a crying Anna in front, and a fondly gazing big brother Otto in back. This book will entertain children whether or not they share Otto's experience, and would be a great choice for a bibliotherapeutic purpose as well. Sussman is off to a great start writing for children, and we can look forward to more such gems: a new one called *Bella Bellows* is in the works.

Hopkinson, Deborah. (2008). *Abe Lincoln crosses a creek: A tall, thin tale (introducing his forgotten frontier friend)*. Illustrated by John Hendrix. New York: Schwartz & Wade. ISBN 978-0-375-83768-5. Gr. preK-2.

At least fifteen new titles are being published this year to celebrate the bicentennial of the birth of Abraham Lincoln (1809-1865), and this one adds a new dimension to the familiar accounts of his youth. Working with a few crumbs of primary source material, Hopkinson and Hendrix have created a non-linear, multilayered, story within- a-story that is as much about storytelling and artwork as it is about Lincoln. An oral history published in 1921, a grave marker that reads "Lincoln's Playmate," and a record of a comment by Lincoln in 1865 about his boyhood friend provide the bones for this story of the boy who saved seven-year-old Lincoln from a fall into a raging whirlpool. But how much is true, and how much is made up? Hopkinson and Hendrix collaborate in this rollicking tale to remind us what is needed for a story: "All right, that's what we need to begin—a time, a place, and our characters: two boys named Austin and Abe," and when to put on the brakes: a warning sign is splashed across a two-page spread reading, "Hold on one minute!" when things get too implausible. As the author scolds the illustrator for not drawing Austin when Lincoln needs his help, we see the hand that holds the pencil drawing possible solutions, and author Deborah allows illustrator John (both as much a part of the story as the characters) to decide which drawing to paint. Meanwhile, the story goes on and we see Lincoln the man in Washington. We learn that after moving to Illinois Lincoln never saw Austin again, and the final, wistful portrait of the man, seated before draped windows with a book at his elbow, remembering his old friend, humanizes him as well as anyone ever has. A non-sequitur ending "moral" about the perils of crossing creeks is challenged, and a far more profound message is offered, one that reminds us that what we do matters, even if no one else is there to see. It has been said that "Tall Tales tell us something about who we are, by telling us who we think we are." This book is a celebration of American story and the creative spirit that sustains it.

Petrillo, Genevieve. (2007). *Keep your ear on the ball.* Illustrated by Lea Lyon. Gardiner, Maine: Tilbury House. ISBN 978-0-88448-296-3. Gr. preK-2.

Davey is the new boy in the classroom, a "regular kid" who "happens to be blind." His classmates are eager to help him with everything, to which he replies "Thanks, but no thanks." He is capable of doing for himself, which he proves by joining in all class activities. Looking around with his hands, following sounds, reading and writing in braille, singing, and making art projects, his classmates are finally assured that he doesn't need their help. There's only one place where Davey's blindness interferes, on the playground during kickball. When Davey declines to have the ball kicked for him or to take someone's hand when he's running, the other students eventually stop picking him for their teams, but nobody is happy about that. With a sudden insight that he wants to do for himself, the children come up with a solution that includes Davey in the game, and makes everyone cheer. Tilbury House Publishers continues its mission of releasing quality children's books that convey messages of affirming diversity, social justice, and environmental and global responsibility, in contemporary and realistic stories. Keep Your Ear on the Ball, written in a direct, first person style, is based on a true story that Petrillo recounts on the back jacket flap. The illustrations are vibrant watercolors that depict believable children in their own settings. The story presents a cooperative classroom, one in which differentiated instruction would be successful, but one caveat of differentiation emerges: well-meaning children sometimes "help" a classmate into helplessness, or silence. In this case, the children develop a solution whereby Davey and his classmates learn the power of interdependence as well as independence; in other situations, the teacher's vigilance is needed to be sure every student is reaching for their best. This book could help to send that message to all students in the differentiated classroom.

Moss, Peggy & Dee Dee Tardif. (2007). *Our friendship rules*. Illus. by Alissa Imre Geis. Gardiner, Maine: Tilbury House. ISBN ---. Gr. preK-2.

In another great title from Tilbury House, two best friends encounter a familiar problem: a new girl, Rolinda, has arrived and one friend finds her irresistible. This first person narrator tries to convince the reader that anyone would want to be friends with the new girl, even after having told us that Jenny is her best friend and is clever in so many ways. Rolinda elicits the worst from her aspiring friend, such as wearing fancy shoes that prohibit jump roping, ignoring Jenny on the bus to the field trip, and ultimately betraying Jenny's trust in a cruel way, by telling her biggest secret in the lunchroom to win Rolinda's favor. The creative and artistic narrator feels terrible, and realizes she doesn't want to lose her best friend in the whole world. But finding Jenny and making up with her is not easy. It requires a new set of rules for a friendship that is built on respect. Moss and Tardif capture an easy, conversational style to tell this story. Moss, a former civil-rights lawyer whose mission it is to interrupt potential hate violence early in children's lives, collaborates with high school student Tardif in Moss' second book about speaking up and stepping up. The text is complimented by Geis's illustrations: whimsical drawings and paintings that switch between the artist's rendering of school and playground settings, and the character's drawings of her friends, complete with margins of notebook and graph paper filled with flowers and birds. The details of daily school life are abundant and believable. For this and all of their children's books, Tilbury House Publishers provides teachers guides in the Teachers Take Note section of its website at www.tilburyhouse.com. These guides offer classroom activities and games, discussion points, literature links and further resources online and in print for each of their books, many award winners, designed for a range of ages.

Kimmel, Eric A. (2008). *The fisherman and the turtle*. Illus. by Martha Aviles. Tarrytown, NY: Marshall Cavendish. ISBN 978-0-7614-5387-1. Gr. preK-2.

A poor fisherman in the time of the Aztecs hopes for a fish –even two– but catches a turtle. The turtle grants him a wish in exchange for his freedom, and the fisherman makes a simple wish. Upon returning home and telling his wife the fantastic story, she insists he find the turtle and make a grander wish. When he does, and his wife eventually becomes bored with the result, she makes him return again and again to wish for more and more. Eventually she goes too far with her wishes for wealth and power, and her final wish results in a return to poverty, the simple life that the fisherman wanted to return to all along. This is a familiar tale, best known in its Grimm Brothers' incarnation. But, like many folk tales, this story can be found in many forms from many cultures, western and eastern as well as Indian. In this book, we get a look at ancient Aztec culture in terms of food, costume, housing, and daily activities, along with some authentic language. Aviles' artwork is bright and expressive; she incorporates motifs from Aztec art as she depicts the fisherman, and fish as well, contented and at peace until the wife stirs up the fuss, when the green sea grows gray, dark and menacing and all the characters and creatures except the wife are troubled. Even then, the wise turtle's expression doesn't change—he knows what will come of it all. Along with opening up discussion about the universal nature of folklore, this book has clear messages about values, greed, and even the dangers of peer pressure.

Bernstein, Dan. (2006). The tortoise and the hare race again. Illus. by Andrew Glass. New York: Holiday House. ISBN 978-0-8234-1867-1. Gr. Pre-2.

In this new twist on the old tale, both hare and tortoise are unhappy with their celebrity, the result of their first famous race. The lazy hare is tired of being ridiculed by everyone, including every fictional rabbit such as Peter Rabbit, Jack Rabbit, the White Rabbit, and the Easter Bunny, and even by his own mother. The tortoise on the other hand has had enough of being challenged by every young tortoise who wants to make a name for himself, and just wants to return to "a normal life of sleeping long hours, slurping juicy worms, and working at the shell station, shining turtles' backs." Funny puns abound as the pair agree to a rematch, and history looks like it's about to repeat itself. Bernstein manages to preserve the familiar message about slow and steady winning the race, with an unexpected turn of events highlighting the tortoise's ingenuity and knowledge that people see what they want to see. Everyone believes the hare has won and the tortoise has lost, and only the tortoise knows the truth. He even sends the hare the silk pajamas he asked for when they made bet about the outcome of the race. The confused hare just accepts the congratulations from everyone, even his mother, and no one is the wiser besides the tortoise and the reader. This is a laugh-out-loud book, with the hare's multitude of alarm clocks that don't quite do the trick as he naps along the race route, and the tortoise's engine powered rabbit suit stuffed in his yellow backpack "just in case." Experience with this Aesop's fable is presumed for the full enjoyment of the story, but the jokes and pictures are funny in their own right.

Alley, Zoe B. (2008). *There's a wolf at the door: Five classic tales*. Illus. by R.W. Alley. New York: Roaring Brook (Holtzbrinck). ISBN 978-1-59643-275-8. Gr. 3-5.

In this oversized book by spouses Alley and Alley, the folklore wolf appears and is foiled in five tales that intersect and take a few new spins. In comic panels, we start with the three pigs off to make their way in the world, when the wolf appears and begins the rhyming interchange that ends with his threat to "huff and puff and blow the house in." The first two pigs escape, and the third clever pig is subject to some new attempts at wolf trickery, which take him into the apple orchard and out to the fair. The pig prevails and the wolf gives up, looking for greener pastures and finding them with the boy who cried wolf. The boy is simply bored, aching for someone to talk to, and the wolf observes him crying "Wolf!" with confusion ("I am?" he asks). The townspeople leave their work, their cooking, and their showers to help the boy and are not eager to chat when they arrive and that is what he proposes. We know what happens next, but in this version, when the townspeople no longer respond, the sheep devise a plan to thwart the startled wolf. The sheep get the boy in a group therapy-type exchange that leaves everyone feeling good except the wolf, who we see fed up and heading for the woods where a sign points to "Granny's House." From there we meet Red Riding Hood whose vanity about her hair and red clothes is almost her undoing, as the crafty wolf flatters her. After a shouting match at Granny's, he runs off in a sheepskin rug he has thrown on once his disguise is ripped from him, and returns to the pasture as a wolf in sheep's clothing. The clever sheep come through again and the next stop is the house of the seven little goslings, who also manage to trick the would-be trickster. The wolf finally gives up and in one final, full page spread, muses about becoming a vegetarian as he spies a sign for Farmer MacGregor's Garden. This is a rollicking journey through these five stories, with lots of present day references to amuse readers at a variety of levels. Familiarity with the stories and with folk tale structures will add depth to the fun, but the banter and amusing pictures, many reminiscent of Maurice Sendak, are enjoyable on their own.

Kimmel, Eric A. (2008). *The McElderry book of Greek myths*. Illus. by Pep Montserrat. New York: McElderry. ISBN 978-1-4169-1534-8. Gr. 3-5.

With fanciful illustrations, some of the most entertaining and important examples of Greek mythology are introduced to a new generation. Gorgeous endpapers of black and brown with stylized waves and sea birds set the mood for stories that are just believable enough to take root in a reader's or listener's imagination. Warm brown, golden, and earth tones prevail throughout the book, with the occasional blue or purple garment. None of the magic or power is missing from these retellings, despite the author having made compromises to some of the more violent or overtly sexual aspects of the myths. Kimmel does not "dumb down" the content, but chooses to use or eliminate words that will go down a bit easier with new audiences. For example, Prometheus' punishment for stealing fire from the gods to give to humans includes a hungry vulture which tears at his flesh, but the part about the vulture eating his liver for eternity is left out, while in Theseus and the Minotaur, leaving out the details of the queen's lust for the bull does not dim enjoyment of the story. Each new story is connected by character or event to the one before it, although each can stand on its own as well. Moreover, Kimmel does a nice job of connecting each story to present day life, making the message, the magic, or the social interactions relevant for young readers. In the story of Daedalus and Icarus (where we see a return of the endpaper birds), Daedalus is credited with inventing the potter's wheel, the saw, and the compass for drawing circles, which "are still used today." In Echo and Narcissus, the boy's vanity is not featured, only the cruel way he has treated Echo, and the result of his fate we see in the daffodil. Other myths in this collection include Pandora's Box, Persephone and Hades, Arachne, Pygmalion and Galatea, King Midas, and Jason and the Golden Fleece.\ The book will be a gateway into the world of Greek mythology, which, as the author's note states, are not only wonderful stories, but are a foundation of our language and literature, that provide inspiration for us to strive for
things we can only dream about.

Kinney, Jeff (2007). *Diary of a wimpy kid.* New York: Amulet. ISBN 978-0-8109-9313-6. Gr. 3-5.

Author Kinney acknowledges that his book's "hero" Greg Heffley was never intended to be a role model. Greg is arrogant, jealous, cruel to his little brother Manny and best friend Rowley, and has a woefully short attention span. If he doesn't get caught, he believes he has done no wrong. But Kinney says "kids are sophisticated enough to understand" that Greg was not created to inspire. Greg does have some genuine middle school insights, such as being able to figure out what reading group you're in when they don't come out and tell you, just by the covers of the reading books you get, either "Einstein as a Child" or "Bink Says Boo." And he genuinely hopes that everyone who came to the school play was as entertained as he was after he, as an enchanted tree, ruined the performance by throwing apples at Dorothy until her glasses broke, and getting the other trees and even the first-grader playing Toto into the act. In a diary format illustrated with what can only be called crude line drawings, Greg and all the other

kids in his world experience the dubious ups and miserable downs of middle school. Greg terrorizes kindergartners as a would-be safety patroller. He re-gifts to Rowley the terrible Christmas gift his heavy-metal older brother has given him. He makes up a game of throwing things at Rowley who ends up with a broken hand. He even escapes a horrible fate of being force-fed the dreaded Cheese (which has been on the blacktop for who knows how long) by lying, and leaves Rowley to take the punishment. One thing we have to say for Greg Heffley is that he always feels O.K. about himself, no matter how things turn out. The book has been a big hit, landing at number one on the New York Times Bestseller list, and scoring an embargo laydown (a coordinated midnight release) for the fourth book, Diary of a Wimpy Kid: The Last Straw. A 20th Century Fox movie version is in the works. Kinney pushes the irony of this anti-hero with the format of the diary-sized book, its cover of red and yellow a nod to Salinger's Catcher In The Rye, commenting, "A lot of kids in literature are just miniature adults. Harry Potter is an adult stuck in a kid's experience." Kinney goes on to say, "I didn't want to poison the story with an adult message, but I wanted to be responsible." Despite his lack of redeeming qualities, Greg's adventures here and in sequels will be gobbled up by kids, who can relate.

Kinsey-Warnock, Natalie (2003). *Gifts from the sea*. Illus. by Judy Pedersen. New York: Knopf. ISBN 0-375-82257-7. Gr. 3-5.
This book takes the reader to a time and place few have ever known. It is the middle of the 19th century, and 12-year-old Aquila's father is a lighthouse keeper. The two are alone now on Devil's Rock five miles off the coast of Maine, since her mother died. The routine of their life is interrupted when Aquila discovers the most surprising of any flotsam from any prior shipwreck: a baby, lashed between two mattresses in an attempt to save its life. Aquila and her father name her Celia and adapt to a new life with the little girl. Aquila has never been off the island, and the people she has met are few. Mr. Callahan is the lighthouse inspector who arrives every few months, and Mr. Richardson is a fisherman who sometimes comes their way from the mainland. One day Mr. Richardson brings a guest, Margaret Malone, who wants to stay on Devil's Rock to bid goodbye to a sister who was shipwrecked. Miss Malone's connection to Celia and similarities to Aquila's mother make Aquila hurt and angry, even cause Aquila to take Celia on a journey that might have been fatal if magic had not intervened. But eventually Miss Malone becomes a friend and much more to the little lighthouse family. This hauntingly authentic story is laced with ghosts, folklore, and fairies. Traditional tales, songs, and dances with Celtic origins are as much a part of life as the occasional adventure. Still, the tone accentuates the routine of day-to-day activities, such as preparing meals, tending to Celia, and the central concern of keeping the light on. This is an unusual life, but Aquila is a girl with curiosity and interests like anyone her age. Even as it is hard to imagine the isolation of Devil's Rock, it is easy to relate to the emotional connections among the richly drawn characters. Pedersen's pencil sketches provide pauses in the narrative, opportunities to imagine the realities of Aquila's life. Otherwise, it's difficult to put this book down, although a reader may well return to
it over and over again: there is a lot to discover between the lines.

Coman, Carolyn (2000). *Many stones*. Asheville, North Carolina: Front Street (Boyd's Mill Press). ISBN 1-8869-1055-3. Gr. 6+
Berry is a teenager in a lot of pain. Her parents are divorced, and her extraordinary older sister has been killed in South Africa where she had been volunteering at a school. Berry takes solace in competitive swimming, though she craves the feeling of being underwater more than winning; she also has a secret inner life, in which she ritualistically piles stones upon her chest and removes them, to feel the pressure. Her boyfriend is self-absorbed and inconsiderate, her mother doesn't pretend they have more than leftovers, and her father is the source of all hypocrisy. Berry is sinking deep into her inner life when her father announces she will be accompanying him to South Africa for a tour and the dedication of the memorial to Laura. Told in the first person and present tense, it would be hard to like Berry if we didn't hear her internal monologue. She answers questions with sarcasm, is loaded with attitude, and doesn't give her father a chance during their time together. The strain of their relationship is set against the backdrop of Johannesburg, Soweto, Cape Town, and Kruger National Park. They are confronted with the intense loss that has touched everyone in this country as well as the power of hope embodied by Mandela and those he has influenced. Berry knows that "this whole trip is metaphor city— everyone everywhere trying to forgive each other and get on with it: South Africans, us about Laura, Dad and me. I get it, I just don't get how." We hope there is some way Berry can find out how, and in the end we have a glimmer that she will. A powerful book, this is a good way for readers to begin to understand Apartheid and what it still means to the present day.

Peck, Richard (2007). *On the wings of heroes*. New York: Dial (Penguin). ISBN 978-0-8037-3081-6. Gr. 6+.

Peck's thirtieth novel for young adults is a story of the World War II homefront and an America willing to sacrifice. Davy Bowman lives in a neighborhood of characters and outlandish types, his father among them. His father is a veteran of The Great War, a filling station owner with one good arm, who never misses a chance to play with the neighborhood kids or get his mischievous tricks in. Brother Bill is Davy's hero, and Davy hangs on his every move when he is home from flight training. When he is sent overseas, the "war effort" Davy and his friend Scooter have been making takes on a different dimension, and Davy's mother hangs a blue star in the window. A big part of the war effort is collecting scrap, and in the course of this activity Davy and Scooter meet two formerly scary "old" people: Mr. Stonecypher, who they learn lost his son in World War I, and Miss Titus, with a disintegrating classic car in her barn, who steps in to be their teacher when others have fallen by the wayside. Grandma and Grandpa, with limited rations and nowhere to get supplies, come from the country to stay, to Davy's mother's dismay, but we learn that their motives are noble. Mothers are going to work at the plant, leaving "8 to 5 orphans" and the government is asking for milkweed, spiders' webs, paper, and always more metal. In a moment of uncertainty about Bill's fate, Davy's father reveals the frustration he shares with Mr. Stonecypher: "I thought my war meant he wouldn't have to fight. I thought I'd failed him. I thought I'd let him down." Readers may need help with some of the colloquialisms and understanding the reasons behind such things as blackouts, ration cards, and buying war stamps during the 1940s at the home front. Nevertheless, Peck's narrative clips along, infused with humor. This book is an ideal way to initiate discussions about what wartime means to everyone, and the differences and similarities between that time and the present.

Abdel-Fattah, Randa (2005). *Does my head look big in this?* New York: Orchard (Scholastic). ISBN 978-0-4399-1947-0. Gr. 6+.

With only two or three exceptions, there is a smile on every page of this novel. Abdel-Fattah has a natural, lighthearted narrative style that skips along as Amal searches for her identity among her "hyphens": she is an Australian-Muslim-Palestinian teenager living in a trendy Melbourne suburb and going to a prep school after having spent her elementary years in a more diverse suburb and attending Catholic school. To complicate her life even more, as the book opens, she has decided to be a "full-timer" – what she and her Muslim girlfriends call those who wear the hijab all the time, not just for religious purposes. She knows she will be subjected to taunts and stares, but her mind is made up. Along with the veil, she must prepare herself for prayer while in school, which requires some special accommodations. The administrators and Tea, the ubiquitous mean girl, don't make this easy. Amal is equally loyal to her Muslim friends and her new circle. She somewhat sheepishly admits that hers is a happy family. She has a crush, but at the moment of truth declines his advances, explaining to him the confidence she has in the decision she has made to be true to her beliefs. The painful moments in the book mainly concern her friends and a lonely neighbor named Mrs. Vaselli. School friend Simone's family has drummed it into her head that she is fat and will never amount to anything, and Muslim friend Leila's brother is a repressive misogynist. Mrs. Vaselli has given up contact with her only son because of religious differences. Amal doesn't heal everyone, but she oversees gradual, positive changes all around her over the course of her identity struggle. Amal certainly encounters prejudice, and she responds to it in predictable ways for a teenager. But her self-esteem and confidence are solid, and those carry her along through fear. American readers will be able to relate to Amal, while discovering that they are not the only ones on earth who struggle with diversity and identity. They will also gain insight into Muslim culture and the religious beliefs of Islam, and perhaps those readers who have been conditioned to fear the unfamiliar will take time to understand.

FICTION BOOKS ABOUT LEADERSHIP: GROWTH AND CHANGE

Havill, Janita. (1999). *Jamaica and the substitute teacher*. Illus. by Anne Sibley O'Brien. Boston: Houghton Mifflin. ISBN 0-618-15242-3. Gr. preK-2.

Jamaica and her friend Brianna are delighted that their substitute teacher, Mrs. Duvall, is nice and promises the class they will have fun as they work. To top it off, Jamaica is the one to find the hidden item in the classroom; then she gets all her math right, and is complimented by Mrs. Duvall on her reading aloud. Jamaica feels like singing, until it's time for the spelling test. She has forgotten to study for it, and peeks at Brianna's paper so hers can be perfect. Next is art, but Jamaica doesn't even feel like drawing a picture. When she speaks to Mrs. Duvall and tells her that she copied, Mrs. Duvall explains that everyone in her class is special whether their work is perfect or not.

If you haven't met Havill's wonderful character Jamaica, you have a treat in store. This is an appealing little girl, portrayed in an accurate and realistic way as a child who faces a moral dilemma and makes the right choice. O'Brien's realistic watercolors in warm tones depict the best of a nurturing classroom. There are a half dozen books about Jamaica, her family, and her best friend Brianna, all of which provide Jamaica with an opportunity to make a good choice and take those small steps toward growth. A new one, *Jamaica is Thankful* (Boston: Houghton Mifflin Harcourt, 2009, ISBN 978-0-618-98231-8), is due out this year.

Woodson, Jacqueline. (2001). *The other side*. Illus. by E.B. Lewis. New York: Putnam. ISBN 0-399-23116-1. Gr. preK-2.

This is a stunningly beautiful book that tells just enough story to allow the reader to absorb a vast amount of truth. In the voice of Clover, we experience the innocent puzzlement about why a fence separates her from a little white girl who lives on the other side of it. Clover is curious about the little girl who sits by herself on the fence, or splashes in the puddles when it rains, while Clover's mother makes her stay indoors with rainy day toys. She sees her in town sometimes when both are with their mothers, but still they don't speak to one another. One day, after a lot of rain, Clover goes back outside and feels brave and free. She goes to the fence and joins the little girl, Annie, who tells her how much one can see when sitting on it. After Clover's friends cautiously agree to play jump rope with Annie, they all decide to sit on the fence, and realize that someday someone will tear it down. As much of a parable as any picture book, Woodson's characters represent the inevitable changes to "the way things are" that a new generation brings. The only direct reference to segregation times is Lewis' two page spread of the girls in town, both in mid-twentieth century style clothing and hand in hand with white-gloved mothers. And although Clover expects her mother, whose face we don't see as she hangs laundry and watches the girls, to tell her to get down from the fence, her mother doesn't; she only comments that Clover has a new friend. Lewis' paintings are frequently over the shoulder or from behind a character, making the moment when we see the faces, such as when the girls meet, a powerful one. This is a gentle and genuine story that portrays a time in our history, providing an opportunity for discussion of the complicated and ongoing movement toward a diverse and equitable society. Lewis has said "a picture book is a thirty-six page art gallery," and that statement is as true in this book as it is in his gorgeously illustrated version of Langston Hughes' *The Negro Speaks of Rivers* (New York: Disney/Jump at the Sun, 2009, ISBN 978-0-7868-1867-9) published this year. *The Other Side* is a book to be cherished; it creates a tone that can't be ignored, just as social change can't be reversed.

Henson, Heather. (2008). *That Book Woman*. Illus, by David Small. New York: Atheneum. ISBN 978-1-4169-0812-8. Gr. preK-2.

Henson tells a story of a little-known phase in librarianship, that of the pack-horse librarians of the 1930s, who travelled by horse or mule to remote areas of the country exchanging books every two weeks without fail. Through the eyes of Cal, the oldest son of an Appalachian family who live high in the mountains, the Book Woman's mission is impossible to understand. She arrives with more "chicken scratch," new books which his sister Lark sees as treasures, and she won't even take a poke of berries from Pa as payment, which Cal himself picked for a pie, not books. Cal reckons that horse of hers must be brave to carry her up that steep mountain in rain and fog and cold. Even during the coldest winter when the family is tucked safely inside, she returns and makes the book exchange, and it dawns on Cal that maybe it isn't only the horse who is brave. He suddenly yearns to know what makes that Book Woman take those risks, and Lark, without laughing or teasing, makes a place for Cal and they begin to read. Told in a lyrical, poetic dialect, we not only have the well-drawn character of

Cal, but Small's illustrations provide us with the more complete story of the routines and conditions of the family: the twins clinging to their pregnant mother's legs as she shares sassy tea with the Book Woman, the tender pride on Pa's face as he sees how important books are to Lark, and the cramped house in the winter, shared by people and animals, including the chickens to remind us of what Cal thinks – or thought – of the written word. Through the words and pictures we watch Cal transform: he is a practical boy, but always scowling, in fact it is not until he realizes the Book Woman's bravery that we see a different face reflected in the snowy window, and only in the spring when he reads for her do we see him smile. He has found the stories amid the chicken scratch, and that is payment enough for her.

Hannigan, Katherine. (2009). *Emmaline and the bunny*. New York: HarperCollins. ISBN 978-0-061-62654-8. Gr. 3-5.

Emmaline is a happy little girl who wants a bunny more than anything. She has seen bunnies on TV and in books, but never in her town of Neatasapin. Everyone and everything is tidy in Neatasapin, under the angry, watchful eye of Mayor Orson Oliphant. He has banished bunnies, as well as mud pies, jelly donuts, "puddle jumping, skateboard bumping, snowball whumping and bubble gum chumping." Trees are leaf-litterers, wild creatures dig where they shouldn't, and Mayor Oliphant has covered everything he can with concrete. Emmaline loves to hop and shout, and other children who see her twig-tangled hair are too tidy to play with her. Emmaline is lonely; she makes a burrow under the table, drawing pictures of bunnies. It is there that she hears the grownups talk about a very untidy place, with trees and shrubs and wild animals. Emmaline ventures out to this forbidden place, and makes the acquaintance of a bunny. When a wise, magical person there makes her understand that the bunny won't be happy back home with her, she goes home and loses her joy for living. Her parents finally realize how important it is for Emmaline to find her joy again, and stand up to Mayor Oliphant. They create a home that welcomes birds, bushes, and, eventually, her bunny. Emmaline, her parents, and others in the town learn that nature has to be invited to return to a world of people. Storyteller Katherine Hannigan's pictures are as delightful as her words as she tells this cautionary tale of a too-tidy world that is overshadowed by an authoritative and shortsighted voice. With a poetic syntax and a smattering of made-up words, she creates a character whose spirit is so uplifting that her loneliness is tragic. The soft watercolor illustrations leave just enough to the imagination and are a fitting complement to the text. In twenty short chapters, Hannigan has created a novel that is accessible for younger readers, while entertaining for older children. The wordplay and rhythm would make for a great read-aloud, and the environmental theme is handled in a playful, temperate fashion.

Pennypacker, Sara. (2006). *Clementine*. Illus. by Marla Frazee. New York: Hyperion. ISBN 978-0-7868-3883-7. Gr. 3-5.

Clementine is used to visiting the principal's office. She is also used to hearing people tell her to pay attention, although she is always paying attention, just not to what she "should"; thus she notices things nobody else does. As her father says, he counts on her to see things from a new angle. Clementine is full of self-assurance and (almost) always means well, but as the reader follows the twists and turns of her train of thoughts that make perfect sense to Clementine but no one else, we can also feel her pain of being misunderstood. We join Clementine for the ups and downs of a week in her life, as she helps sometimes-best-friend Margaret solve a glue-in-the-hair problem then cuts her own off to match, changes the color of both their hair with her artist-mother's permanent markers, yells at the principal, gets into her mother's chocolate frosting and hopes it looks like a beard, and spins her baby brother around in a wok in their version of "go for a wok." She also solves her building-manager-dad's pigeon problem with a discovery only Clementine could make. Despite that success, she fears she has gotten into so much trouble this week that her parents are going to do something about what she and Margaret have agreed is a rule, that every family has an easy one and a hard one, children that is, after Clementine once heard someone say her parents were lucky to get an easy one, her brother, after the hard one, her. Her fears turn into a sobbing promise to her parents that "I won't be like me any more. Then I'll be the easy one, too." Her parents reassure her with a sandwich hug and a surprise that folds her into the enormous love of her family and friends. Pennypacker has made a great success in her effort, as she has said, to present a character that has the attributes of a child with attention troubles who will always hear positives alongside the negatives. She created Clementine based on a combination of her two children, now grown,

one of whom had ADHD; Clementine displays both sides of this condition. The narrative clips along in Clementine's beguiling and genuine voice, and through her eyes we see the order and sense amid the chaos. Frazee's pen and ink illustrations, reminiscent of Garth Williams', exceptionally provide the more objective view of circumstances that Clementine sees in her own way. If readers and listeners become instant fans of Clementine – and they will – there are two more books available, *The Talented Clementine* (New York: Hyperion, ISBN 978-0786838714) and *Clementine's Letter* (New York: Hyperion, ISBN 0786838841), and more on the way.

Baggott, Julianna. (2009). *The Prince of Fenway Park*. New York: HarperCollins. ISBN 978-0-060-87242-7. Gr. 3-5.
Here is a book for Harry Potter fans and citizens of Red Sox Nation – does that cover everyone? Baggot has created a world of magic as accurately as she has the world of baseball, and the result is a winner that provides much more than meets the eye. Oscar Egg is a twelve year old of mixed race parents who has been adopted, but his adoptive parents are separated. His struggles with identity are a foundational theme of the book, as he gradually learns that his father, with whom he is to stay as his mother futilely seeks a better life for them, is part human and part fairy. His father reluctantly takes Oscar for the first time to his home, a secret world beneath Fenway Park, where a fantastic assortment of cursed beings manages to exist under "the curse of the Bambino," which has also kept the Sox from taking a world series since 1919. Although his father fears for Oscar's safety amid the weasels, the banshee and the dreaded Pooka, it dawns on his father and the three wonderfully mad old Aunties that Oscar is the one who can break the curse. He is given a magical gift as birthday present, the ability to read signs, and this, along with another gift, a key to the past, provides him with the way to assemble the most marvelous team ever: all of the best players of all time, such as Jackie Robinson, Willie Mays, and of course Babe Ruth, all at twelve years old. They play against other great players as twelve-year-olds who later made moral mistakes, like Pete Rose, Gaylord Perry, and Ty Cobb, along with other assorted cursed beings. In a game played in a parallel world at the exact same time as the Red Sox against the Yankees in 2004, the curse is broken. Baggot has truly done her research in assembling this cast of real-life characters along with the imaginary ones. Her accuracy not only with statistics but in the descriptions of the workings of Fenway Park will stand up to the inevitable scrutiny of Red Sox true believers. But more than that, she captures the likely experiences of the great players at twelve years old with truthfulness that is often painful. The history of baseball is also a history of racism, and the author shines a light on the fact that the Red Sox had the worst record historically for their racist practices. "The curse would have died if it hadn't been fed," Oscar's father says, by the nastiness of managers, sportswriters, and even fans who cultivated the racism. In addition, through the Aunties who had emigrated from Ireland, we are reminded of the mistreatment and broken promises suffered by the Irish in Boston a century ago. This book will also serve as an introduction to Irish lore and history. Don't miss this one: library waiting lists have been long, but it is well worth the wait.

Pixley, Marcella. (2007). *Freak*. New York: Farrar, Straus and Giroux. ISBN 978-0-374-32453-7. Gr. 6+
Every character in this first novel by Pixley is yearning for approval by outside forces, but none feels the pain as acutely as the main character, seventh grader Miriam Fisher. Her father is seeking tenure, her mother is preparing for an exhibit of her paintings, her beautiful older sister Deborah wants to keep her new-found social status, and their boarder, family friend and high school senior Artie, wants to be an actor. Miriam is less mature, physically and socially but not intellectually, than her classmates, and she is bullied and ridiculed by a band of mean girls. The presence of Artie in her home awakens her sexuality, which compounds her confusion about her identity. Chief mean girl Jenny torments Miriam about this, but is herself tormented – we get clues to Jenny's pain as we see her let herself in to an empty house, and as she allows herself to be molested on the school bus. When the story begins, Miriam and Deborah are preparing for Artie's arrival, by cleaning the attic, the place they used to play. Miriam touches each stuffed animal on the head before throwing it away, and can't get Deborah to answer her questions about why they are no longer close. They live in Carlton, a working class town, and their parents' high aspirations for the girls only isolate them more. Their mother's art expresses her own pain about the choices that have brought her to Carlton. She, the teachers, and all other adults in the story are oblivious to the cruelty that is taking place, not only with Miriam, but with Jenny as well. When Jenny commits the ultimate offense of destroying Miriam's journal, the ensuing fight brings them to the principal, who remarks that they aren't so different at all. It is Miriam's realization of this, and her act of standing up for Jenny at a party where Jenny is being sexually assaulted by older boys, which provide more hope for Miriam than the other, seemingly well-adjusted characters. Pixley spent ten

years completing this novel, which describes her own experience of having been bullied. She has stated that until she could find love for the character of Jenny, who is based on her own tormenters, she could not find the heart of the story. Pixley has created a character in Miriam who is naïve but somehow self-confident in her developing understanding of her place in the world. Miriam's voice keenly expresses the perplexity of seventh grade, and the supporting cast of characters will ring true to young readers in all of the middle school social strata.

Harmon, Michael. (2008). *The last exit to normal*. New York: Knopf. ISBN 978-0375840982. Gr. 6 up.
City boy and self-described skater punk Ben Campbell has gotten in trouble once too many times on a quest for self-destruction since his father announced he was gay three years before. Now his father and Ben's "momdad" Edward have taken seventeen year old Ben to rural Montana, to Edward's home town, to get away from the "pervasive bad influences" in Spokane. Ben finds himself in the unfamiliar world of small-town people and their beliefs, under the strict eye of Edward's hard-as-nails mother, Miss Mae. There is one bright spot, however, Kimberly Johen, with whom Ben has fallen in love at first sight. Ben compromises his style and attitude to please Kimberly, but as he tries to fit in he uncovers raw cruelty among some of the residents, which is sometimes covert and sometimes simply ignored. It isn't prejudice against Edward and his father's relationship that fuels the story; that occurred in Edward's youth, and most residents are now surprisingly open-minded about their presence. But the father of the boy next door is dangerously abusive and the otherwise friendly sheriff takes a hands-off attitude, and a teenage friend of Kimberly has a mean streak and an unnatural attraction to her. Ben is accepted by residents after saving Kimberly's uncle from a tractor accident, and also by turning the tables on Kimberly's brother Dirk, prank for prank. Even as things get better for Ben in the town, they get worse between his father and him. At an impasse, Ben's father asks him to leave, which turns out to have the best outcome for Ben and his newly discovered individuality.
This is a well-crafted book and a rewarding story, as we watch Ben transform from a perpetually sarcastic and self-interested teenager to an earnest young man who wants to honor his promises. The troubled relationship between Ben and his father is not unlike that of any father and teenage son, but their conversations illuminate the complex emotions of families with gay members, with all sides expressing an equal share of right and wrong. Ben is a believable character with a terrific, if sometimes crude, sense of humor, who can't help himself when he blurts out funny remarks, just as we can't help ourselves when we laugh with – and sometimes at – him. Harmon handles the gay relationship respectfully, it is part of Ben's situation and Harmon doesn't moralize by giving Ben an epiphany; by the end of the story, they are simply getting along better. Harmon captures the essence of teenage life as well here as he did with his first novel, *Skate* (New York: Laurel-Leaf, 978-0553495102). This year he has published his third, this time with a girl protagonist who is similarly displaced, entitled *Brutal* (New York: Knopf, ISBN 978-0375840999). Language and drug references may make *The Last Exit to Normal* unsuitable for younger readers, but it is a fine coming-of-age story.

FICTION BOOKS ABOUT PEOPLE, PLACES AND IDENTITIES

Khan, Rukhsana. (2009). *Wanting mor*. Toronto, ON: Groundwood Books. 190 pp. ISBN 978-0-88899-862-0. Gr 4-8.

Jameela is not beautiful, but she works hard to please people in order to make up for her physical shortcomings. After her mother's death Jameela's neglectful father moves his daughter from the rural Afghani village where she was born to the bustling city of Kabul. Jameela finds that city life presents challenges and opportunities for her and the traditional Islamic values that her mother taught her. Jameela is surprised that some of the city women serve alcohol, which is forbidden, at their parties. They wear transparent porani head coverings and western style clothing, but she is excited to learn that many urban children are taught to read. Jameela desperately wants to learn to read. After a few months in Kabul, Jameela's father marries again, this time to an older woman who treats Jameela like a servant instead of a daughter. Despite Jameela's hard work, her stepmother resents Jameela's presence and eventually forces Jameela's father to take her into the busy marketplace and abandon her. A kind butcher takes Jameela to an orphanage where she will receive an education. At the orphanage, and through a series of life-changing events Jameela learns lessons about human nature and her traditional Islamic beliefs.

Readers can interpret Khan's title Wanting Mor in at least two ways. Readers learn that "mor" is the Pushto word for mother, and the title is a reference to Jameela's longing for her mother and her careful adherence to the principles that her mother taught her. Jameela also desires human affection, an education, and a strong character; therefore, the title also refers to her wanting "more" than she has. In Jameela, Khan creates a character that young readers can relate to with the challenges of changes in family life and the sense of loss. At the same Khan provides much detail in her representation of Islam and Middle Eastern culture, which contributes to a sense of authenticity. Many readers will understand Jameela's grief and longing for affection, as well as her desire to please. These cross-cultural connections will allow readers to find common ground with Jameela's character and discover a better understanding of her traditional Islamic culture. Readers will see that Jameela is ultimately empowered by her Muslim identity; they might find that the true fundamentals of Islam portrayed in Wanting Mor are different from the ideas they see and hear in western media. For example, Jameela chooses to wear a full chadri that covers her entire head and face because she feels more comfortable that way. She is not forced to wear it, and her chadri is a symbol of spirituality rather than repression. Khan is qualified to discuss Islamic faith and Middle Eastern culture. She is a native of Pakistan, although she grew up and resides in Canada. Her personal association with Islam and Middle Eastern identity add another element of authenticity to *Wanting Mor*. Khan adds to her description of the culture by incorporating Pushto words and phrases into the text and describing significant Muslim practices for weddings, funerals, and daily prayers. A glossary of translations is included in the back of the book. She also shows proper respect to Muhammad by adding, "peace be upon him" after each reference to the Prophet. In the dedication Khan writes, "to my daughters…and to all the women who strive to emulate the wives of the prophet (peace be upon him)" (p.7). In her acknowledgements, Khan thanks several acquaintances and relatives who are natives of Afghanistan for checking her descriptions and facts. With her attention to detail, Khan gives Jameela an authentic voice through which to tell a different kind of story about Afghanistan. *Wanting Mor* encourages a genuine understanding of a culture that young readers and their teachers might explore in understanding cultures of the world.

Golio, Gary. (2010). *Jimi: Sounds like a rainbow*. Illus. Javaka Steptoe. Boston, MA: Houghton Mifflin/Clarion Books. Unpaged. ISBN 978-0-618-85279-6. Gr. 3-6.

At the beginning of the book is the vignette of a storm outside the house in Seattle, Washington, in which Jimi Hendrix lived as a boy. "Outside, rain began trickling off the roof and plinking into the metal gutter. Drops bounced onto the windowsill. A breeze rippled the glass chimes on the porch" (unpaged). In his biography Golio argues that sounds around Hendrix inspired him in his music. From the sounds around him, the boy created music on a one-string ukelele. "He pulled the string and let it snap back, tapping gently with his finger, up and down the neck, to get just the right notes. Over and over. Until he could play the sound of raindrops" (unpaged). In this poetic narrative Golio continues with more urban sounds that surrounded the boy and his life with his father. "Down the street a child was laughing, squealing like a clarinet on one of Dad's big band records" (unpaged). In poetic language Golio relates details of the boy's adventures in the city. He learned from records, the radio, the neighbors playing guitar, and when he finally got his own he practiced using the sounds he heard and the musicians who sang. He played the

blues and rock and roll he heard in his world. The biography recounts his development as an artist, playing with other groups and then discovering and exploring a new world of sound when he plugged his first electric guitar into an amplifier. "Like no one before him, Jimmy Hendrix taught his guitar to sing, scream, laugh, and cry" (unpaged). Golio explains that he changed the spelling of his name while playing in England and focuses on what he argues was the heart of his music. In the back matter the illustrator explains his interest, research, and process for painting the exciting illustrations in multi media of collage, montage, and paint. He says, "I thought about how Jimi saw the world and how that differed from other people's views, so I painted Jimi one way and his surroundings another way. I thought about the depth and texture of his music so I layered and used bright colors: red, orange, yellow, green, blue, purple—rainbow colors" (unpaged). In thinking about guitars and how they might be related to the illustrations he used plywood as the surfaces for the paintings, painted wood overlaid a wood surface below for background color and scenes. The paintings are rendered in multiple techniques, each page capturing a rainbow of color and pages are laid out so some of the illustrations are depicted in a calendar format. The font varies in hue and shape and is laid out in blocks on some pages and wavy lines in others, variations that suggest the breadth of Jimi Hendrix's sounds. The back matter includes additional biographical material about his thinking and work. The author's note discusses his use of drugs and notes his own background as a "clinical social worker who has worked with hundreds of teens and adults suffering from addiction problems" (unpaged), the one place in the book where the author's perspective is presented. Along with websites and books for resources and books related to health and addiction, are a book list, selected discography of CDs, videos, and DVDs, and websites that provide information on topics and events introduced in the book.

Woodson, Jacqueline. (2009). *Peace, locomotion*. New York, NY: Penguin Group/G.P. Putnam's Sons. 135 pp. ISBN 978-0-399-24655-5. Gr 6-8.

Lonnie has come to believe he is a poet with the encouragement of his teacher from last year, Ms. Marcus. When he tells his foster mother, Miss Edna and her son, Rodney of her support "they always say *You sure are, so just keep on writing those poems, Lonnie*" (p. 10). His new teacher in the new school year has a different perspective and makes clear his status when she says, "Until you publish a book, you're not a poet, you're an *aspiring* poet, Lonnie" (p. 11). Her dismissal of his writing confuses him after the helpful language of his other teacher and he doesn't know what to think but keeps writing poems. Most of his writing, however, are the letters to his sister, who lives in another foster home, in another part of the city. The novel is written from his point of view in the form of his letters to his sister, Lili, and his ambivalence about his writing life is one of the threads that weave through the story. He misses Lili and when they finally meet at the church he learns of her growing alliance with her foster mother when she tells him "Mama says you can come to church with us next week" (p. 62). Lonnie is thoughtful, questions her, then is concerned that she might feel he is angry with her in his silence, but he knew "something was breaking inside of me" (p. 63) as he told her they already had a mama in heaven. Lili counters his argument and says she wants a mama right now. She wants "the mama I used to have and the mama I got now. I don't want to not have one or not have the other" (p. 64). Such imponderables of love and loss preoccupy Lonnie through the novel and with each occurrence he is equally as thoughtful and puzzled, weighing his beliefs with his feelings and the feelings of those he loves. As much as he reflects upon his relationship with his sister, Lonnie ponders his feelings for the death of his parents. In one of his letters he writes, "That's the thing about people dying, Lili. You have all these frozen memories in your head and the longer they stay dead, the more your memory gets all gray—like I don't know we ever really all sat together up on a roof somewhere or not" (p. 72). Although he ponders his doubts he decides that he, Lili, and the understanding he has of their parents are the heroes of the whole story, the movie that the pictures in his head makes. Between his changing school life and the growing connection he has with his sister he feels his life coming together and experiences growing resolution with his parents' deaths. In one letter to Lili he writes, "I think Mama and Daddy are together up in that sky and I think they be looking down at us all the time" (p. 70). His life becomes more complex as Miss Edna worries about her son, Jenkins, who is a soldier in an unnamed war. After the news that he went missing comes the news that he is wounded, news that causes Miss Edna to rearrange their apartment so Lonnie has a room and Jenkins has space, a change that makes Lonnie feel guilty and uncomfortable again. In the second part of the novel Lonnie's experience with the wounded Jenkins unfolds. What is particularly disturbing for him is that Jenkins comes home an amputee. Jenkins's having to recreate a life and reckon with the shock is mirrored by the family's adjustments. Lonnie is puzzled by Jenkins silence in his staying in his room each

day as much as he is disturbed by the bandaged leg. As Jenkins becomes part of the family again sitting in his wheelchair in the kitchen, Lonnie is forced to consider again his own life and his missing his parents as he learns more about Jenkins and comes to understand that hardship, heartbreak, and displacement has many faces. The gentle manner in which the novel unfolds is sure to engage middle grade readers in Lonnie's life and thinking because Lonnie's coming to grips with loneliness, loss, and friendship are feelings that others share. They also might share the feelings of reconciliation and believing in one true thing about oneself, as Lonnie realized.

Perkins, Mitali. (2010). *Bamboo people*. Watertown, MA: Charlesbridge. 270 pp. ISBN 978-1-58089-328-2. Gr. 6-12.

Chiko plans to take a test in his home of Yangon, Burma to qualify as a teacher, all the more important to him since his father, a scholar and doctor, was arrested for resisting the government. Along with other young people he is abducted from the testing site and recruited into the Army secreted off to a faraway training camp. Although the novel might be characterized as one of resistance, it is far richer than a story depicting the drama of a boy overcoming incredible odds of oppression and intimidation for in the first part of the novel not only does the bespectacled Chiko discover qualities in himself he never thought he had, he finds friends in unexpected places. His interest in books, reading, and teaching find a place and he learns skills he never needed, nor knew he had, when he lived in the city. At the same time he loves a girl, a neighbor, at home, whom he had been helping with learning to read and write and whose picture he carries with him always in his breast pocket, even when he went to take the test for teachers. In the camp he meets a street-wise boy, unschooled and without a family. Tia anguishes over the status of his sister whom he has cared for and who is now living alone on the streets of the city. Chiko figures out a way to smuggle letters out with the soldiers on missions to get a message to his mother, or hopes to, and asks her to find and help the girl. Tia teaches Chiko how to survive the tactics of the Captain they have called Captain Evil and figures out ways to solve what appears to be impossible tasks the two boys have to complete. For example, the soldiers habitually assign one recruit to beat another but Tia shows Chiko how to use the whip in such a way that it appears to strike a blow and, when the victim of the blows, how to bend under the beating so it appears more hurtful than it is. Not all boys have such skill and Chiko and Tia tend these victims. Among the resources Tia recruits are cows of neighboring farmers to help the boys move tons of rock overnight with the promise of profit for the farmer. The Captain is amazed at the accomplishments of the boys but certainly as significant are Chiko's efforts to teach Tia how to read and write during their residency in the camp. The story is told from two perspectives, of Chiko and Tu Reh, a member of the Karenni resistance to the Burmese Army, and part of a community in the country. Chiko becomes part of a job with soldiers and in this ill-fated mission the paths of the two boys cross, causing Tu Reh to rethink his values and purposes. After hiding from the soldiers, the Karenni rebels here land mines and cautiously advance. When Tu Reh comes upon the a sole survivor of the blasts, the wounded Chiko he puzzles about the boy's touching his breast pocket. He must make life and death decisions, for him, for the wounded Chiko, and for his people. He too learns unexpected lessons, besides whether to kill an enemy or not. He discovers that a renowned healer is really a woman and not an old man and that, rather than being feeble and served by her, the old man is a warrior. The rebels must stay ahead of the Army to get back to their villages where the doctor can tend to the wounds of the boy. The novel is more than a story of friendship of boys on conflicting sides. The sides are not clearly delineated. Although the captain is depicted as an oppressive bully the abducted boys, forced into service do not ally themselves with the soldiers, and the Karenni, although committed to their armed resistance exhibit compassion to those who would be their enemies. In the midst of the complexities of civil war are the dreams and fears of two boys and their attempts to make a better life for themselves and those they love. The back matter of the book includes information on Burma, author's notes, and acknowledgements. The book is engaging and readers will not be able to put it down with its richly depicted characters, events, and places.

Smith, Icy. (2010). *Half spoon of rice: A survival story of the Cambodian genocide.* Illus. by Sopaul Nhem. Manhattan Beach, CA: East West Discovery Press. 43 pp. ISBN 978-0 9821675-8-8. Gr. 1-4.

Nat has a lot of questions for his dad and asks, "Why did we need to leave home? Why are the soldiers so cruel to us? Why don't they let us stop and rest?" (p. 14). He has more questions for Malis, the lost girl who becomes his friend and asks, "Where is your family? What is your name? Why landmines?" (p. 18, 33). The year is 1975 and Nat does not understand why the Khmer Rouge army comes to his city, Phnom Penh, Cambodia, and orders everyone to leave immediately. In his experience of the beginning of the four-year Cambodian genocide Nat and his family march into the coutnryside for three days without rest until the Khmer Rouge soldiers stop and separate everyone into age groups and enlists them in harvesting rice. Through forced labor, separation, and starvation, Nat relies on

his new friend, Malis, to survive the Khmer Rouge communist regime. 1.7 million people died during the Cambodian Genocide. Cambodian artist Sopaul Nhem accompanies Nat's story with oil paintings done in muted hues, a grayish palette that emphasizes the fear of the nightmarish events. An occasional splash of color, a green field or a purple blouse, brightens the scenes. Nhem's illustrations depict uniform clad soldiers, some only children, rounding up people, children working all day in the rice fields, and Nat's family being separated. In one particularly moving painting Nat sneaks out at night to catch and eat a frog to ease his hunger. Nat's story is one of survival. After four years, the Vietnamese Liberation Army drives the Khmer Rouge out of power, and Nat and Malis must evacuate and find Nat's family. In one of the final illustrations, Nat and Malis leave the labor camp still wearing their black and red Khmer Rouge uniforms, Nat carrying a bag of rice like the one he carried out of Phnom Penh. Smith's story depicts a generation of Cambodians through the eyes of a nine-year-old boy. Although a fictional story *Half Spoon of Rice* includes information that provide a context for the story and attests to its authenticity. The foreword by Youk Chhang, director of the Documentation Center of Cambodia, is opposite a full-page map of Cambodia and the bordering countries. In the back matter the author's note includes a timeline of the historical events of the Cambodian genocide and the last two pages of the book are dedicated to black and white photographs of scenes similar to the ones seen in Nhem's paintings throughout the book. Nhem's father, a genocide survivor, advised his son in his illustrations so the photographs and the illustrations complement one another. Half Spoon of Rice blends fiction and nonfiction, and this combination creates a memorable, heartbreaking yet ultimately uplifting story about the abuse of power and those who survive unthinkable violence.

Baker, Jeannie. (2010). *Mirror*. Somerville, MA: Candlewick Press. Unpaged. ISBN 978-0-763-64848-0. Gr. 1-4.

Mirror is a wordless picture book that tells the stories of the day-to-day lives of two families. One family lives in Sydney, Australia, and the other family lives in the Valley of the Roses in Morocco. When readers open the book, the two stories appear side by side. The Australian story, introduced in English, folds out to the left, the Moroccan story, introduced in Arabic, to the right. The Western and Moroccan stories are meant to be read simultaneously with pictures on each page corresponding to pictures and pages in the opposite story. The Australian story reads left to right, while the Moroccan story reads right to left, in keeping with the languages of the two countries. The stories begin when the mothers wake up for the day, one to get her baby and the other to pray Fajr before dawn. The Moroccan family eats breakfast while seated on floor mats around a low table; the Australian family eats cereal and toast while the father works on his computer. After breakfast, both fathers leave their homes with their sons, but their modes of transportation are different: a van versus a donkey. The stories continue to follow the fathers and sons throughout their journeys until they arrive back at home in the evening. Both father/son duos visit their local shopping centers during the day, and the contrast between the box stores and the rural marketplace highlights the vast difference between the distribution of goods in an industrialized society and a non-industrialized society. Each page compares and contrasts an aspect of the two cultures. At the end of *Mirror*, Jeannie Baker describes the process for making the collages that constitute the stories' illustrations. A discussion of the book and its creation is written in two languages at the end. The collages are made from drawings carved into wooden boards and topped with a variety of materials including sand, cloth, and paint, and the final illustrations are photographs of the original artwork. Each photograph is rich with texture, color, and visual interest. Although the stories correspond, the two cultures initially appear to be unconnected. Readers might wonder why they are being compared. Why are these stories together? These two families live half way around the world from one another and they live different lives in terms of the way they sleep, eat, worship, shop, and travel. The sand covered dunes of Morocco look nothing like the urban highways in Sydney. However, subtle commonalities begin to appear as the stories progress. Both fathers must travel to do their shopping, both take their sons, both families appear to have close knit relationships. Through the details of their daily lives readers discover that the families are not as different as they first appear. Ultimately, pieces of the two cultures are exchanged when the Moroccan father purchases an item common in industrialized societies at the market and the family in Australia makes a purchase of something from the other culture. Each family embraces a piece of the other family's lifestyle. This exchange, this interconnectedness brings the comparison to life. Without words, *Mirror* manages to be a unique, engaging book through its smooth storyline and design. Younger children may need some assistance maneuvering the book at first, but children of all ages will appreciate the detailed images and dual nature of the book.

FICTION BOOKS ABOUT MAKING CHOICES
AND & NONFICTION BOOKS FROM A DIFFERENT PERSPECTIVE

Castan, Mike. (2012). *Fighting for Dontae*. New York, NY: Holiday House. 150 pp. ISBN 978-08234-2348-4. Gr 6-8.

Javier is a committed member of the Playaz, one of two gangs in Orbo Nuevo, where he goes to middle school, and the other gang is on the northside. The book opens with a demonstration of his commitment: He needs a pair of the regulation shoes the members wear and since he cannot afford to buy them he and partners, Eduardo and Desi, design a ruse to distract the vendor who stocks them at the market, giving Javier the opportunity to steal them. So begins the story that Javier narrates and explains more to readers that he has a good friend Jesse. He "had always been the brain. He'd been in high achievers for as long as I could remember. He'd even do our homework for us if we asked him" (p. 15). Although the help made a difference for Javier he is forthright explaining he got caught once turning in something that Jesse had done. Javier explains that he is an underachiever, with Cs and Ds but, he says, "My State test scores had always been above average" (p. 16). His proficiency is not the only secret he kept from his friends in the Playaz; he never told them he loved to read and he says, "I could journal for hours, even after that part of class had stopped, even after that part of the class had stopped" (p. 17). Two events in school can't be kept secret. The first one occurs when he gets his school service work assignment to assist in the special education class. He requested the physical education classes and the library, which was, of course, a source of ridicule for the other Playaz. When he shows up in the special education class he confesses his preference for P. E., but the teacher, Mrs. Aronson, explains that they do real P. E. And with that Javier becomes acquainted with the students, their lives, and their work. Dontae, one of the students, responds to him as he does to everyone. He says, "No, go away," until Javier reads the book he had stolen from the library, and after that, when Javier enters the class, Dontae smiles and tells him, "Read" (p. 41). Javier discovers how his love of reading can be a source of pleasure for someone else and forms a relationship with him, the first of many in the class. The second event is his partnership with Jessica in the social studies class, who recommends they do a multi-media production with video clips to fulfill the assignment, which is to create a historical context for the lyric they have selected. As might be expected Javier learns about himself as a reader and teacher as he discovers that the students in the class want nothing more than to be like other kids, playing sports, and becoming adept in reading and writing. He becomes invested in doing well on the social studies project with Jessica and forms an unexpected friendship with her. Also, as might be expected he becomes more alienated from the Playaz but not enough to make him safe from the aggression of the north side boys. He remains envious of the life style of his buddies until after a drive by during a party and in its aftermath, when his buddies seek retribution, does he realize his life has taken a turn that will not let him go back to the life he had been cultivating. In the midst of the changes in his life, his father returns, yet one more time, from jail to live with him and his mother, who works long hours into the night. The multiple characters and plot complications provides many possibilities for readers' engagement. Castan is a former middle school teacher and resides in Los Angeles, the setting for the novel, which lends credibility to the novel. Readers may challenge the authenticity of the narrative of the instruction in the special education class, and they may be puzzled by some of the language of Javier's friends, but the narrative of the incremental changes in Javier's life will resonate with the sometimes serendipitous, and sometimes deliberate choices young readers make to find a place for themselves in the world where they are safe and productive.

Burleigh, Robert. (2012). *George Bellows: Painter with a punch!* New York: Abrams Books for Young Readers. 40 pp. Gr 3-6. ISBN: 97814197-01665.

Robert Burleigh has crafted a well-researched biography of social realist (Ashcan) artist, George Bellows. Burleigh's use of present tense action and his inclusion of direct quotes create the sense of a story unfolding directly for the reader. Burleigh's writing style complements Bellows' artist style, which captures the life of New York City at the beginning of the twentieth century. The book is illustrated primarily with Bellows' art, supplemented by art from his teacher Robert Henri and his colleague John Sloan. Burleigh also includes two photographs of Bellows as a young man. Burleigh takes the reader from Bellows' conservative middle-class beginnings in Columbus, Ohio through his development as a liberal "sketch hunter" looking for scenes of New York City life to transform into art, to his commercial success. Although Burleigh portrays the changes in Bellows' life, he also includes the constants, such as his love of baseball. Burleigh also uses Bellows' art to refer to the philosophical question of whether only

beauty should be represented in art, an important question of that time period and one of the factors that influenced the rise of artists who came to be known as the Ashcan School. He includes artwork from the three major areas for which Bellows is famous: boxing matches, the crowded city streets of the East Side, and the city's massive construction projects, such as Pennsylvania Station.

To develop a context for the book and the period students can compare and contrast the viewpoints of Social Realism and American Impressionism using two art works depicting a summer day at the shore: George Bellows' drawing *Splinter Beach* and William Merritt Chase's painting *At the Seaside* (http://www.metmuseum.org/toah/works-of-art/67.187.123).

They might also write a poem about the boxing match *Stag at Sharkey's* or another sports activity of their choice (http://www.readwritethink.org/parent-afterschool-resources/activities-projects/write-moving-sports-poetry-30170.html). The biblio-graphy includes six secondary sources written between the years 1965-2007 that can be used for further reading and research. Teachers interested in field trips will be pleased to see the list of museums carrying Bellows' work, arranged alphabetically by state. Sources for the quotes are located in the Source Notes. The only exceptions to this are spectator quotes for the boxing match that is depicted in the painting, *Stag at Sharkey's*. It is unclear if Burleigh has fictionalized the scene or if the source for the quotes are inadvertently missing.

Rubin, Susan Goldman. (2012). *Jean Laffite: The pirate who saved America*. Illus. Jeff Himmelman.
    New York, NY: Abrams Books. 47 pp. ISBN 9780810997332. Gr. 3-6.

"I owe all my ingenuity to the great intuition of my Jewish Spanish grandmother." This quote, like the others in this picture book, is taken from the English translation of *The Journal of Jean Laffite*. The journal, which surfaced in 1948, was written by Laffite for his grandchildren during the years 1845-1850. Laffite's memoirs provide a glimpse into his early life and the personal influences which led the pirate to help the Americans defeat the British in the Battle of New Orleans in 1815. Rubin has supplemented information from Laffite's journal with material from secondary sources. In addition to information about Jean Laffite, her research includes pirates, European Jews, and Jewish pirates. The resulting work is a well-crafted story that portrays a complex man, who hated the Spanish, admired the Americans, and was accustomed to practicing deceit in order to survive. He is also a family man with strong loyalties to his brothers and the grandmother who raised him.

Rubin focuses on the influences that contributed to creating the leader of the Baratarian pirates. Laffite, who spoke four languages, was able to communicate effectively with people in power, lead a multilingual group, and navigate the complexities of the Louisiana bayous. However, Rubin does not ignore the negative aspects of Laffite's life and includes his participation in the slave trade. The text is not dependent on the illustrations to tell the story. However, they provide the reader with a visual representation of the times. Himmelman, who works as an art director in the games industry, crafts his illustrations in Photoshop using a Wacam Tablet. The resulting artwork resembles impressionistic paintings. The book was designed for third to sixth graders and can be used to teach viewpoint in informational texts for students in this group. Rubin's picture book presents Laffite's viewpoint in the Battle of New Orleans. This viewpoint can be contrasted and compared with the viewpoint of Louisiana Governor William Claiborne. Teachers can select information from the *Journal of Jean Laffite* and the sixth volume of the *Official Letter Books of W.C.C. Claiborne, 1801-1816* to share with students.

Students can then compare and contrast Laffite's view of the Battle of New Orleans with that of Governor Claiborne. Older students can approach the issue of viewpoint on a deeper level as a joint English Language Arts/History project. Rubin has based her book primarily on Laffite's diary. However, some historians believe that Jean Laffite died in the late 1820s and could not have written the journal. Students can read the picture book and evaluate Rubin's viewpoint with appropriate scaffolding using the primary sources listed above and the secondary sources listed in Rubin's bibliography. Readers can note that in searching Claiborne's letters they should use "Barataria" and "Baratarians" to locate relevant documents.

Silvey, Anita. (2012). *The plant hunters: True stories of their daring adventures to the far corners of
    the earth*. New York, NY: Farrar Straus Giroux. 90 pp. ISBN 978-037430908-4. Gr 6-8.

The plant hunters are adventurers, seekers after plants, and seized by what they called botamania. Silvey tells readers in the opening pages of her book, the result of five years of research she says that started with reading one paragraph in the book *The Orchid Thief* by Susan Orlean. To answer her question, who were the plant hunters, she scoured the Arnold Arboretum Library in Boston poring over the volumes collected there. Archival photographs and paintings from the collection give a sense of people's perceptions of lands newly explored by European and then American adventurers. Although Silvey starts with the plant hunters of ancient Egypt, as depicted in drawings by

Amelia Edwards in 1892, the book depicts plant hunters mainly of the 19th century and she describes their characters as much as their adventures. "Most plant hunters wanted to make scientific discoveries. They were inspired by the life and work of the Swedish scientist Carl Linnaeus (1707-1778), the father of modern botany, the scientific study of plants" (p. 19). Plant hunters were attracted by the allure of discovering a plant, which "might be named after him or her, giving scientific travelers a chance to claim a bit of immortality for themselves" (p. 22). Many plant hunters loved to be outside as Ynés Mexía wrote about her expeditions to South America, "she finally found in her later life 'a task where I could be useful … while living out among the flowers'" (p. 19). She was not alone in wanting to do a service to others, such as the search for plants that helped cure disease. Hunting plants was a life aspiration for those who undertook the work. She engages in an inquiry into the reasons why people become plant hunters and the methods they used to harvest, store, and ship their plants. Silvey recounts the work of David Douglas, after whom the Douglas fir is named, who came to the United States funded by England's Horticultural Society, and traveled to the Pacific Northwest where he became obsessed with finding sugar pine seeds. His is a story of uncertainty and unexpected encounters with fur trappers and the local cultures. Plant hunters traveled many miles, finding, and collecting plants, yet to collect the flower and the seed the hunter had to know the plant through its life cycle, they had to carry heavy gear, and they had to transport everything they found along with their provisions and supplies. Plant hunters also had dreams of profit, tulips in the Netherlands, the orchid in England, and the rubber tree. Archival maps are also included and one such map drawn by the explorer Alexander von Humboldt and given to Thomas Jefferson in 1804 depicts the coast surrounding the Gulf of Mexico and includes the coastline of present day Florida and the southern states. A comparison with modern maps will show readers how our understanding of the world changes. The book provides ample material for students to argue about the relative merits of discovery, use, conservation, and protection of plants and land and invites an inquiry into aspirations people have today in their lives and in science.

Jenkins, Steve. (2011). *Just a second: A different way to look at time*. Boston, MA: Houghton Mifflin. Unpaged. ISBN 978-0-618-70896-3. Gr 1-3.

Jenkins has taken a playful turn in this book about what happens in a second and begins with the caveat, "The second doesn't relate to any cycle in nature—it's a human invention, and the shortest interval of time most of us use in our daily lives" (unpaged), and then he explains who invented it. On the introductory pages, titled In One Second…, is a paper collage of animals set against a deep teal background. Jenkins writes, "[A] vulture flaps its wings once" while "a hummingbird beats its wings 50 times, a rattlesnake shakes it tail in warning 60 times" (unpaged). He includes information about humans. "A human can blink seven times. …Somewhere in the world four babies are born (and two people die)" (unpaged). Jenkins extends the time to one minute and gives as examples, the 30 beats of an elephant's heart and the comparative beating of the hearts of an adult human at 70 and the human child at about 100. Some of the information seems fantastic. In one hour "A baby blue whale feeding on its mother's milk gains almost ten pounds (4 ½ kilograms)" (unpaged). He continues through what happens in one day, in one week and writes additional details such as "Moose antlers, the fastest growing tissue of any mammal, can add 6 inches (15 centimeters) to their length" (unpaged). Jenkins describes what happens in one year, then jumps to what happens quickly within 1/10 or 1/600 of a second, and describes events that happened over a long period. We see starlight, for example, from the most distant galaxy, that emanated billions of years ago. The end of the book includes time lines of life expectancy of plants and animals, which may require instruction since the scale of the charts remains the same although the time lapsed is much different; for example, the time line for animals living 0-12 months is the same length as animals and plants who live 0-5,000 years. A goldfish, the koi, lives 226 years, and a bristle cone pine in California lives almost 5000 years old. And, finally, at the end is a timeline for the history of keeping time. With so much information how and where he got his information would help readers assess the information and answer an important question in reading nonfiction, "How does he know that?" The book does include a list of additional reading. The book is a rich source of vocabulary, such as verbs for animals' behavior that will support reading instruction but perhaps the most important feature of the book is the information about so many plants and animals that invites more inquiry.

Werner, Sharon & Forss, Sarah. (2011). *Bugs by the numbers*. Maplewood, NJ: Blue Apple Books. Unpaged. ISBN 978-1-60905-061-0. Gr 1-3.

For some readers the first thing that is distinctive about this book is the thickness of the paper on which the intricate designs in numbers is printed and the thickness of the cover. Most pages fold out to reveal a shape related to the topic on the double-page spread, cutout brown paper, and a green paper leaf for the ant, a fold out wing for the butterfly, or a tree shape for the walking stick that needs more than 22 inches of page space to be depicted. At the bottom of the double page spread is a ruler to show relative length of more familiar items, a stick of gum and popsicle stick. Many readers will recognize chopsticks but perhaps not a drumstick for a drummer, or a police officer's nightstick, all shorter than the animal. Certainly, such a page invites the introduction of objects named in it. Some pages, such as the spread for the cockroach open out on two edges disclosing more information and graphics on the unfolded sheets. Other readers might be intrigued by the list of animals in the table of contents, in the order of appearance in the book, or the poetic verse in the introduction, "From fleas / to beetles, / from bed bugs to flies. / Bugs and their numbers can be quite a surprise. / Their feats are amazing, and believe it or not. / There are more than 10 quintillion; / that's saying a lot" (unpaged). The authors include other introductory information including the disclaimer that "Real bugs are insects, but not all insects are bugs" (unpaged) and distinguish all of them from spiders. The graphics of the book are its outstanding feature and will inspire perusal again and again that will lead to reading the additional information about each animal on the page. Some of the information is fanciful such as the information about the ladybug. "In 1999 the NASA space shuttle had 4 ladybug passengers named John, George, and Ringo" (unpaged) and other information might be a surprise such as the comment about the fly, "Their feet are 10,000,000 times more sensitive to the taste of sugar than a human tongue" (unpaged). Readers will observe that every illustration is composed of numbers significant in some way related to the animal. The Dobson fly, for example, which grows to 5 inches in length is depicted in 5's. The fly with its 6 legs and tongues is rendered in 6's of different sizes and thicknesses that show body, legs, and wings. Information is a side bar at the bottom of the page. End sheets have lines of information, each in a different color, either curling around the pages like an exploring fly or zigzagging like a cockroach. The book offers an engaging perspective on numbers although it is not a counting book. In considering books related to topics in science teachers look to see to what extent it transmits information, science as known, explains investigation, science as discovery and inquiry, or puts it in the context of thinking about the world, science as world view. Of the three perspectives, this book transmits information, yet readers will come back to it many times to look again at the displays and perhaps design their writing after the design in the book.

FICTION AND NONFICTION BOOKS
APPROPRIATE FOR RESPONSE TO LITERATURE ACTIVITIES

Seeger, Laura Vaccaro. (2009). *What if?* New York, NY: Roaring Brook Press/Neal Porter Books. ISBN 978-1-59643-398-4. Gr 2-5.

In responding to literature, readers explore different details, characters, courses of action to such a degree, that sometimes, short of an complete retelling, anyone listening to the response might think he was listening to a different story. Teachers practice a response with students when they rewrite a scene or an ending of a story developing different outcomes than the one in the book. In *What If?* Seeger creates such a response to a story herself as she tells the narrative of seals at the beach in three different ways. Two of the features consistent in each version are the beach ball on the beach and three seals but what if the one seal did take the ball and go play with it by himself after the other two tossed it too far. The story is told in the illustrations that express joy, puzzlement, and sadness and the text is included as cues for thinking about each scene in the illustration as Seeger writes, "What if …?/And what if …?/Then what if …?/But then …/Or …" (unpaged) as she tells a different version with the three seals, the ball, the beach, the sea, and the sky. At the beginning of each story, four illustrations on one page open the narrative, followed by a full-page illustration, a series of double-page spreads, and a single full-page illustration with the word "Or…" in the middle of the facing page. The expression of the single seal in two of the stories suggest that the story is not right yet, at least it does not have an ending that makes all of them happy. Illustrations are in media with the appearance of tempera and gouache and rendered with broad brush strokes, easily seen from a distance during read aloud sessions with a group of students. Although the book is appropriate for younger readers, it serves older readers in how it demonstrates that, like response to literature, stories are constructed in which the author makes decisions, changes her mind, and rethinks the story.

Cadow, Kenneth M. (2010). *Alfie runs away*. Illus. Lauren Castillo. New York, NY: Farrar Straus Giroux/Frances Foster Books. ISBN 978-0-374-30202-3. Gr K-2.

When Alfie suffers the indignity of his mother explains why she is going to give away his favorite shoes, things had gone too far. He proclaims "I am going to run away" (unpaged). At first his mother argues that his shoes are too small for him to wear, but, faced with his determination, she helps him pack offering him water, a flashlight, and then a list of items including snacks of peanut butter and crackers, raisins, and his buddy bear. Among the items are books, one about a bunny, one about a bear, and one about a toad and frog, all his favorites that he cannot do without. Finally, after his mother puts a hug in the bag, but after reading all the books to his bear while camping, he finds his mother's hug is gone. The loss of the hug causes him to rethink his choice to in run away and to reconsider what he is going to do with his shoes. Readers may be surprised at the ending. The illustrations are rendered in watercolor and the wide lines of soft graphite. In black and white the illustrations in the end papers include all the things he took with him except his shoes, drawn bright red, the focus in this story of resolve and self-understanding.

Kirk, Daniel. (2008). *Library mouse*. New York, NY: Scholastic. ISBN: 978-0-545 10960-4. Gr 2-3.

Author and illustrator, Daniel Kirk, guides children into the world of imagination with a mouse named Sam whose home is the hole in the wall behind the children's reference books. For the librarian or teacher who is looking for a book that will inspire discussions about discovering the possibilities in reading and writing, this book is the one. Sam sleeps all day and at night he reads and reads all genres, including cookbooks. Once Sam is filled with knowledge and satisfied by how much "his imagination is brimmed over with wonder and fantasy," (unpaged) he responds to all the literature by deciding that he should write his own book. And then the adventure of how reading can lead to writing really begins. As Sam introduces children to what kinds of books can be found in the library to what makes an author, children will be engaged with Sam's creativity. The detailed illustrations are as bright and as lively as Sam. In one illustration the reader can search for where Sam is hiding in the bookshelves. A blend of key-hole and full-bleed illustrations expand from a single page to a page-and-a-half to double page spreads as though suggesting Sam's expanding world of experience and image. A librarian or teacher will duplicate the Meet the Author activity that will encourage children to tell and write stories as they haven's before.

Lies, Brian. (2008). *Bats at the library*. New York, NY: Houghton Mifflin. 32 pp. ISBN: 978-0-618-99923-1. Gr 1-3.

The bats are bored. But someone left the window open at the library. In rhyming text and a style that has a sense of humor Lies tell a story in which the bats float, hang when they rest, even play a game. And they read. Story time is just the thing for bats at rest in the evening. The bats, young and old, flit and fly across the pages as they respond to the books on the library shelves by acting out scenes and characters. Lies' book-loving bats shed a new light on reading in the library in which readers follow the pages of a book together, adventuring through the stories and language. The text, full of adjectives and adverbs that are matched to engaging illustrations, will take children and adults on an exploration of how books and libraries can entertain, enlighten, and enrich their minds' eyes. The illustrations are full-page bleeds with white text on the dark enticing night scenes. The book includes a bibliography on the back flap demonstrating to readers that fiction includes information and writers of fiction do research so the characters, settings, and plots of their stories have accurate details.

Byars, Betsy, Duffey, Betsy, & Myers, Laurie (2010). *Cat diaries: Secret writings of the MEOW society*. Illus. E. Brooks. New York, NY: Henry Holt. 80 pp. ISBN 9780-80508717-8. Gr 2-5.

The cats in town convene once a year for their meeting of the Memories Expressed in Our Writing Society during which each cat reads a memorable story he or she has written, personal experience of intrigue, adventure, heroism, to be shared at the convention of young and old. The book involves much more than the cats reading their writing in a community of writers, as one member reminds everyone. The old cat, Sage, says, "Stories from our ancestors about wisdom in ancient Egypt, bravery from the pirate cat in the Caribbean, and adventure from the Gypsy cat are really stories about all of us" (p. 78). She reflects upon their responses to stories and the meeting. "We've seen ourselves in the dreams and weaknesses and humorous looks presented by thoughtful friends" (p. 78). The participants heartily agree as she lists experiences that everyone can understand in dealing with questions about the human world.

Her words add to the insights they have experienced during the meeting in response to the variety of stories, issues with Christmas trees, problem of being abandoned, the discovery of a lost treasure, the work of a library cat, the solution to a theft by a bilingual cat, stories where good will and the wish to help out, or at least explore, make life better. Then, Sage explains, "When we hear stories of others it reminds us of our own story. We celebrate our catness in tales of hunting and adventure and romance" (p. 78). The stories include black and white illustrations interspersed in the text that add humor and detail to the tales.

The book addresses reading and writing and purposes of response. It includes a table of contents which young readers. Appropriate for students second or third grade other students will appreciate the stories each cat tells. They will no doubt associate the experiences with their own experiences of daring and mishap made right and Sage's argument about reading will prompt discussion.

Tashjian, Janet. (2010). *My life as a book*. Illus. Jake Tashjian. New York, NY: Henry Holt. 214 pp. ISBN 978-0-8050-8903-5. Gr 3-5.

Derek counts the minutes until school is out for summer vacation and is rapturous about its possibilities until his teacher gives all the students in his class a book list for summer reading. Derek declares in the first line of the book, "I don't want to read this book" (p. 1), thinking that his summer is ruined by the prospect but his teacher encourages him to read by suggesting he draw the meaning of words he doesn't know in the margins of his journal yet his resistance to reading biases his observations of his mother whom he watches reading. He says, "If you're doing this as an example of how much fun reading is, it's not working" (p. 53) but his mother points out the flaw in this perception. "She closes the book but keeps her finger in the page. 'Believe it or not, Derek, not everything has to do with you. I have a free hour and just want to relax—do you mind?'" (p. 53). During one of his escapes from reading in the attic he discovers a newspaper article telling the story of a young girl drowning while saving Derek, when he was two, at the beach. He needs to find out more and his parents do not want to talk about it. Through a series of arguments he convinces his parents to take a vacation and to visit the New England beach noted in the newspaper article, yet, only after he learns the truth of the story of his being rescued do the twists and turns and unexpected conflicts and lessons in self-understanding of the novel begin. Written in first person Derek discovers he can visualize what he reads which transforms his relationship to books and he makes flip-o-rama drawings that keep him reading. Printed in sans serif font with wide margins that accommodate the vocabulary words and sketches, the action of the book is fast paced and Derek learns more than he bargained for yet finds out what is more valuable than he realized.

Vail, Rachel. (2010). *Justin Case: School, drool, and other daily disasters*. Illus. by Matthew Cordell. New York, NY: MacMillan/Feiwel and Friends. 246 pp. ISBN 978-0-312532901. Gr 3-5.

Justin keeps a diary through the year and anguishes over the events at the beginning of school that indicate his life will not go well. He does not get the teacher he wants, his best friend is another class, he gets sent to the principal's office for an idea for a class them the teacher does not like, and, among others, his parents will not get the family a dog, because they say, he is terrified of dogs. He is terrified of robbers, he argues, and a dog would ensure safety from robbers, but his parents are not persuaded. He does not like group projects and yet has been assigned a group to make a map of a European country. The first-person narrative lets readers in on Justin's secrets, for example, when he makes a goal when playing soccer his father is jubilant and believes the extra practice makes a difference but Justin tells his diary, "I will never tell him hat I was actually trying to pass the ball to Sam and just aimed it badly so it arced into the goad accidentally" (p. 61). When he wins the position of class representative in the school election readers of this book will wonder what the truth is about Justin, especially since he campaigns for another candidate in his speech yet his opponents are thrilled that he wins and hug him in celebration. He is concerned about his sister while he is, at the same time, envious of pleasure in school a place that makes him anxious each day, yet he discovers he is protective of her at the holiday concert trusting she will not have the experience she had the previous year when she could not sing because "She turned sort of bluish and cried in Mom's lap the entire time" (p. 78). In his diary he reflects upon the change in himself and finds himself a tiny bit proud of his protective feeling. "It made me realize I am really growing up" (p 79). For an anxious boy he discovers many ways he is growing up through the novel and readers will follow the multiple events as they find he is a likeable character and that maybe they have experienced at least some of the feelings he has. The book has pen and ink drawings through out. Although Justin is in third grade the book is appropriate for older readers.

Davies, Jacqueline. (2007). *The lemonade war*. Boston, MA: Houghton Mifflin. 175 pp. ISBN: 978-0-547-23765-7. Gr 3-5.

What would you do if you found out that your third grade teacher wasn't going to be replaced and that you would have to spend the next school year in the fourth grade with your brother? That is what happens to Jessie. The letter from school comes during the last weeks of summer vacation just before school is to start. Jessie and her brother, Evan, respond to the letter by feuding and starting what they come to call the 'Lemonade War'. Their mother is busy working in her home office. They rob the kitchen of anything that might make a good lemonade-like drink and set up lemonade stands. The one who makes the most money by the time school starts is the winner. The chapters are set up so that each begins with an economics term and its definition. The term gives a hint to what is in store for them in the chapter that follows. Different fonts suggest multiple meanings and important moments and the emphasis on math and business strategies makes the reading fun. Their sales signs, notes on division, and examples of solutions to their problems related to money are educational as well as cool. A great read from start to finish, for intermediate students, the book will not fail to pay off in engaging readers in the exploration of literature.

Nelson, Marilyn. (2009). *Sweethearts of rhythm: The story of the greatest all-girl band in the world*. Illus. by Jerry Pinkney. New York, NY: Penguin/Dial Books.Unpaged. ISBN 978-0-8037-3187-5. Gr 4-8 and up.

This nonfiction book, an account told from different perspectives, is similar to response to literature as multiple voices in exploring detail, ideas, and story. The perspectives in this book are the instruments that the Sweethearts of Rhythm in the 1940s band played. Written as rhyming poetry, each section, all of which have titles of songs from the period, recounts a detail of the life and work of members of the ensemble. For example, in the section, "I Can't Get Started," two instruments, an accordion and bagpipe, speak. "On our church-to-church fund-raising, tours of the South/for the Piney Woods Country Life School, /we were the instruments who had the most breath, /and we were handled with consummate skill" (unpaged). They go on to explain the historical context of the musicians, "If only the girls had been paid a fair wage; / if only their musicianship had been less confined, /they might not have run away …/leaving us behind" (unpaged). The book includes details about how the women formed the band, their tours, and their musicianship. The alto sax explains, "By the time I was held again I had almost forgotten/that the mystery of breath is concealed in every note" (unpaged). Jerry Pinkney's illustrations some of which include collage with ticket stubs and snippets of sheet music, are striking in their bright reds, rich, luminous blues, and warm yellows. In the design of the book, instruments' monologue is on one page with an illustration depicting events to

which the instruments refer, for example, the bombing of Pearl Harbor, the victory gardens of World War II, Jim Crow practices in the United States, on the other. A number of double-paged illustrations are monochromatic suggesting the sad counterpoint of people serving the war effort yet suffering racism and depicting other events happening contemporaneously with the work of the Sweethearts, yet others are luminous, such as the depictions of the musicians themselves. The book is rich in text and illustration and with the author and illustrator notes will inspire different responses from students at each reading.

Ignatow, Amy. (2010). *The popularity papers: Research for the social improvement and general betterment of Lydia Goldblatt & Julie Graham-Chang.* New York, NY: Abrams/Amulet Books. 209 pp. ISBN 978-0-8109-8421-9. Gr 3-6.

Morose that they are not among the popular, cool people in their school, Lydia and Julie undertake a research project in which they observe the girls and the boys who they consider popular in the hopes of discerning what qualities and actions make people so sought after. The text of the book, printed in two-color handwritten font, introduced on the title page, serves as both their journal of observations and commentary, their notes to one another, and a place for their illustrations of the cool people and depictions of action and setting. Readers are introduced to the fifth-grade characters early in the novel, yet the intrigue of multiple and shifting relationships among them and the multiple subplots that spread out through the pages, a challenge for younger readers, will engage older readers. When Lydia and Julie emulate the popular girls, starting with Lydia's dying her hair with terrible results inspires classmates to increase their ridicule of her. Julie decides to train in stick fighting, only to find she doesn't like it and suffers the criticism of her mother for not following through with a goal. Yet knitting lessons, talent shows, camping trips, betrayal, compound the story of the girls' relationship. Yet, they develop friendships with unexpected people, learn lessons about who they are, and make unexpected discoveries about their capabilities. The color illustrations through augment the narrative, demonstrate the girls' observations and research, and include scenes of dialogue. Readers will find that they cannot ignore the lines of hand written text and colored pencil and pen and ink drawings as they follow the events unfolding in and out of school through the perspective of observations and research which becomes a challenge as the girls become more involved in the events they had planned to observe.

Nelson, Scott Reynolds, & Aronson, Marc. (2008). *Ain't nothing but a man: My quest to find the real John Henry.* Washington, D.C.: National Geographic. 64 pp. ISBN 978-1-42630001-1. Gr 4-8 and up.

The opening pages of this nonfiction book capture the multiple topics that thread through it, the archival record of the building of the railroads in the Eastern U.S. after the Civil War, the tale of John Henry, the steel driving man, and the questions and searches of an historian. Readers open to a full-page photograph of a steam engine. On the facing page is an illustration from a 1943 publication of a version of the folktale. The text with headings and in large font engages the reader in the historian's quest. In Nelson's describing his detective work as an historian, he shows that history constructed from a variety of sources available, birth certificates, census records, newspapers, postcards, and prison, court, and military records. For example, Nelson explains, "If John Henry really existed, then maybe it was at Big Bend that he hammered steel in a contest against Huntington's steam drills. …To understand how a tunnel is built, you have to look at it from all sides" (p. 29). Collis Porter Huntington, an entrepreneur from California who, with his three partners, underwrote the construction of the western part of the first transcontinental railroad, made a wager with the State of Virginia that he could build a tunnel through a section of the Alleghenies. Nelson discovers that the tunnel at Big Bend would not have been the tunnel of the song because of the soft nature of the rock. Nelson is patient in his search for sources and one provided a significant clue to his understanding of the song and the man John Henry yet raises more questions. During different readings students can focus on different aspects of the book, the archival illustrations and photographs, the questions and search of the author/historian, the words of versions of the song and the depiction in literature of John Henry, and the historical events during Reconstruction. More importantly students see that history is a search for information and answers to questions, individuals intrigued by a detail that might go unnoticed, such as a version of a song and folktale, pursue patiently.

Brandeis, Gayle. (2010). *My life with the Lincolns*. New York, NY: Henry Holt. 246 pp. ISBN 978-0-8050-9013-0. Gr 5-7.
When Mina, short for Wilhemina, was six and learned to read she discovered a connection between her reading and her family. She saw her father's initials were A.B.E and the connection between Abe Lincoln and her father was a lasting one. She says, "I'm the one who suggested he name the furniture store Honest Abe's after he inherited it from his uncle David" (p. 3). She made connections between Abraham and Mary Todd Lincoln's children and the children in her family establishing the connection for readers when she writes an essay recounting the lives of the Lincoln family. Throughout the novel she thinks about what Lincoln would do as she and her father become involved in the Civil Rights Movement in Chicago in the 1960s when the people focused on fair housing and reforms to renew neighborhoods the city had neglected through racism and political favoritism. Mina lives in a suburban community called Downers Grove. Her friend Hollister Bergeron is more an adversary as he tries out his bow and arrow with her as a target, by accident he argues, and becomes an unwitting central figure in a violent event, also an accident he argues, as the people's protests in Chicago become local and include a parade in their community. Compounding Mina's life is her concern for disease and she makes yet more connections to the Lincoln family. "Just because I died of typhoid or malaria when I was Willie [Lincoln's son] didn't mean that's what I'd die from as Mina" (p. 23). She is convinced she has a weak heart and she worries when she says, "My chest had been hurting for a while, a dull ache behind my nipples, like rug burn when it's starting to wear off " (p. 23). She has other problems. "I had been worried about breast cancer . . . but the book said breast cancer doesn't usually hurt, so I lay in bed and looked up 'chest pain'" (p. 23). Her concerns about her health involve her in a crisis in the novel even as the she and the family are dealing with other problems, a father and mother who become more and more estranged from another, an older sister who falls in love with the summer guest, Thomas, the son of her father's partner in the civil rights work, Carla, for whom her father has growing fondness, and mysterious furniture conventions that Mina and her father attend that are really civil rights meetings, rallies, and marches in Chicago. The novel is a good companion for biographies about Martin Luther King, Jr. especially those that focus on his work in Chicago, and for other books on the Civil Rights Movement from 1947 into the 1970s. The depiction of the political movement of the period, as Mina describes it, provides a rich context for further study, and the surprising climax is shocking. At the same time readers may be doubtful of the adulation Mina has for President Lincoln and his family, yet will come to care for her and discover that her life becomes her own as she navigates the family and political crises swirling around her.

Lloyd, Saci. (2008). *The carbon diaries 2015*. New York, NY: Holiday House. 330 pp. ISBN 978-0-8234-2190-9. Gr 8-12 and up.
Laura and her family are awaiting their carbon cards, the most recent effort of the government to ration energy to the residents of London. Everyone has a ration of carbon uses, driving, taking the bus, using electricity, yet the whole family has ideas of what they want on their wish lists, a new car, ipod, cosmetics, peace and quiet at home, once the temporary period of rationing ends and life can get back to normal. As the story unfolds the members of the disgruntled family change their lives. Father loses his job and builds a garden in the backyard complete with a pig, Larkin. Mother leaves the family because she sees herself as destructive and becomes a member of a women's action group, Laura's sister Kim locks herself in her room, and Laura maintains her life at school where she has to "*Write an informal personal review of an aspect of your home-life environment in the light of the new carbon-rationing system*" (p. 15), reckon with the community bully, Tracy Leader, who negotiates goods for carbon rations, rehearses with her rock band, for which she plays bass, and longs for the attentions of Ravi Datta, whose values conflict with those of his parents. The novel, written as a year long diary includes email messages between Laura and her cousin, Amy, in Washington, DC, who wants information on what living with carbon rationing is like. Laura is thrifty and at the end of the month gets an electronic message that she has not used all her points so has more for the next month while friends and family are using their ration points up. The government rations electricity so the people of London face multiple blackouts and less and less heat while the weather shifts and rain falls for months during the summer, causing the sewers to fill. In late fall, in a climactic part of the book, the incessant wet weather is compounded by a major storm and a surge, flooding the city, and Laura sets out to help a woman stuck in her car. The novel includes facsimiles of electronic messages, photographs, and maps, and with the many discouraging moments, all the characters introduced are transformed in unexpected ways. The characters and their lives, whether readers like them or not, are engaging and believable, and readers will want to find out what happens to them and their city.

Patent, Dorothy Hanshaw. (2008). *When the wolves returned: Restoring nature's balance in Yellowstone.* Illus. by Dan Hartman & Cassie Hartman. New York, NY: Walker. 44 pp. ISBN-13-978-0-8027-9686-8. Gr 3 and up.

After a unit on Alaska and Alaska's Iditarod, my students became fascinated with wolves. As a result of their excitement, and our reading Patent's book, it became one of the most popular books in the classroom library. In 1872, Yellowstone was declared the world's first national park, with the intent of only preserving its geologic wonders. People who visited the park were allowed to cut down trees, and hunt the animals. The wolves of Yellowstone were specifically targeted because they preyed on elk and deer that attracted people to the park. By 1926, the wolves were eradicated from Yellowstone. At that time, people weren't aware of the role that wolves played in the balance of nature of the park. With the disappearance of wolves, coyotes took over the land and with that, the effects trickled down through the food chain. Each double-page spread contains a sentence of simple text, three or four colored photographs, and a more detailed text, all situated on a black background. The design and format of the text makes this book a perfect buddy reading book for children at different grade levels. The style of language makes the book accessible to younger students and the extensive details are appropriate for older readers. The back matter includes a note about the photographs, where to go for more information, and an index. The end pages in the back illustrate a complex food chain with the wolf at the center and a list at the bottom explains where more information on the animals can be found in the book. Students are attracted to the complexity of the relationships between the wolves and wildlife, both plants and animals, and teachers will love the variety of activities for which the book is appropriate. With its engaging style and inspiring content Patent's book is sure to become a classroom favorite for both the students and the teacher. *The Wolves are Back* by Jean Craighead George accompanies this book nicely. She shares the story of ten Canadian wolves brought to Yellowstone where they make a new home. As she moves between past and present in the story, the repetitive lines, "The wolves are back," and "The wolves were gone," make this nonfiction book appealing to a younger audience. The books can be used to crosscheck the information about the Yellowstone wolves. Students can read each book and make a list of the nonfiction features found in each one. Then, students can use a Venn diagram to compare how the two different authors chose certain nonfiction features to share the same information.

Eldredge, Niles. & Pearson, Susan. (2009). *Charles Darwin and the mystery of mysteries*. New York, NY: Roaring Book Press/Neal Porter Books. 135 pp. ISBN 978-1-59643374-8. Gr 5-8 and up.

One of the notable qualities of this biography is the description of Darwin's early life as a student and the influences of books and mentors. He was influenced by the discussions his grandfathers, Josiah Wedgwood and Erasmus Darwin, learned men and friends, his father and mother, the books on geology by Lyell, books on the birds of North America illustrated by Audobon, and the book on Zoology written by his grandfather Erasmus. Charles's reading and talking with mentors influenced his choice of professions. He aimed to be a minister, although his father had hoped he would be a medical doctor, and by the time he joined Captain Fitzroy on the *Beagle*, as the naturalist, he had spent the early years of his life reading, observing, and discussing philosophy and natural history with others dedicated to learning. Readers will find the book engaging for its discussion of plants and animals that Darwin investigates set against the settings of South America depicted in archival illustrations, some of which were drawn by the ship's artist. The book includes events that might be unfamiliar to students studying science and Darwin. For example, one chapter devoted to an earthquake in Chile with an archival illustration recounts Darwin's observations of the resulting volcanic activity corroborating ideas that Lyell had discussed in his book. Students may be familiar with Darwin's finches from the Galapagos Islands but Darwin did not "see the importance of the little black, brown, and greenish birds" (p. 75) until long after his trip. He kept good notes on the origins of each bird and when he returned home and consulted an ornithologist colleague he learned that the significance of the differences. His work and this book show students that scientists ask questions and puzzle over information they have gathered in observations to make plausible explanations, come up with tentative answers, and find new questions, but the work is intensive and outcomes are not clear. In reading this book students will be introduced to scientists who have influenced modern thinking about the natural world such as botanist John Hooker, who became Darwin's friend, Alfred Wallace who had ideas similar to Darwin's, and John Herschel who mapped planets of Uranus and Saturn and experimented with color photography, a term he invented.

BOOKS AVAILABLE IN SPANISH

Ricklen, Neil. *My colors/Mis colores.* Little, Brown.
A beautifully photographed board book full of brightly-colored pictures of familiar objects with both the Spanish and English words given for each color. Other books in this series include counting and alphabet books.

Guarino, Deborah. Is your mama a llama?/Tu mama es una llama? Scholastic.
A baby llama, looking for his mama, asks other animals along the way for help. This is an appealing book for young children with its depiction of baby animals and its delightful ending.

Roe, Eileen. *With my brother/Con mi hermano.* Simon & Schuster.
A young boy describes his life with his older brother and the time they spend together. An enjoyable look at one boy's loving relationship with an older sibling.

Lankford, Mary D. *Is it dark? Is it light?* Scholastic.
Two young children, curious about the world, ask questions about what they see. A great book for learning opposites and names of things.

Emberley, Rebecca. *Taking a walk/Caminando.* Little, Brown.
An exciting walk in a neighborhood full of sights and sounds. Children will enjoy following the familiar words and recognizing familiar sights from their own neighborhoods.

Delacre, Lulu. (Compiler & Illustrator). *Arroz con leche: Popular songs and rhymes from Latin America.* Scholastic.
Children's songs and rhymes from Puerto Rico, Mexico, and Argentina, presented in Spanish with graceful English translations, are illustrated with cheerful scenes of children at play. Instructions for the games are also included.

Castaneda, Omar S. *Abuela's weave/El tapiz de abuela.* Illus. Enrique O. Sanchez. Lee & Low.
A girl in Guatemala learns about family tradition from her grandmother as the words and soft watercolors transport readers to a small Guatemalan village market.

Nikola-Lisa, W. *Being with you this way/L'alegria de ser tu y yo.* Illus. Michael Bryant. Lee & low.
A playground rap that introduces young readers to the idea that people can be different and the same.

BOOKS WITH ENVIRONMENTAL THEMES

Albert, Richard E. (1996). *Alejandro's gift*. Chronicle Books. ISBN 0811813428
A Reading Rainbow Selection - Alejandro, who lives along a desert road with a burro as his only companion, decides to plant a garden to help pass his lonely hours. What the garden leads to is more than the old man could have imagined. An uplifting story with a powerful environmental lesson.

Allsburg, Chris Van. (1990). *Just a dream*. Houghton Mifflin Co (Juv). ISBN 0395533082
A surrealistic masterpiece about the environment. Young Walter couldn't care less about the environment until a terrifying nightmare about the future—with landfills buying neighborhoods—drastically changes his perspective.

Arnosky, Jim. (1997). *Guide to knowing animal habitats*. New York: Simon and Schuster Books for Young Readers. ISBN 0689805837
Crinkleroot is a colorful fictional explorer and wildlife observer who introduces children to different wildlife habitats. His nature walks take him through wetlands, woodlands, cornfields and grasslands. This guide is one of a series of Crinkleroot nature guides for young children. Watercolor illustrations clearly describe the animals that live in each type of habitat.

Baker, Jeannie. (1991). *Window*. New York: Greenwillow Books, 1991. ISBN 0688089186
This wordless picture book chronicles events and changes in a young boy's habitat as seen through the window of his room. A peaceful rural neighborhood evolves slowly into a crowded and dirty city. Australian author and illustrator Baker uses collage construction to indicate the passage of time and to describe the effect of growth and development on the child's environment. At the end of the story, the boy is grown, and is seen moving his own child to a new house in another rural area. And the cycle begins again.

Baker, Jeannie. (1988). *Where the forest meets the sea*. William Morrow & Company; ISBN 0688063632

On a camping trip in an Australian rain forest with his father, a young boy thinks about the history of the plant and animal life around him and wonders about their future.

Bang, Molly. (1997). *Common ground: The water, earth and air we share*. New York: Blue Sky Press, 1997. ISBN 0590100564
How do our individual actions affect the world? This modern parable invites discussion of this question. It is a simple parable of sheep that reveals a disturbing paradox about our relationships with the environment that sustains us. With older children, it can be used as an illustration of short-term solutions vs. long term consequences.

Behn, Harry. (1992). *Trees*. New York: Henry Holt and Co. ISBN 0805035508
The rhythmic text highlights the importance of observation skills in nature. The melodic words complement the detailed drawings of trees and the creatures that depend upon them. It is one of the few current picture books printed on recycled paper.

Bjork, Christina. (1985). *Linnea in Monet's garden*. Stockholm: R&S Books. ISBN 9129583144 The author uses a mix of fiction, fact and fantasy to describe a young girl's visit to Monet's garden in France. Actual photographs of Monet's garden are combined with watercolor drawings and reproductions of Monet's paintings.

Bornstein, Ruth Lercher. (1995). *Rabbit's good news*. New York: Clarion Books. ISBN 0395687004
Rabbit leaves his warm, dark burrow and discovers that winter is receding and spring is approaching. Children can compare the coming of spring in their own neighborhood with the colors seen by Rabbit. The beautiful watercolor illustrations progress from the cool blues and greys of late winter to the bright yellow and pink of early summer.

Bowden, Marcia. (1989). *Nature for the very young: A handbook of indoor and outdoor activities*. New York: John Wiley and Sons, Inc. ISBN 047162084X
These preschool activities highlight the value of listening and observing during nature walks. The author stresses the importance of using all the senses to truly experience nature. Since early childhood is the best time to introduce environmental education, the book gives ideas, stories, and patterns to use with toddlers and preschoolers.

Brenner, Barbara. (1994). *The earth is painted green: A garden of poems about our planet*. Scholastic Trade. ISBN: 0590451340
A collection of nearly one hundred poems, from authors including Carl Sandburg, Shel Silverstein, John Ciardi, and Margaret Wise Brown, offers an evocation and celebration of the miracle of nature and the wonders of Earth.

Brown, Craig. (1994). *In the Spring*. New York: Greenwillow Books. ISBN 0688109845
The spring signals the arrival of many babies, both animal and human. Simple text e.g. cat had kittens, the cow had a calf, the sow had piglets, make this a great book for the youngest listeners.

Brown, Ruth. (1997). *Toad*. New York: Dutton Children's Books. ISBN 0525457577
A slimy, grimy toad has a close call with a monster in the swamp. *Toad* is fun to read to adults, or an engaging introduction to wetlands for children. Gruesome, yucky pictures highlight the rhythmic text. It is a wonderful story to use as an introduction to wetland habitats.

Bunting, Eve. (1996). *Secret place*. New York: Clarion Books. ISBN 0395643678
This book is one of the infrequent stories about experiencing nature in the city. A young boy finds a patch of wilderness in the middle of the urban landscape. Expressive language makes the hidden nature preserve come alive with sound and color. Green -winged mallards cackle, coots quack, teals rah-rah, possums and coyotes slink.

Burningham, John. (1989). *Hey! Get off our train*. New York: Crown Publishing. ISBN 0517882043
A boy dreams about rescuing endangered species as he takes a train ride. Each animal boards the train and explains why the survival of their species is threatened by habitat destruction. A catchy repeating refrain encourages kids to join in the reading of this book.

Carlstrom, Nancy. (1987). *Wild wild sunflower child Anna*. New York: Macmillan Publishers. ISBN 0689714459
An African-American child experiences a sense of wonder while exploring the outdoors. Bright pictures illustrate the joys of sun, sky, grass, flowers, berries, frogs, ants and beetles.

Carlson, Nancy White. (1993). *How does the wind walk?* New York: Macmillan. ISBN 0027172759
A little boy watches the wind through the four seasons. The illustrations celebrate the changing moods of nature throughout the year.

Carson, Rachel. (1998). *The sense of wonder*. HarperCollins. ISBN: 006757520X
Featuring stunning new photographs, many in color, and an updated design, this special reissue of Rachel Carson's award-winning classic--originally published by Harper & Row in 1965--encourages sharing the miracle of nature with children.

Cazet, Denys. (1989). *Mother Night*. New York: Orchard Books. ISBN 0531058301
Beautiful cartoon animals put their children to bed. Mother Night is here to hush the earth, to shake her dark quilt and let dreams tumble down. Children can guess: who will wake her children? A whimsical explanation of the cycles of time.

Cherry, Lynn. (1990). *The great kapok tree*. San Diego: Harcourt Brace Jovanovich. ISBN 015200520X
A man in the rainforest has a dream that the rainforest animals beg him not to destroy their homes. This book proclaims a conservation message about the most widely studied endangered habitat, the South and pictures of the animals, birds and insects mentioned in the story.

Cianciolo, Patricia J. (1973). *Picture books for children*. Chicago: American Library Association. ISBN 0838907016

A classic, but dated guide to well written, imaginatively illustrated picture books of interest to children of all ages and backgrounds. Subjects include: Me and my family, Other people, the World I live in and the Imaginative world. The only area that might be considered an ecology or environment entry is the World I live in, e.g. *Turtle Pond* by Bernice Freschet and *Feathered Ones and Furry* by Arleen Fischer.

Cole, Sheila. (1991). *When the rain stops*. New York: Lothrop, Lee Shepard Books. ISBN 0688076548

A father and daughter pick berries after the storm, encountering a variety of wildflowers on the way. The illustrations and text portray rain as positive and life giving and examine the actions of people and animals during a summer storm.

Cowcher, Helen. (1997). *Jaguar*. New York: Scholastic Books. ISBN 0590299379

A hunter stops when he sees the vision of the jaguar and "sinks to his knees in wonder at such power and beauty." Intending to protect his cattle, the Venezuelan cowboy changes his mind. *Jaguar* gives information on jaguar habitat and the relationship between jaguars and humans. Cowcher uses powerful paintings with bold colors and dramatic composition to explore nature's delicate balance. The back of the book has information on jaguars and the rainforest.

DeFelice, Cynthia. (1994). *Lostman's river*. New York: Atheneum Books for Young Readers. ISBN 0027264661

Lostman's River is a mystery adventure that appeals to middle school readers. The story could be used to compare and contrast with *Swiss Family Robinson* in a conservation and endangered species unit. In the Everglades in the early 1900s, 13-year-old Tyler encounters vicious hunters whose actions threaten to destroy the ecosystem. The author describes in vivid detail the slaughter of bird colonies and alligators.

Denslow, Sharon Phillips. (1990). *Night owls*. New York: Bradbury Press. ISBN 0027286819

William and his aunt, both night owls, stay up late and experience the wonder of a midsummer's night. A wonderful introduction to nighttime nature walks.

Durell, Ann, George, Jean Craighead, & Paterson, Katherine. (Eds.) (1993). *The big book for the planet*. New York: Dutton Children's Books. ISBN 0525451196

Noted children's authors demonstrate environmental problems, such as overpopulation, tampering with nature, litter, pollution and waste disposal. A variety of reading levels encourages teachers to use this book at different grade levels. Poems, stories and articles written and illustrated by authors and artists who think the Earth needs more clean water, fresh air, trees, bats, whales and mushrooms, and less garbage, traffic, pollution. The message is that we can work with our planet, not against it; humans must live in harmony with the environment.

Ehlert, Lois. (1995). *Snowballs*. San Diego: Harcourt Brace. ISBN 0152000747

Distinct collage style and photographs of brightly colored winter objects highlight this winter weather delight. Children create a family out of snow. The book includes labeled pictures of all the items they use, as well as information about how snow is formed.

Fleming, Denise. (1993). *In the small, small pond*. New York: Henry Holt. ISBN 0805022643

A book about seasons that uses illustrations and rhyming text to describe the activities of animals living in and near a small pond as spring progresses into autumn. Fleming's distinctive style of handmade paper collage is appealing to even the youngest listener or reader. It can be used in conjunction with Project Learning Tree, an environmental program of the Pennsylvania Department of Environmental Protection.

Fleming, Denise. (1991). *In the tall, tall grass*. New York: Henry Holt. ISBN 080501635X

A backyard tour starts at high noon and progresses towards evening. Using rhymed text, e.g.crunch munch, caterpillar lunch, this book presents a toddler's views of creatures found in the grass from lunchtime till nightfall, such as bees, ants, and moles.

Fleming, Denise. (1997). *Time to sleep*. New York: Henry Holt and Co. ISBN 0805037624
After observing nature's clues about the change in seasons, Bear tells Snail winter is near. Then, each animal tells another until finally the already sleeping bear is awakened in his den by Ladybug with the news that it is time to sleep. A delightful bedtime story for toddlers, and a enchanting introduction to the study of winter.

Fleming, Denise. (1996). *Where once there was a wood*. New York: Henry Holt & Co. ISBN 0805037616
Using torn paper and collage, the author examines the many forms of wildlife that can be displaced if their environment is destroyed by development. Fleming discusses how communities and schools can provide spaces for wildlife to live. She includes instructions on how welcome wildlife to your backyard by providing the essentials of space, shelter, water, and food.

Fife, Dale H. (1991). *The empty lot*. San Francisco: Sierra Club Books. ISBN 0606088873
While inspecting an empty, partially wooded lot before selling it, Harry finds it occupied by birds, insects, and other small animals. He decides not to sell the lot, since it is not so empty after all. A wonderful book to use with an urban nature unit.

Foster, Leila M. (1990). *The story of Rachel Carson and the environmental movement*. Chicago: Children's Press. ISBN 0516047531
A selection from the Cornerstones of Freedom series, this elementary level biography describes the life of Rachel Carson and the effect of her writing on the environmental movement.

Fowler, Susi. (1989). *When Summer Ends*. New York: Greenwillow Books. ISBN 068807605X
A young girl is sorry to see summer end until she remembers the joy of the other seasons.

Gallivan, Marion F. (1992). *Fun for kids II: An index to children's craft books*. Metuchen, NJ. The Scarecrow Press. ISBN 0810825465
An essential reference book for environmental educators who work with children and need to plan crafts activities. Fun for Kids II gives a listing of books and magazines indexed by subject and crafts by type of material. It includes crafts based on subjects such as seasons, shells, bats, seeds, greenhouses, owls and leaves. It also indexes crafts by types of material such as pinecones, paper, rocks, shells, feathers, leaves and found objects.

George, Jean Craighead. (1993). *Dear Rebecca, winter is here*. New York: Harper Collins. ISBN 0060211393
A grandmother explains to her granddaughter how the arrival of winter brings changes in nature and the earth's creatures. The text gives an explanation of the winter solstice on December 21. Vibrant paintings illustrate the changes in light that dictate the changes of winter and signal to earth's creatures that it is time to migrate, hibernate or insulate.

George, Jean Craighead. (1993). *The Firebug Connection. An Ecological Mystery*. New York: Harper Collins. ISBN 0060214902
A 12-year-old heroine uses scientific reasoning to determine the cause of the strange death of European firebugs. Is it global warming? Inspire readers to explore the wondrous mysteries of our planet.

George, Jean Craighead. (1995). *To Climb a Waterfall*. New York: Philomel Books. ISBN 0399226737
This book proposes to open a door to an amazing geological wonder of the natural world not usually featured in children's literature. It gives directions for climbing a waterfall by admonishing the climber to "listen."

George, Jean Craighead. (1971). *Who really killed Cock Robin? An ecological mystery*. New York: E.P.Dutton, Inc. ISBN 0060219815
Two children try to find the ecological imbalance that caused the death of the town's best-known robin. It is an exciting mix of mystery and ecology for older readers.

George, Lindsey Barrett. (1995). *In the snow: Who's been here*? New York: Greenwillow Books. ISBN
0688123201
Two children and a dog take a walk in the winter woods to observe signs of wildlife. Detailed color pictures and a
glossary in the back of the book help children to identify the animals they encounter.

Gibbons, Whit, & Gibbons, Anne R. (1998). *Ecoviews - snakes, snails and environmental tales.*
Tuscaloosa: University of Alabama Press. ISBN 0817309195
This fun-to-read, lively book offers a fascinating and thought-provoking look at the ecology of animals, plants, and
their habitats while promoting awareness of today's pressing environmental issues.

Glaser, Linda. (1992). *Wonderful worms*. Brookfield CT: Millbrook Press. ISBN 1562940627
A non-fiction book illustrated in the style of a picture book. The pictures of the boy and the worm are centered to
show both the underground and above ground worlds. The physical characteristics and behavior and life cycle of
common earthworm are described A question and answer page gives accurate information about worms.

Glaser, Linda. (1996). *Compost! Growing gardens from your garbage*. Brookfield CT: Millbrook Press.
ISBN 1562946595
In this new kind of non-fiction story for children, the borders tell the story of seasons as a family practices
composting and recycling. Beautiful warm illustrations indicate the value of these natural activities. Information on
composting is provided in the back of book.

Goldberg, Jake. (1992). *Rachel Carson* (Junior World Biographies). Chicago: Chelsea Juniors. ISBN
0791015661
A good biography for young readers about the pioneer scientist and author.

Hall, Zoe. (1996). *The apple pie tree*. New York: Blue Sky Press, an imprint of Scholastic. ISBN
0590623826
A colorful collage shows the seasons and the cycle of nature through the life of an apple tree. An apple tree is seen
as it grows leaves and flowers and then produces its fruit, while in its branches robins make a nest, lay eggs, and
raise a family. Last page shows importance of bees to pollination and a recipe for apple pie.

Hiscock, Bruce. (1995). *When will it snow*? New York: Atheneum Books for Young Readers. ISBN
0689319371
A small boy waits impatiently for the first snowfall while small animals prepare for winter. This book could be used
in nature study as a comparison of how animals and humans prepare for winter.

Holling, Holling C. (1941). *Paddle to the sea.* New York: Houghton Mifflin. ISBN 0395150825
The Caldecott-Medal winning story of an Indian boy in the North Country who carves a figure of an Indian boy in a
canoe. The young boy names his carving Paddle-to-the Sea and sends it on a journey through the Great Lakes to the
Atlantic Ocean. Paddle-to-the-Sea begins his journey on a river in Nipigon Country and navigates the Great Lakes
and eventually traveling through the St. Lawrence Seaway to the ocean. The small wooden figure experiences the
many people and activities of the Great Lakes. Sawmills, freighters, sailboats, fishing trawlers, docks, locks, wildlife
and fish are all described through the story of the small carved figurine. It is a classic tale for anyone studying the
Great Lakes.

Johnson, Cait. (1995). *Celebrating the great mother: A handbook of earth-honoring activities for parents
and children*. Inner Traditions Intl Ltd. ISBN 0892815507
The ideas, suggestions, and activities collected here bring children into rituals that celebrate seasonal cycles and help
reclaim the spiritual roots of today's modern holidays.

King-Smith, Dick. (1993). *All pigs are beautiful*. Cambridge: Candlewick Press. ISBN 1564021483
The Read and Wonder series.   -fiction book for the primary grades combines the elements of
the best non-fiction with exciting stories and artwork more commonly found in picture books. It is an enthralling and
accurate introduction to pigs.

Kroll, Virginia. (1994). *The seasons and someone*. San Diego: Harcourt Brace. ISBN 015271233X
The author asks "what will happen?" when the seasons change. A young Eskimo girl witnesses the changes of seasons in the arctic. Luminous paintings show the native animals and plants of the arctic landscape.

Luenn, Nancy. (1992). *Mother Earth*. New York: Atheneum. ISBN 0689316682
This is a joyful celebration of earth as our mother, the provider of all we need. With simple, poetic language, Luenn creates a timely picture of the earth and all her elements.

MacLachlan, Patricia. (1994). *All the places to love*. New York: Harper Collins. ISBN 0060210990
The author explores a family's connection to the land. A young boy describes his favorite places on his family farm and remembers all the things he loves about living in the country.

Martin, Bill Jr., & Archambault, John. (1988). *Listen to the rain*. New York: Henry Holt and Co. ISBN 0805006826
Although deceptively simple, this book evokes the beauty and mystery, the sounds and silences of rain. Watery, misty, abstract paintings describe the changing sounds of rain, the "slow soft sprinkle, the drip drop tinkle, the sounding pounding roaring rain." It is a beautiful poem of rainy day rhythms to be read over and over.

Martin, Jacqueline Briggs. (1995). *Washing the willow tree loon*. New York: Simon & Schuster (Juv). ISBN 0689804156
As a result of an environmental accident, many volunteers gather to save the injured wildlife. After a barge hits a bridge and spills a stream of oil into Turtle Bay, a loon is rescued from the spill and cleaned by caring humans. A baker, a young man, the barber, the doctor, and the housepainter all love birds and try to help.

McCloskey, Robert. (1957). *Time of wonder*. New York: Viking Press. ISBN 0670715123
This award-wining book uses simple rhythmic prose to convey the beauty of nature on an island in Maine. The text is joyous and bouncy, with an almost sea chantey lilt. The story describes the actions of a family and the response of nature before, during, and after a storm.

Muller, Gerda. (1991). *Around the oak*. New York: Dutton Children's Books. ISBN 0525452397
Cousins come from the city and discover that each season brings special delights near a 300-year-old oak tree. The children enjoy outdoor activities such as watching birds and animals, collecting leaves and pinecones, hiking and picnicking. The author stresses the importance of listening and observation skills. The back of the book gives a glossary with pictures of animals, birds, leaves, plants mushrooms and insects found near the oak tree.

Muller, Gerda. (1988). *The garden in the city*. New York: Dutton Children's Books. ISBN 0525446974
Ben and Caroline design their own garden in the backyard of a city townhouse. The seasonal joys of gardening are explained as the children watch the garden grow and change over the course of a year. Their friend, Luke, who uses a wheelchair, watches their garden and grows his own on a balcony next door.

O'Callahan, Jay. (1996). *Herman and Marguerite: An earth story*. Atlanta: Peachtree Publishing. ISBN 1561451037
An earthworm and a caterpillar become friends and work together to bring a neglected orchard back to life. The absence of eyes on the earthworm shows a more accurate invertebrate than most books on worms. Friendship and working together is a key theme of the story. The back pages of the book explain about worms and how they help the earth, along with the bees and butterflies. Also included are plans to make a worm bin.

O'Donnell, Elizabeth Lee. (1997). *Winter visitors*. New York: Morrow Jr. Books. ISBN 0688130631
After a snowfall, a variety of animals take shelter in a house. It is also a counting book that encourages wildlife identification.

Owens, Mary Beth. (1993). *Counting cranes*. Boston: Little Brown and Co. ISBN 0316677191
The whooping crane is North America's largest bird and the symbol for wildlife preservation. *Counting Cranes* uses haiku-like text, while the delicate, detailed watercolors impress on the reader the importance of close monitoring of all endangered species.

Parker, Philip. (1995). *Your wild neighborhood project Eco-City*. New York: Thompson Learning. ISBN 1568472471
This book is a useful and creative guide to investigating the ecology of our towns and cities. It includes instructions on mapping a neighborhood habitat in an urban area. Teachers could share the instructions on attracting moths. A glossary, bibliography and list of organizations to contact are provided in the back of the book.

Parker, Steve. (1988). *Pond and river*. Eyewitness Books. New York: Alfred A. Knopf. ISBN 0394896157
This photo essay explores the range of plants and animals found in the freshwater habitat. It is a good introduction to stream ecology for middle school students. The Eyewitness Books, now celebrating their tenth anniversary, are noted for their high-quality photographs with the text placed in a format that provides short bursts of information that appeal to the short attention span of young readers.

Peet, Bill. (1970). *The Wump world*. Boston: Houghton Mifflin. ISBN 0395198410
The Wumps are classic heroes of this parable of environmental destruction. The Wumps are simple grass-eating imaginary animals with no enemies. Without warning, the greedy Pollutians arrive from planet Pollutious when their own planet becomes uninhabitable because of pollution. The Wump World is almost completely destroyed by the wasteful habits of the Pollutians. The Wumps regain their land when the Pollutians depart, "but the Wump World would never be quite the same."

Peters, Lisa Westberg. (1991). *Water's way*. New York: Arcade Publishing. ISBN 1559700629
The phase changes of water are explained in soft watercolor drawings. Different forms of water are introduced, ranging from clouds to steam to fog. The water cycle is described in simple terms.

Peters, Lisa Westberg. (1996). *October smiled back*. New York: Henry Holt and Co. ISBN 0805017763
Peters personifies the months of the year with rhyming verses that provide vivid descriptions of each month. Ed Young designed the subtle stunning paper collage images of the months of the year.

Pfeffer, Wendy. (1997). *A logs' life*. New York: Simon and Schuster Books for Young Readers. ISBN 0689806361
An introduction to the life cycle of a tree and forest ecology, this book is a wonderful companion to Project Learning Tree. The illustrations feature collage construction using cutting, painting sculpting, and gluing pieces of watercolor paper together. The author notes that no found objects or preserved specimens were used in the three dimensional artwork.

Polacco, Patricia. (1996). *I can hear the sun. A modern myth*. New York: Philomel Books. ISBN 039922520X
In an Oakland, California city park, the animal keeper and the park's homeless residents help Fondo, a lonely child living in foster care. Fondo finds friendship and acceptance with the help of the park's resident geese. This is a modern myth of faith and hope empowering all of earth's creatures, both animal and human.

Rubright, Lynn. (1996). *Beyond the beanstalk: Interdisciplinary learning through storytelling*. Portsmouth, NH: Heineman Publishers. ISBN 0435070282
For educators interested in using storytelling, this volume give methods for linking language arts and literature with science.

Showers, Paul. (1994). *Where does the garbage go?* HarperCollins Juvenile Books. ISBN 0064451143
Trash doesn't just disappear after the garbage truck takes it away. In this book young readers follow the garbage truck to the landfill and the incinerator and then visit the recycling center to see how glass, metal, paper and plastic are recycled.

Silverstein, Shel. (1964). *The giving tree*. HarperCollins Juvenile Books. ISBN 0060256656
This story of a boy who grows to manhood, and of a tree that gives him her bounty through the years, is a moving parable about the gift of giving and the capacity to love.

Seuss, Dr. (1971). *The Lorax*. New York: Random House. ISBN 0394823370
The Lorax is an imaginary character who speaks for the trees in this early example of environmental children's fiction. Dr. Seuss' insightful rhyming text and colorful illustrations still have relevance today.

Siddals, Mary McKenna. (1997). *Tell me a season*. New York: Clarion Books. ISBN 0395710219 Nature displays colors to announce seasons and the time of day. An introduction to the seasons for the very young, this book uses simple descriptive language and vibrant art.

Tafuri, Nancy. (1987). *Do not disturb*. New York: Greenwillow. ISBN 0688065414
A different point of view story about a family camping trip. All day, their activities disturb animals that live in the forest and field. That night, the animal sounds disturb the campers with their noises: Hoo-Hoo, Kayt-did, Grip-it. *Do Not Disturb* looks at a day trip to the country from the animals' point of view.

Tamar, Erika. (1996). *The garden of happiness*. Harcourt Brace. ISBN 0152305823
Set in multiracial neighborhood in New York, the neighbors get together to clean up an empty lot and plant a community garden. Marisol plants an unknown seed that turns out to be a sunflower. When the sunflower dies in the fall, she collects the seed to start again in the spring. The message here is that beauty can be found anywhere.

Wells, Rosemary. (1988). *Forest of dreams*. New York: Dial books for Young Readers. ISBN 0803705697
A child praises God for the beauty of nature. "God gave me time to listen God gave me everything." A celebration of coming of spring.

Whitman, Candace. (1995). *The night is like an animal*. New York: Farrar Straus Giroux. ISBN 0374355215
An enchanting bedtime poem where a furry brown animal personifies the coming of the night. A wonderful way to introduce the concept of the passage of time to young children.

Willard, Nancy. (1996). *A starlit somersault downhill*. Boston: Little Brown and Company. ISBN 0316941298
Lyrical rhymes enhance glorious watercolors of winter in the forest. Rabbit doesn't want to sleep through the winter with Bear as he planned and decides to join the world outside.

Wood, Douglas. (1998). *Northwoods cradle song: A menominee lullaby*. Aladdin Paperbacks. ISBN 0689822286
A poetic adaptation of a Menominee lullaby in which lovely imagery of pine forests and quiet lakes, whippoorwills and heron, and silver- grey dragonflies sing a child to sleep.

Yolen, Jane. (1987). *Owl Moon*. New York: Philomel Books. ISBN 0399214577
Caldecott Award winner John Schoenherr's illustrations enrich the gentle poetic story of man's close relationship with natural world. At bedtime, a father and daughter take a nighttime walk to see a horned owl, following Rachel Carson's advice to visit the outdoors at all times of the day in all seasons.

Zoehfeld, Kathleen. (1996). *Ladybug at Orchard Avenue*. Norwalk CT: Sound Prints. ISBN 1568992572
Follow a ladybug through a typical day at Orchard Avenue. The text combines with full-page illustrations to provide information about this beetle's life and habitat. It is a good introduction to environmental studies in a picture book format. The goal of the series is to foster an appreciation and understanding of wildlife and habitats at an early age.

Zolotow, Charlotte. (1967). *Summer is...* New York: Crowell. ISBN 0690043031
Poetic text and rich illustrations capture the joys and beauties of each season.

Zolotow, Charlotte. (1995). *When the wind wtops*. HarperCollins Juvenile Books. ISBN 0060254254
A celebration of the continuity of life.

Zolotow, Charlotte. (1957). *Over and over*. HarperCollins Children's Books. ISBN 0060269561
A little girl and her mother observe the passage of the seasons as they celebrate the year's holidays, beginning with Christmas and ending after Thanksgiving with a birthday wish that the cycle begin all over again.

APPENDIX E
Graphic Organizers

1. ABC Brainstorming
2. About Myself
3. Anticipation Guide
4. Anticipation/Reaction Guide
5. Before, During, and After Reading Chart: My Questioning Tower
6. Brainstorming Chart
7. Cause and Effect Chart 1
8. Cause and Effect Chart 2
9. Cause and Effect: Two-Box Flow Chart
10. Cause and Effect: Three-Box Flow Chart
11. Cause and Effect: Four-Box Flow Chart
12. Cause and Effect: Five-Box Flow Chart
13. Chain of Events Chart
14. Character Bio
15. Character Connections Chart
16. Character Grid
17. Character I.D. Map
18. Character Traits
19. Character Web
20. Close Reading Strategies Chart
21. Cluster/Word Web 1
22. Cluster/Word Web 2
23. Cluster/Word Web 3
24. Compare and Contrast Chart 1
25. Compare and Contrast Chart 2
26. Compare and Contrast Chart 3
27. Compare and Contrast Chart with Bubble Map
28. Comprehension Chart: My Super Six!
29. Concept Circle: Vocabulary Study
30. Cycle Chart 1
31. Cycle Chart 2
32. Cycle Chart 3
33. Definition Diagram
34. Describing Wheel
35. Discussion Web 1
36. Discussion Web 2
37. Discussion Web 3
38. Draw and Write Chart
39. Fact and Opinion Chart
40. Family Tree
41. Finding Clues to Support Conclusions
42. Five-Finger W's Chart: Retelling
43. Five WH's and How Questions Chart
44. Goal-Reasons Web
45. How to Read a Timeline
46. How to Write an Author Chart
47. Idea Wheel

ABC BRAINSTORMING CHART

Name: _____ Date: _____ Class Period: ___

ABC BRAINSTORMING

Topic: _____

A	G	M	S
B	H	N	T
C	I	O	U
D	J	P	V
E	K	Q	W
F	L	R	XYZ

ABOUT MYSELF

Name _____ edHelper.com Date _____

Name

My Family

Likes

Dislikes

Things I'm good at

When I grow up
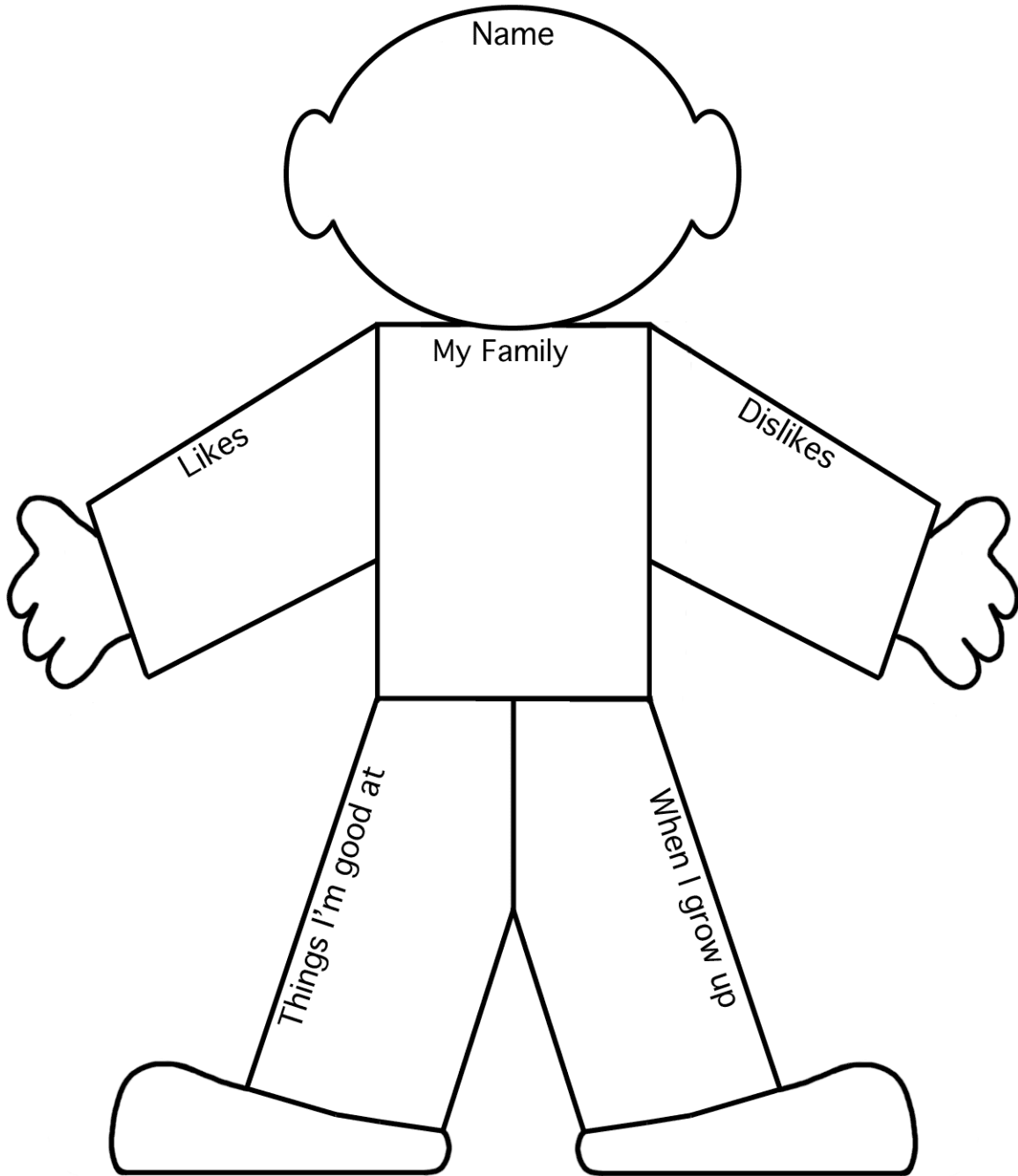
ANTICIPATION GUIDE

Topic: _____   **Date:** _____

Directions: In the column labeled "Me," place a check next to any statement with which you
agree. After reading the text, compare your opinions about those statements with
information in the text.

Me	**Text**	**Statements**
		1.
_____	_____	2.
_____	_____	3.
_____	_____	4.
_____	_____	5.
_____	_____	6.
_____	_____	7.
_____	_____	8.
_____	_____	9.
_____	_____	10.
_____	_____	

ANTICIPATION/REACTION GUIDE

Directions: Respond to each statement twice: once before reading and again after reading. Write "A" if you agree with the statement. Write "D" if you disagree with the statement.

Topic: _____   **Date:** _____

Response Before Reading	Statement	Response After Reading

BEFORE, DURING, AND AFTER READING CHART
MY QUESTIONING TOWER

Things to think about and answer
BEFORE reading:

What predictions can you make at this point?

Is this text fiction or non-fiction? How do you know?

What do you already know about this topic?

What questions do you have right now?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

My Questioning Tower

Things to think about and answer
DURING reading:

What has happened so far?

What are you wondering now?

Can you summarize what has happened?

What is the most important idea so far?

What new facts have you discovered?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

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Things to think about and answer
AFTER reading:

Were any of your predictions correct?

What were the main ideas or themes of this text?

What connections did you make while reading?

What are you still wondering about?

Will you recommend this text to someone else?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

BEFORE   **DURING**   **AFTER**

BRAINSTORMING CHART

Name: _____ Date: _____ Class: _____

Brainstorming!
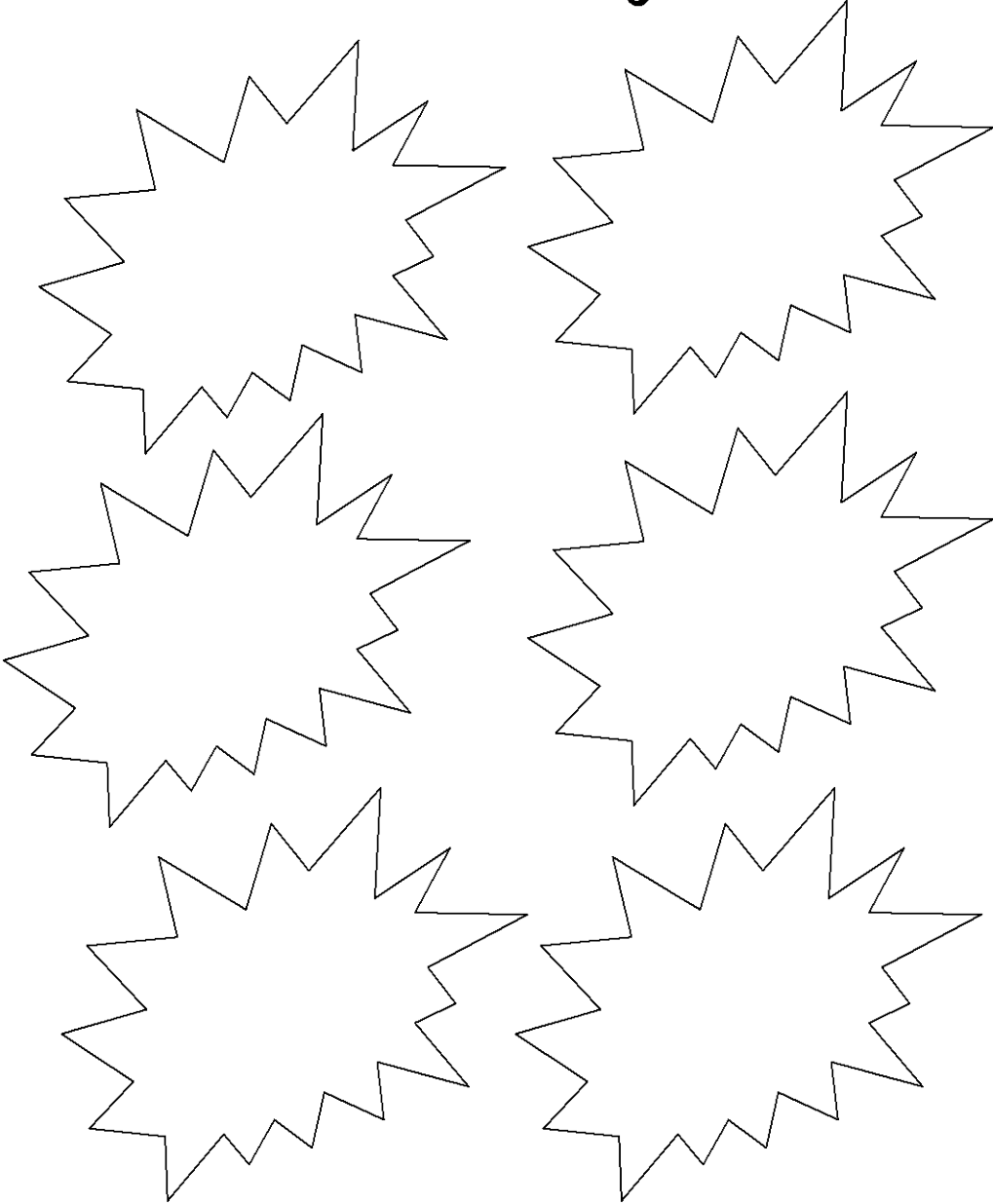
CAUSE AND EFFECT CHART 1

Cause and Effect

Name:_____

Title:
Author:

Instructions: Write about something that happened in the story in one of the arrows. This is a cause . Next tell what happens as a result of this. This is an effect .

CAUSE

EFFECT
_____
_____
_____
_____
_____

CAUSE

EFFECT
_____
_____
_____
_____
_____

CAUSE

EFFECT
_____
_____
_____
_____
_____

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CAUSE AND EFFECT CHART 2

Name _____ edHelper.com Date _____

Cause

Effect

Cause

Effect

Cause

Effect

CAUSE AND EFFECT
TWO-BOX FLOW CHART

Name:_____ Date:_____ Class:_____

CAUSE AND EFFECT
THREE-BOX FLOW CHART

Name: _____ Date: _____ Class: _____

Visit www.studenthandouts.com for free interactive test-prep games...no log-in required!

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CAUSE AND EFFECT
FOUR-BOX FLOW CHART

Name:_____ Date:_____ Class:_____

CAUSE AND EFFECT
FIVE-BOX FLOW CHART

Name:_____ Date:_____ Class:_____

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CHAIN OF EVENTS CHART

Name _____   edHelper. com   Date _____

Chain of Events

Event 1

Event 2

Event 3

Outcome
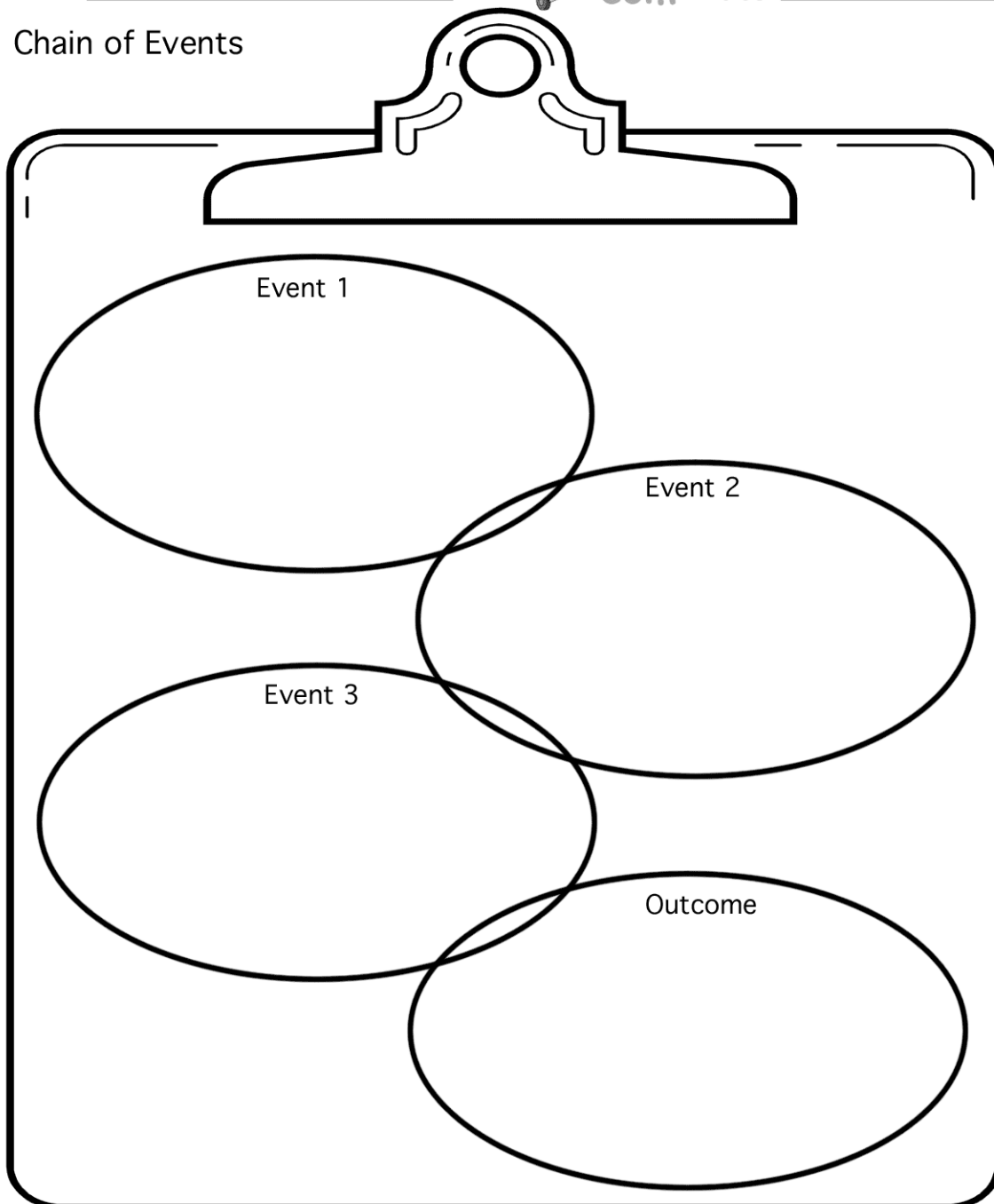
CHARACTER BIO

Name _____ Date _____

Name
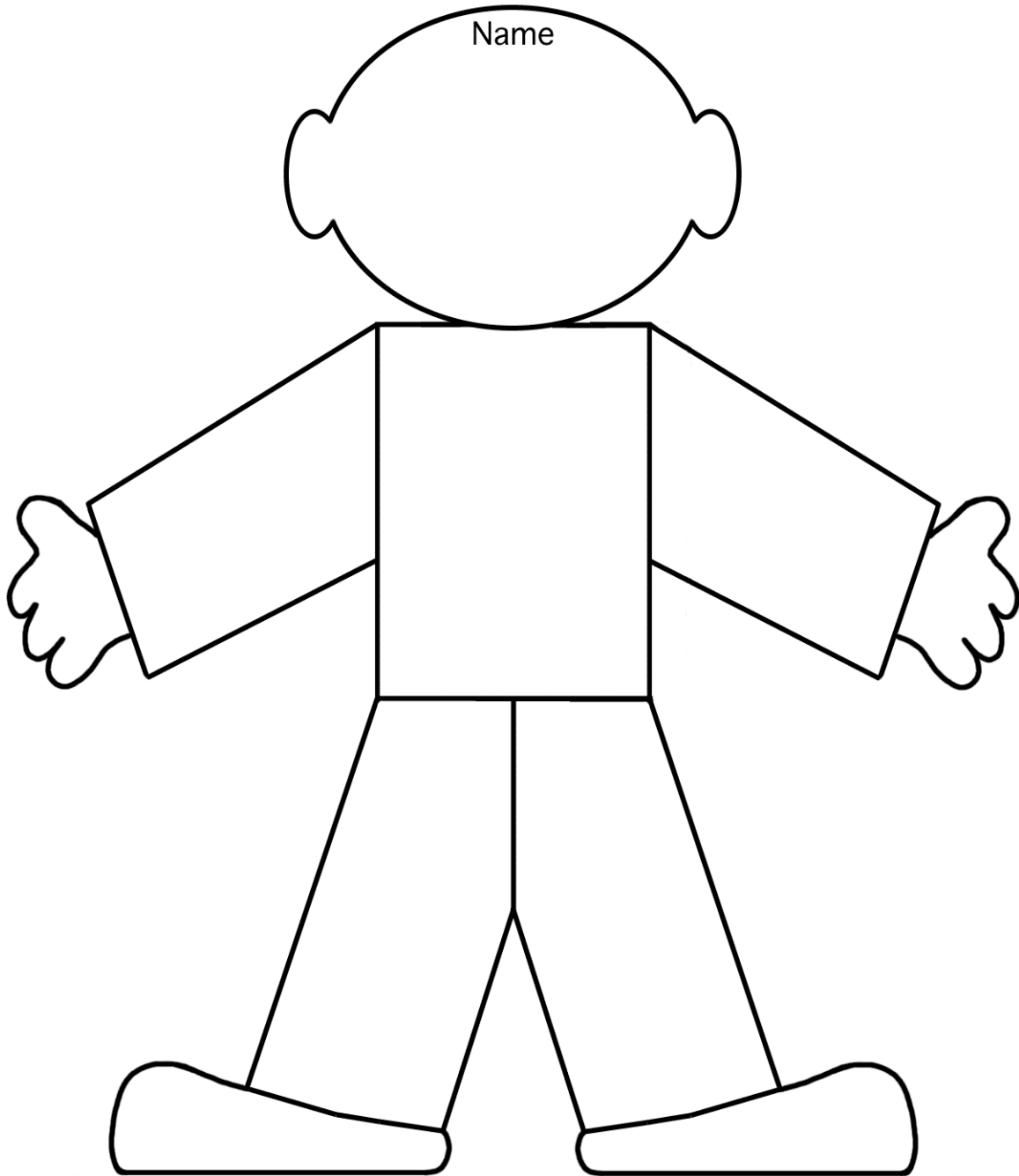
CHARACTER CONNECTIONS CHART

Character Connections

Title:

Author:

Instructions: Choose a character from your reading. How are you and this character alike? How are you different? Complete the Venn diagram below to show your connections with the character.

Name:_____

MY NAME:

_____

CHARACTER'S NAME:

_____

HOW WE ARE
CONNECTED:

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Character Grid

<u>Instructions</u>: Fill in the boxes to show what you have learned about characters from your reading.

Name:_____

Character:

Title: Author:

What the character says and thinks.	How the character looks.	What the character does.	What others in the story say and think about the character.

Character:

What the character says and thinks.	How the character looks.	What the character does.	What others in the story say and think about the character.

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CHARACTER I.D. MAP

Character I.D.

Photo

PERSONALITY INFO

Character Trait

Text Evidence:

Character Trait

Text Evidence:

MOST MEMORABLE MOMENT

_____
_____
_____

PERSONAL INFO

Character Name:_____

Address:_____
_____

Date of Birth:_____ Age:_____

Appears in the Book_____

By the Author:_____

CHANGES/GROWTH THIS CHARACTER EXPERIENCED

At the Beginning	In the Middle	By the End

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CHARACTER TRAITS

Name _____ Date _____

Character's Name

Trait	Clues in the story that show it

Character Web

Name:_____

Instructions: Choose a character from your reading. Write the character's name in the oval. Now fill the connecting boxes with things that you have learned about that character. Be sure to give proof from your reading to support each idea.

Title:

Author:

Character Name

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CLUSTER/WORD WEB 1

Name _____ Date _____

Cluster/Word Web 1

Write your topic in the center circle and details in the smaller circles. Add circles as needed.

Topic
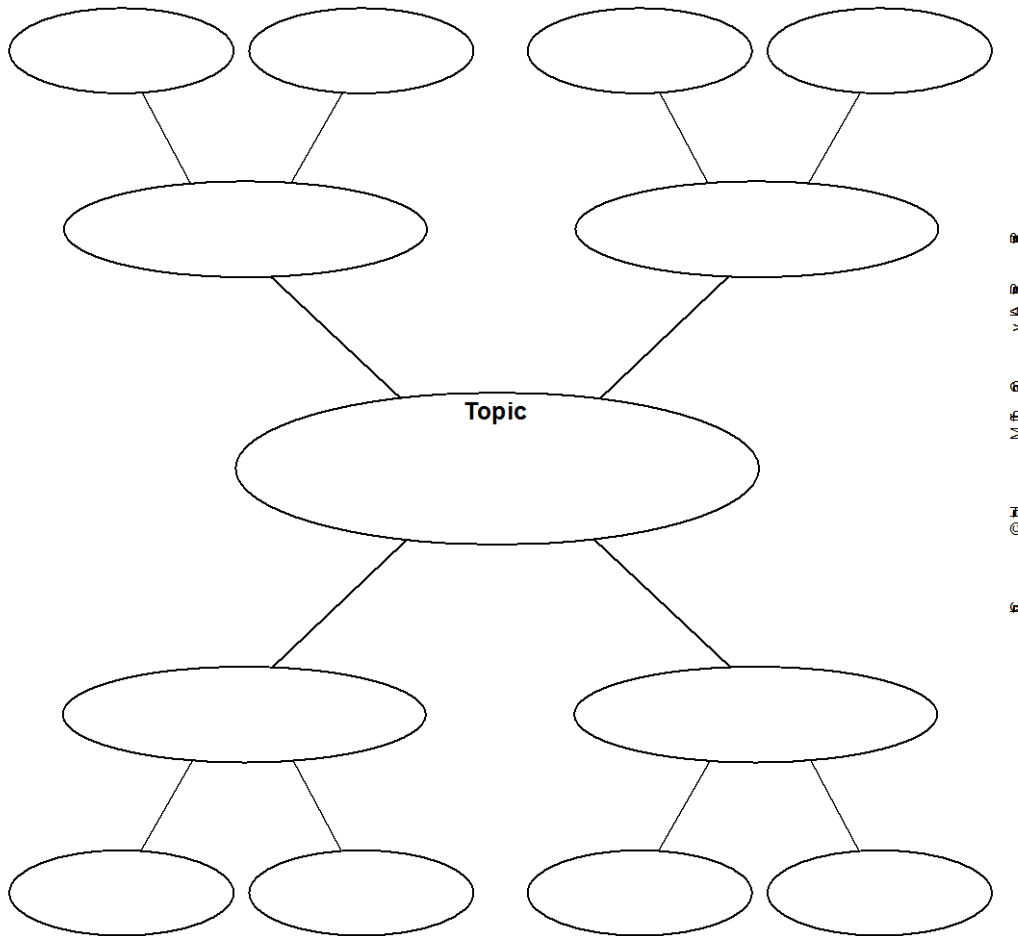
CLOSE READING STRATEGIES CHART

Name: _____   Date: _____

While You Read: Strategies for Close Reading

Look for…	Sources (chapter/page/paragraph #, key words and phrases, etc.)
The main question or issue in each chapter or section	
Important concepts and their explanations or descriptions	
Important conclusions	
Unclear or confusing parts; contradictions	
Supporting data or information used as evidence	
Author voicing an opinion (lacking supporting evidence)	
Problematic statements being made	
Important implications of the argument, issue, or discussion	

CLUSTER/WORD WEB 2

Name _____   Date _____

Cluster/Word Web 2

Write your topic in the center circle and details in the smaller circles. Add circles as needed.
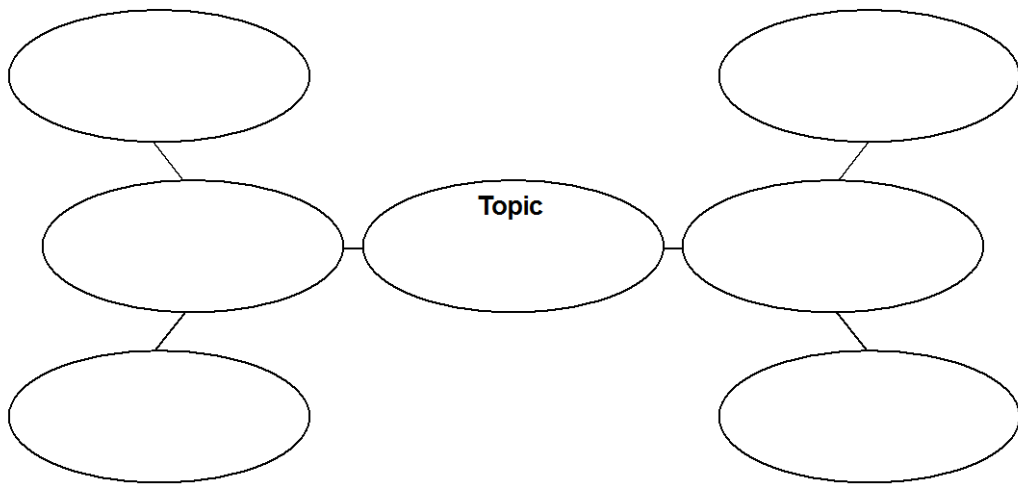
Topic

CLUSTER/WORD WEB 3

Name _____ Date _____

Cluster/Word Web 3

Write details about your topic in the circles.
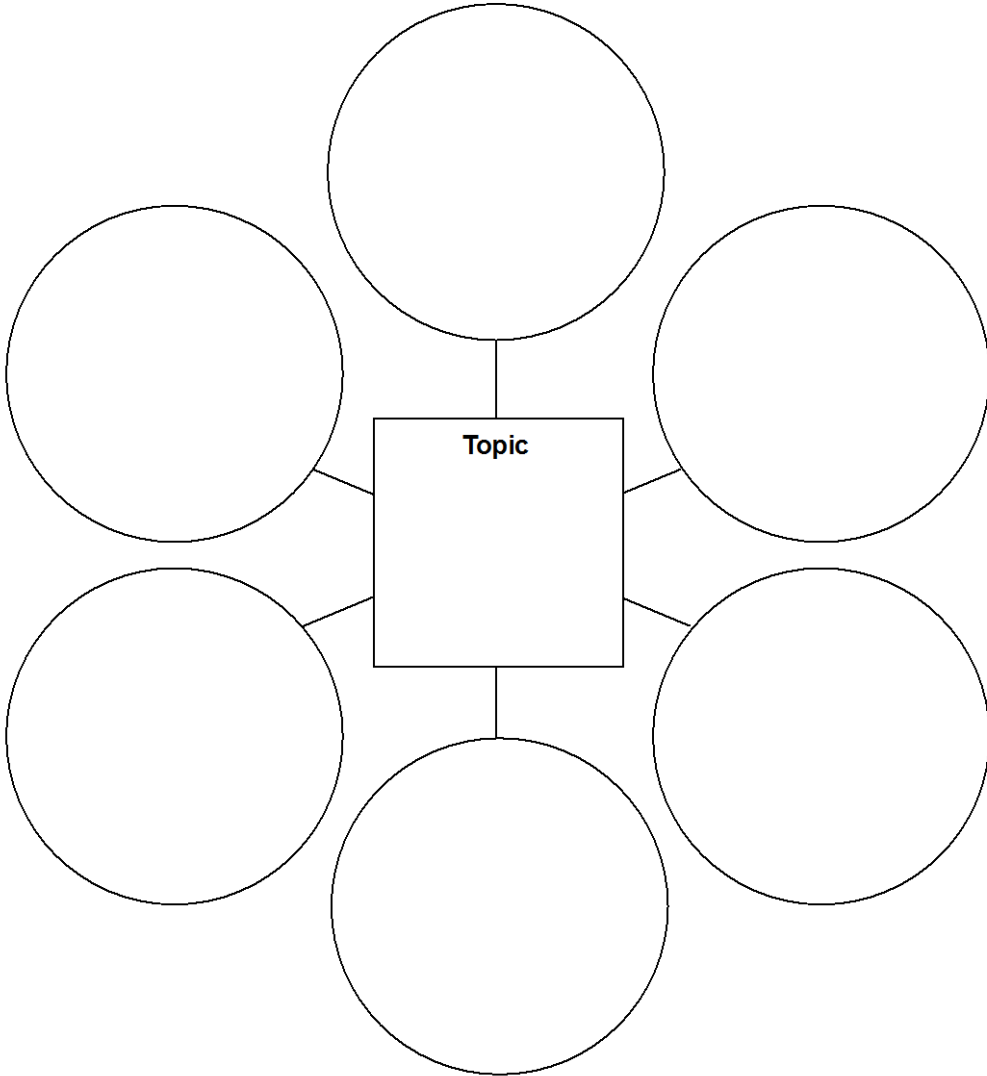
Topic

COMPARE AND CONTRAST CHART 1

Name _____ edHelper.
com Date _____

Put the things to compare in one set of gray boxes, and characteristics in the other, then fill in the chart, comparing how they are alike and different.

COMPARE AND CONTRAST CHART 2

Name: _____ **Date:** _____

Topic	1 _____	2 _____

COMPARE AND CONTRAST CHART 3

Name: _____   **Date:** _____

Event 1:	Event 2:

<div align="center">How Alike?</div>

<div align="center">How Different?</div>

Name: _____ Date: _____ Class: _____

Compare and Contrast Chart with Bubble Map
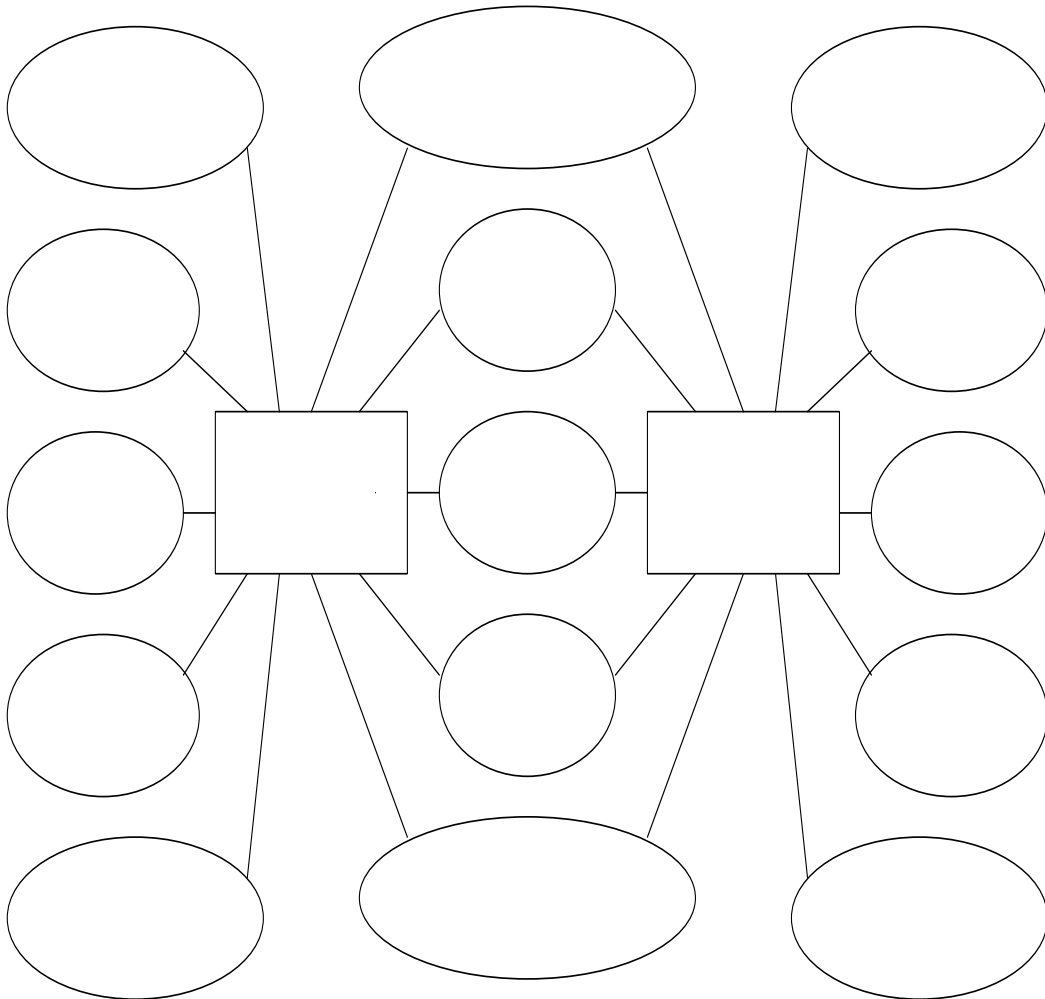
COMPREHENSION CHART
MY SUPER SIX!

Instructions: Choose 6 interesting things that you have discovered from your reading. Record one in each of the 6 boxes below. Describe your learning with detail and a diagram or illustration in the space provided.

Name:_____

1

2

3

My Super Six!

Title:_____

Author:_____

4

5

6

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CONCEPT CIRCLE
VOCABULARY STUDY

Vocabulary: Concept Circle

Name:_____ Date:_____ Class Period:_____

Name _____ edHelper. Date _____
com
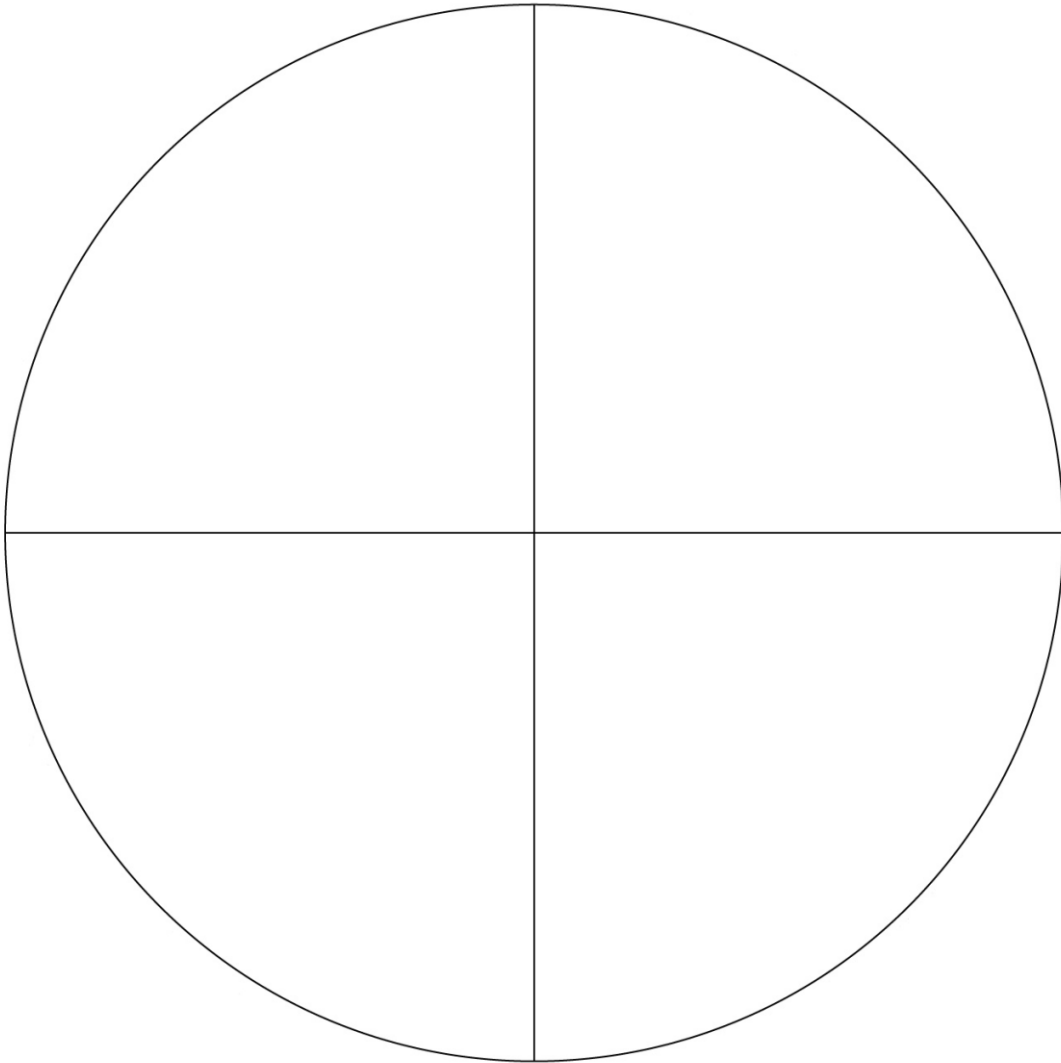
Cycle of

_____
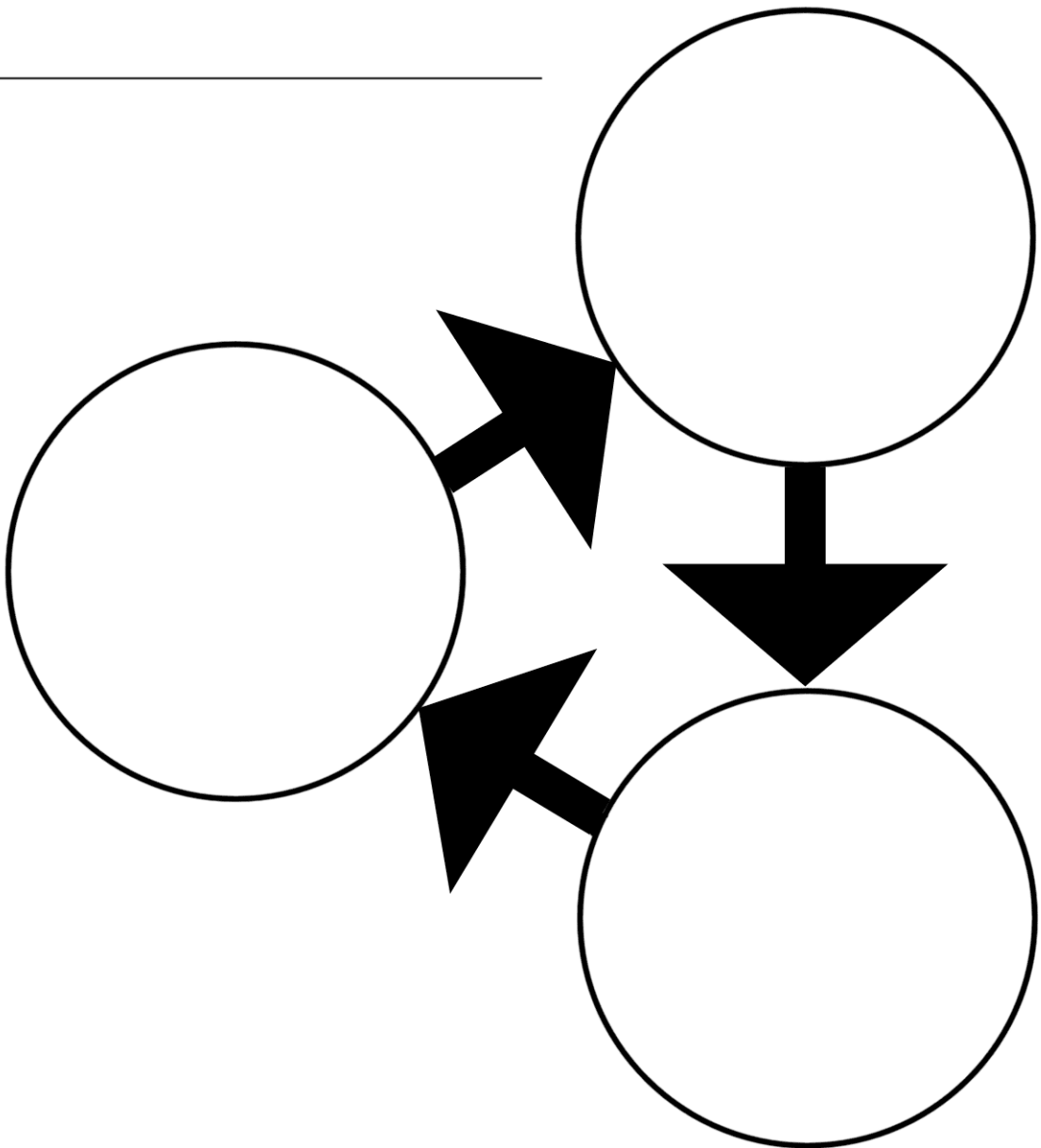
CYCLE CHART 2

CYCLE CHART 3

Name: _____ Date: _____ Class: _____

Seven-Step Cycle

Title: _____
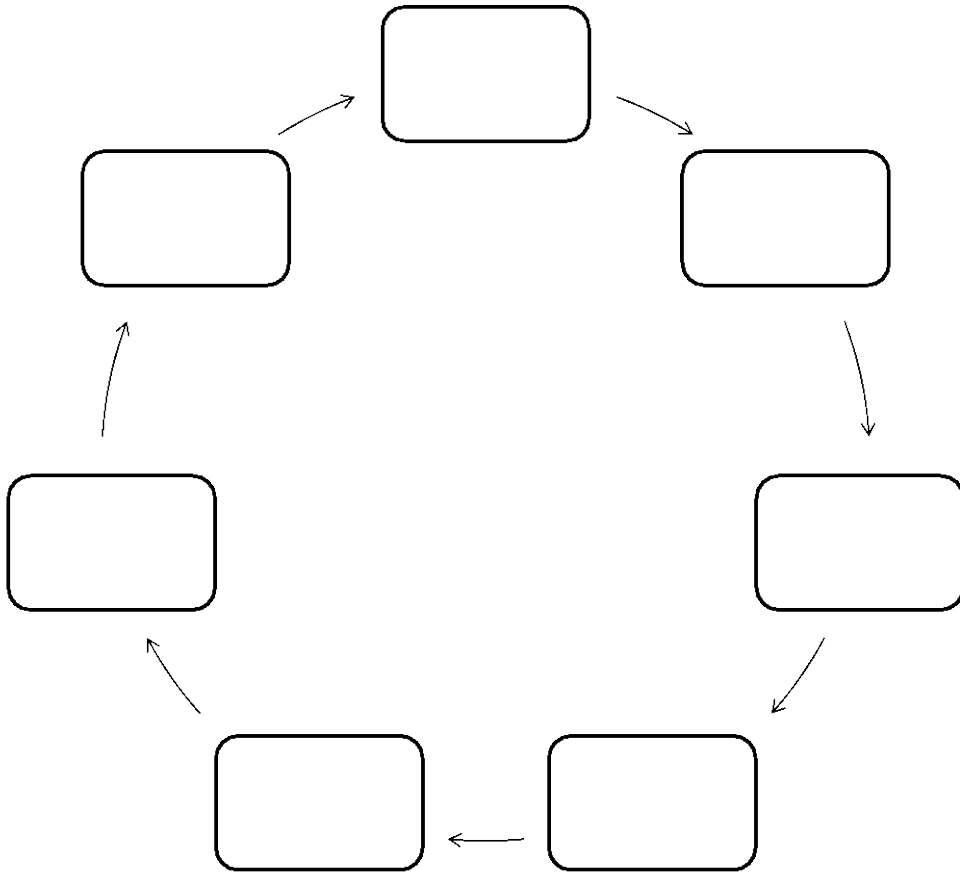
DEFINITION DIAGRAM

Name: _____ Date: _____

Topic

Context Clues

Word or Term

Meaning
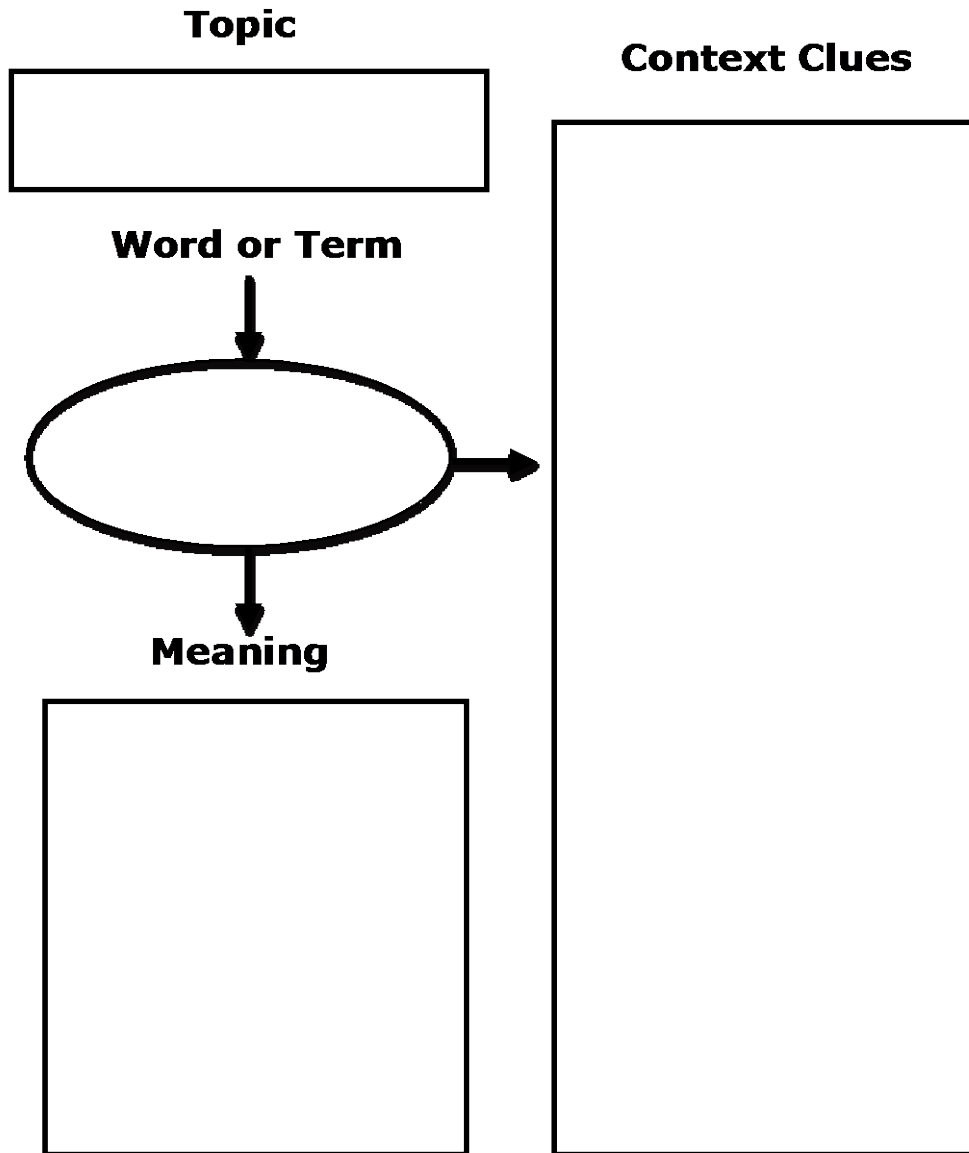
DESCRIBING WHEEL

Name _____ Date _____

Describing Wheel

Add describing words about your topic between the spokes.
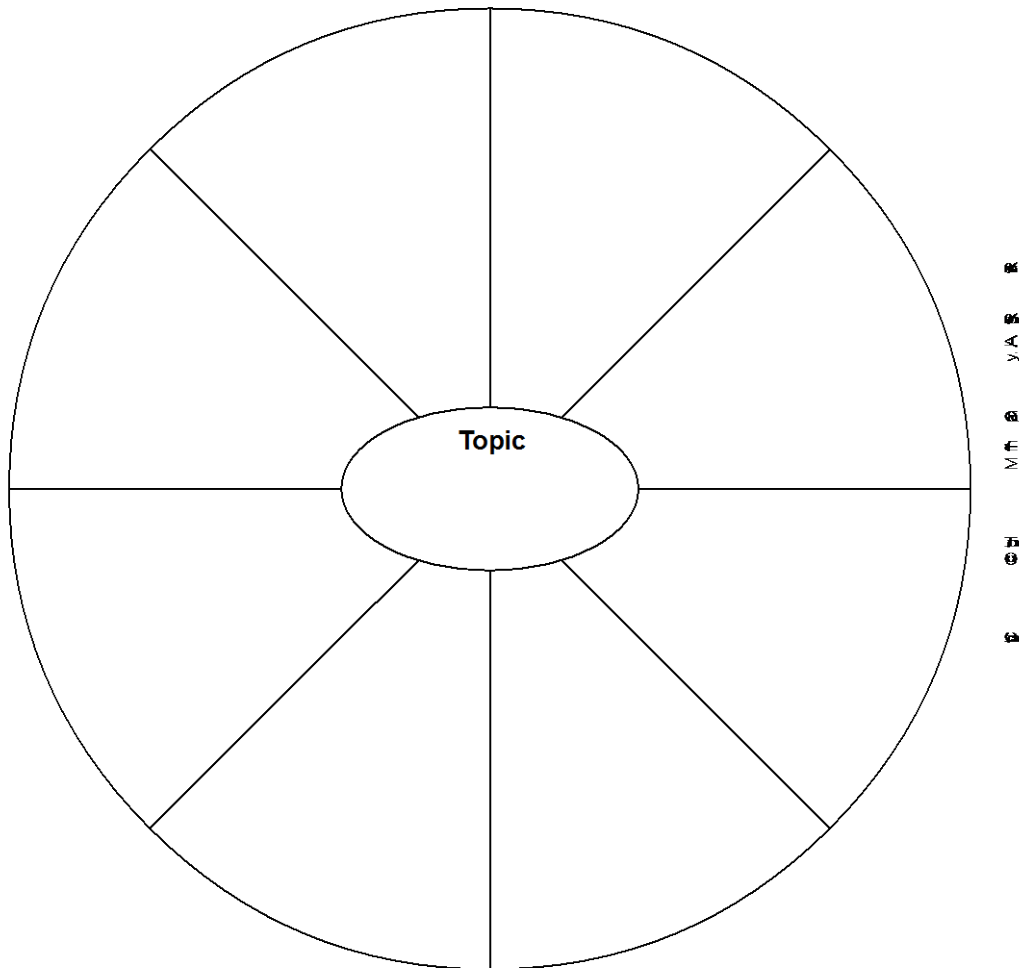
Topic

DISCUSSION WEB 1

Name: _____ **Date:** _____

Name: _____ Date: _____

Discussion Web

NO	Reasons:	YES

Issue:

Conclusion:

Additional Information Needed:

DISCUSSION WEB 2

Name: _____   **Date:** _____

Issue/Topic

Statement or Key Question

Arguments for   Arguments against

Source: Source:

Source: Source:

Source: Source:

Source: Source:

Conclusions

DISCUSSION WEB 3

Name: _____ Date: _____

REASONS

DRAW AND WRITE CHART

Name _____ edHelper.com Date _____

_____

_____

_____

_____
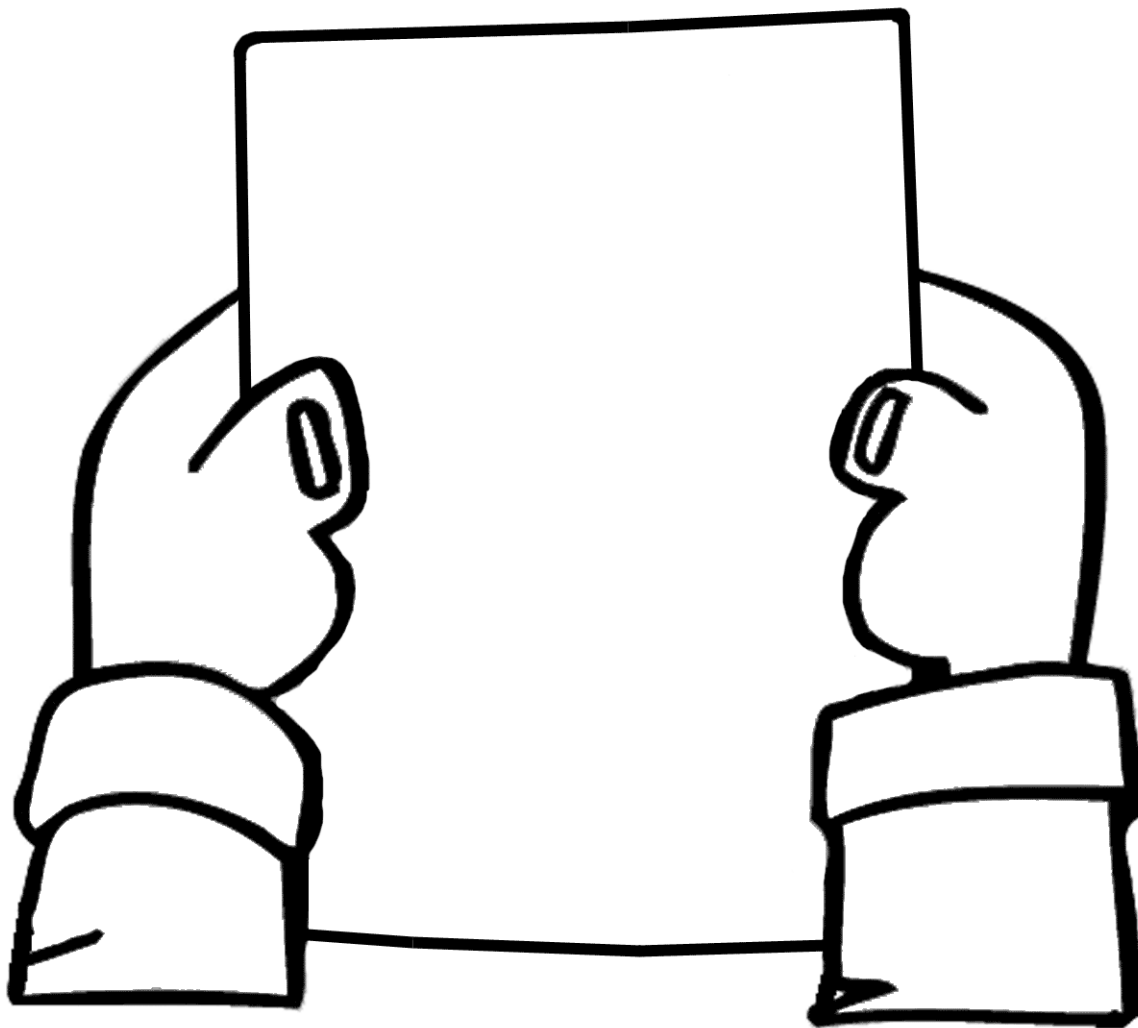
FACT AND OPINION CHART

Name _____ Date _____

Fact and Opinion

Write your topic at the top. Add details to each column.

Fact	**Opinion**

FAMILY TREE

Name _____ Date _____
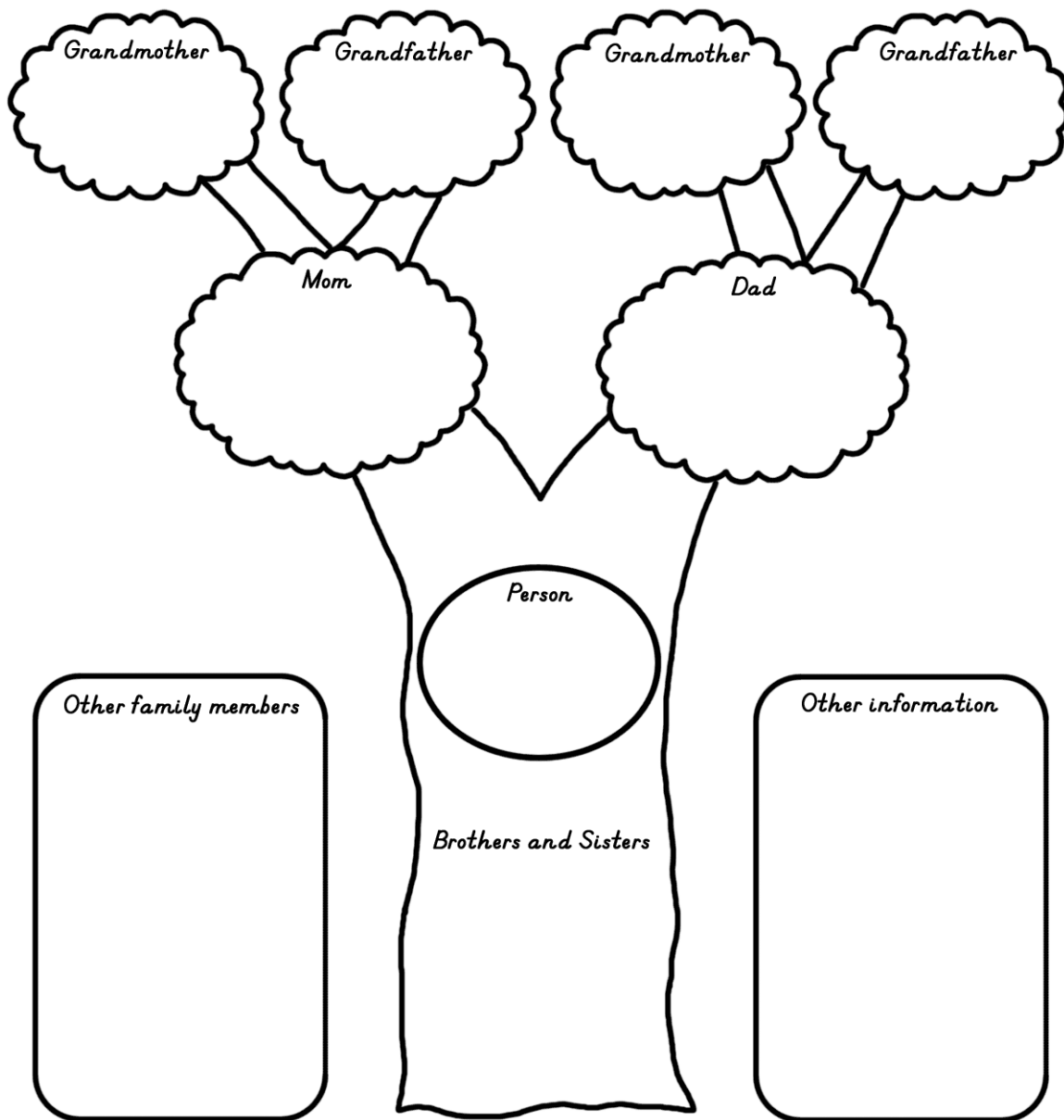
Grandmother

Grandfather

Grandmother

Grandfather

Mom

Dad

Person

Other family members

Brothers and Sisters

Other information

FINDING CLUES TO SUPPORT CONCLUSIONS

Name _____ edHelper.com Date _____

Clue(s)

Conclusion

Clue(s)

Conclusion

FIVE-FINGER W'S CHART
RETELLING

Name _____ Date _____
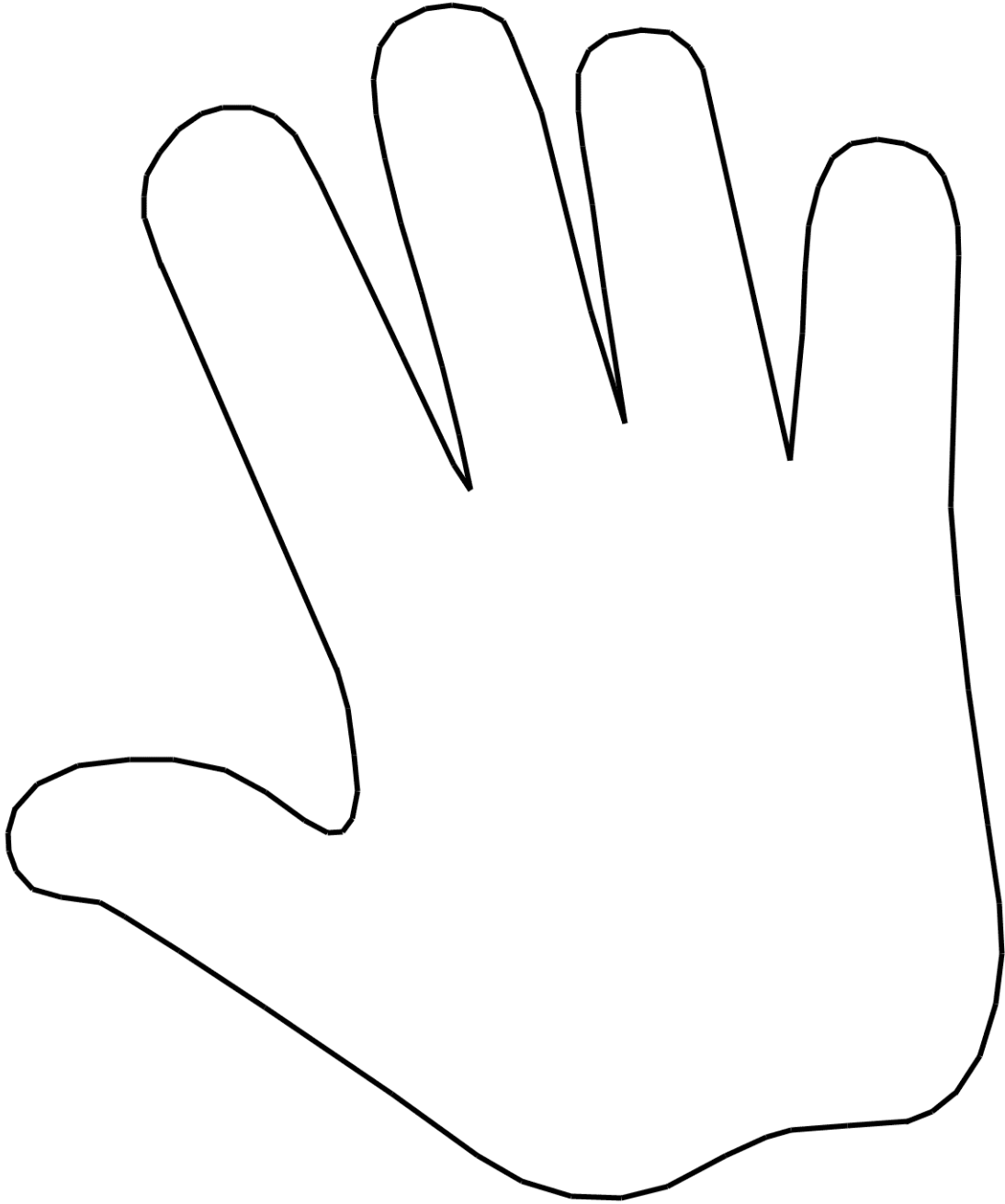
FIVE WH'S AND HOW QUESTIONS CHART

Name _____ edHelper.com Date _____

Put the subject in the center box. Answer the six questions.

Who

What

Where

When

Why

How

GOAL-REASONS WEB

Name _____   Date _____

Goal-Reasons Web

Write reasons in the circles below. Add facts or examples in the circles connected
to the reasons.

Goal
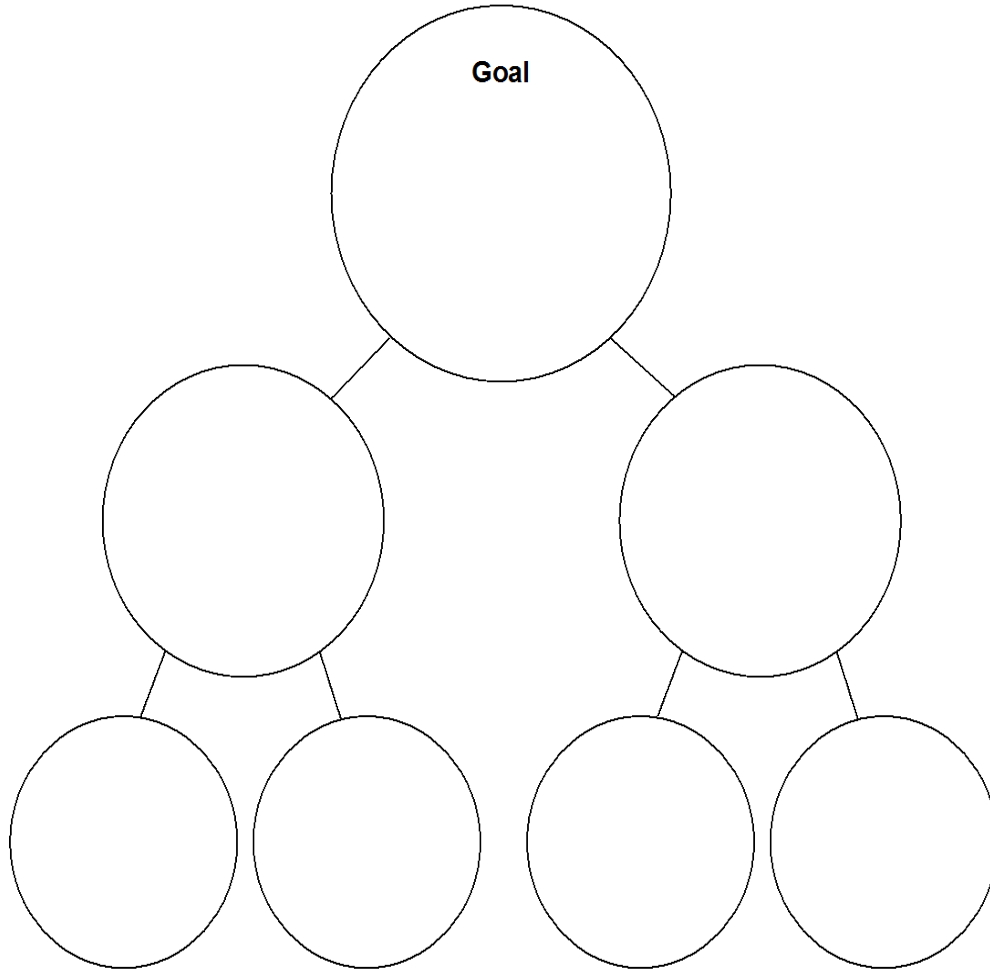
HOW TO READ A TIMELINE

Name:_____

Reading a Timeline

A timeline is a type of chart that shows events in the order they happen. Some timelines show basic information, like dates or times. Others describe each event on the timeline or have pictures to show what happened at each event.

Elise attended a 5-day summer camp. She made a timeline to show which activities she participated in.

My Week at Summer Camp

Monday - Sack Race
(event)

On Monday morning, we had a sack race. Tommy beat Lisa to win the trophy. I came in third.

Friday - Water Gun Fight
(event)

On Friday afternoon, before we headed home, the whole camp had a water gun fight!

Monday   Tuesday   Wednesday   Thursday   Friday

Tuesday - Marbles
(event)

Leo won the marble shooting contest on Tuesday afternoon.

Wednesday - Tag
(event)
Wednesday afternoon we had a game of tag that Leann won.

Thursday - Relay Race
(event)
Thursday morning was the relay race. My team won!

Use the time line above to answer the questions on the next page.

HOW TO WRITE AN AUTHOR CHART

326

IDEA WHEEL

Name _____ Date _____

Idea Wheel

Label each section. Then write or draw ideas in each section.
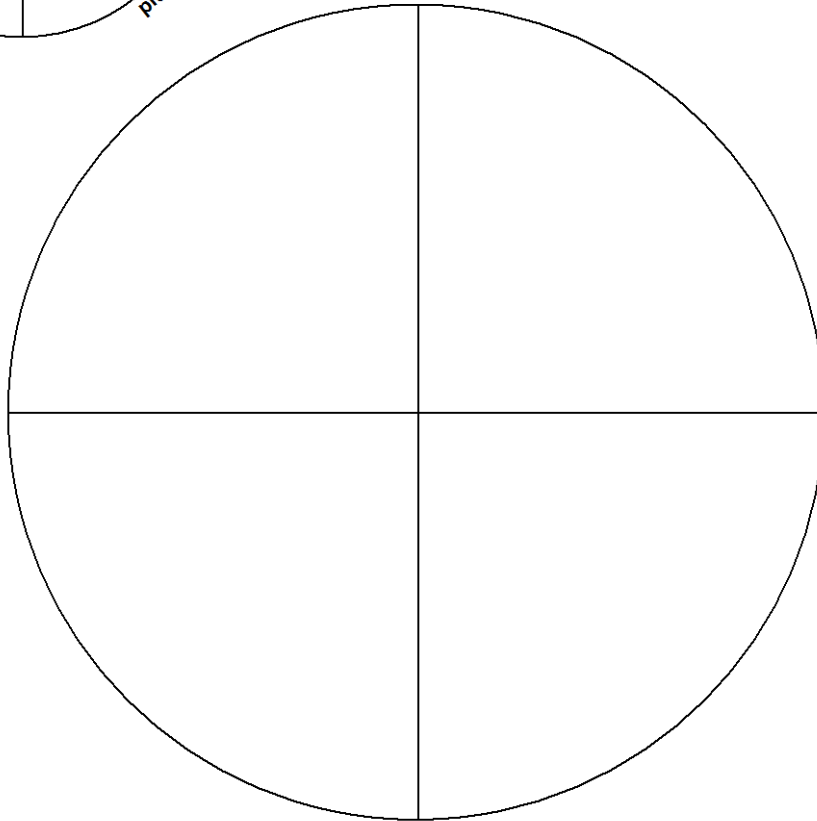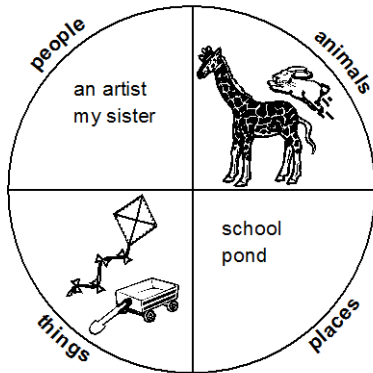
IF…, THEN CHART

Name: _____ **Date:** _____

Complete the following If…, Then statements.

If _____,

then _____.

If _____,

then _____.

If _____,

then _____.

If _____,

then _____.

If _____,

then _____.

INFORMATION, SOURCES, AND PAGE CHART

Name _____ Date _____

ISP Chart

Add details to each column.

I	S	P

KEY IDEAS AND DETAILS CHART 1

Name _____ edHelper.com Date _____

Put the main idea in the center, and related items in the boxes
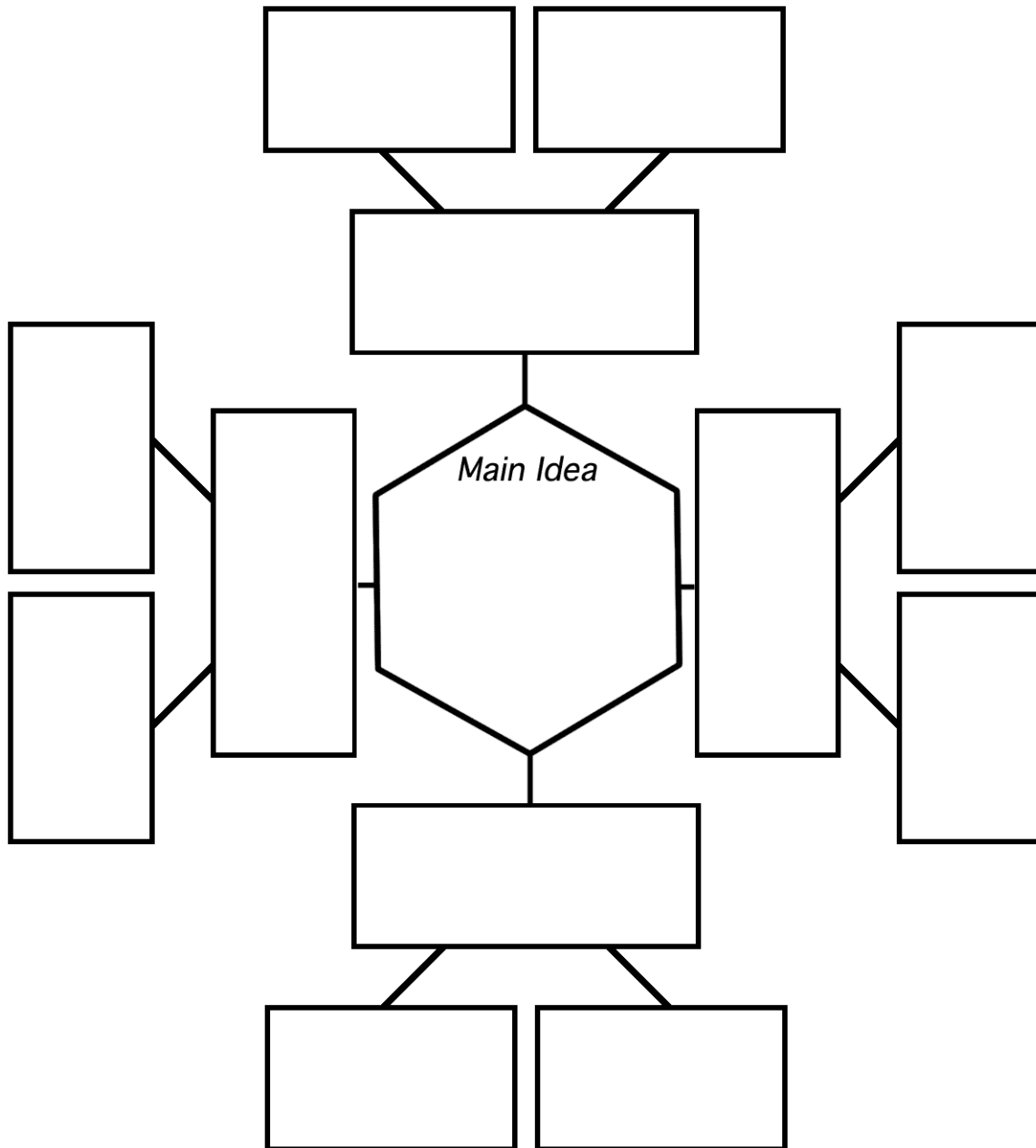
Main Idea

KEY IDEAS AND DETAILS CHART 2

Name _____ edHelper.com Date _____

Put the main idea in the center, and related items in the boxes
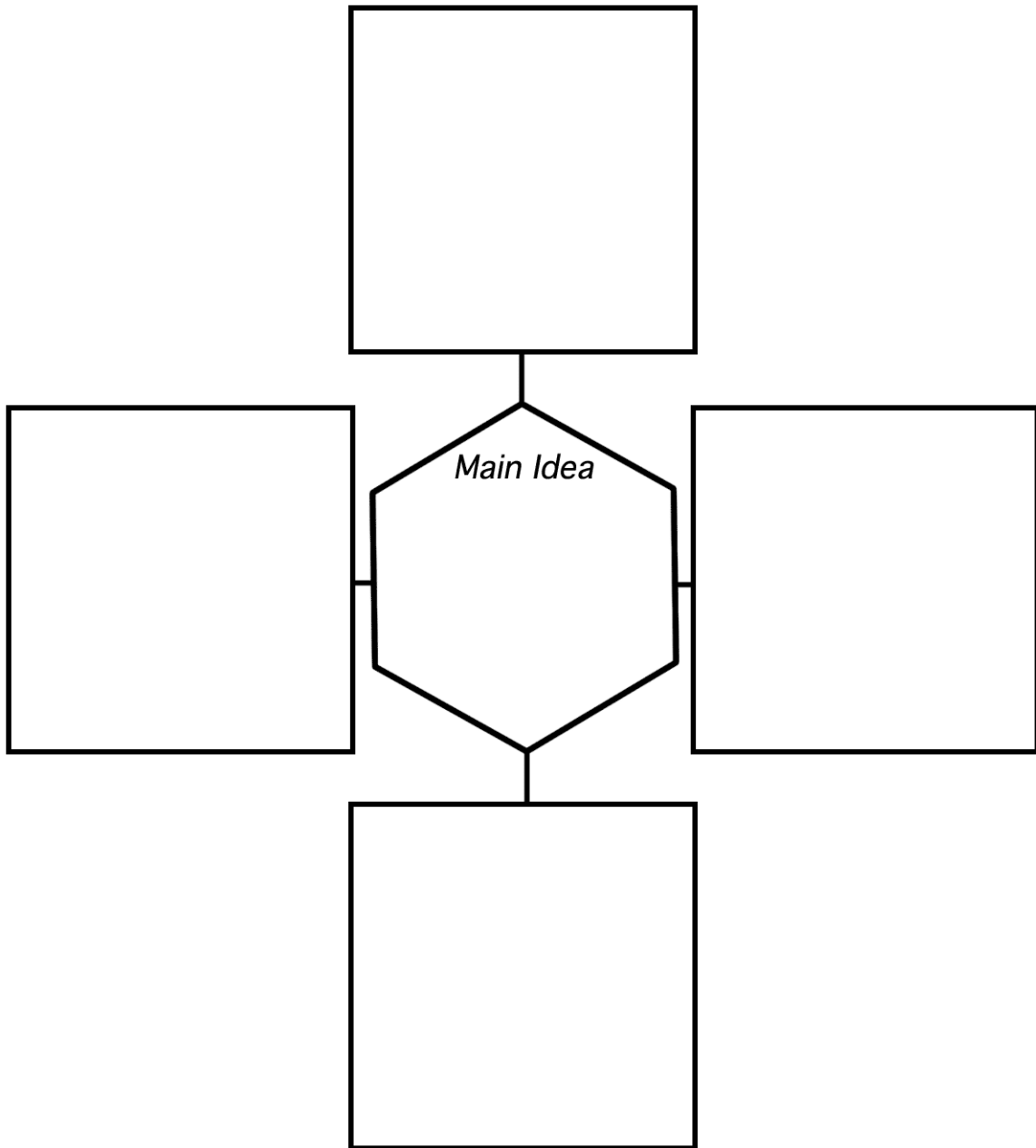
Main Idea

KEY IDEAS AND DETAILS CHART
CLOUD DROPS

Name _____ edHelper.com Date _____

KEY IDEAS AND DETAILS
E-CHART

Name _____ Date _____

E-Chart

Write the main idea on the left line. Write details that support on each line of the "E".

KEY IDEAS AND DETAILS CHART
FLOWER WRITING

Detail #1

Detail #5

Detail #2

Main Idea
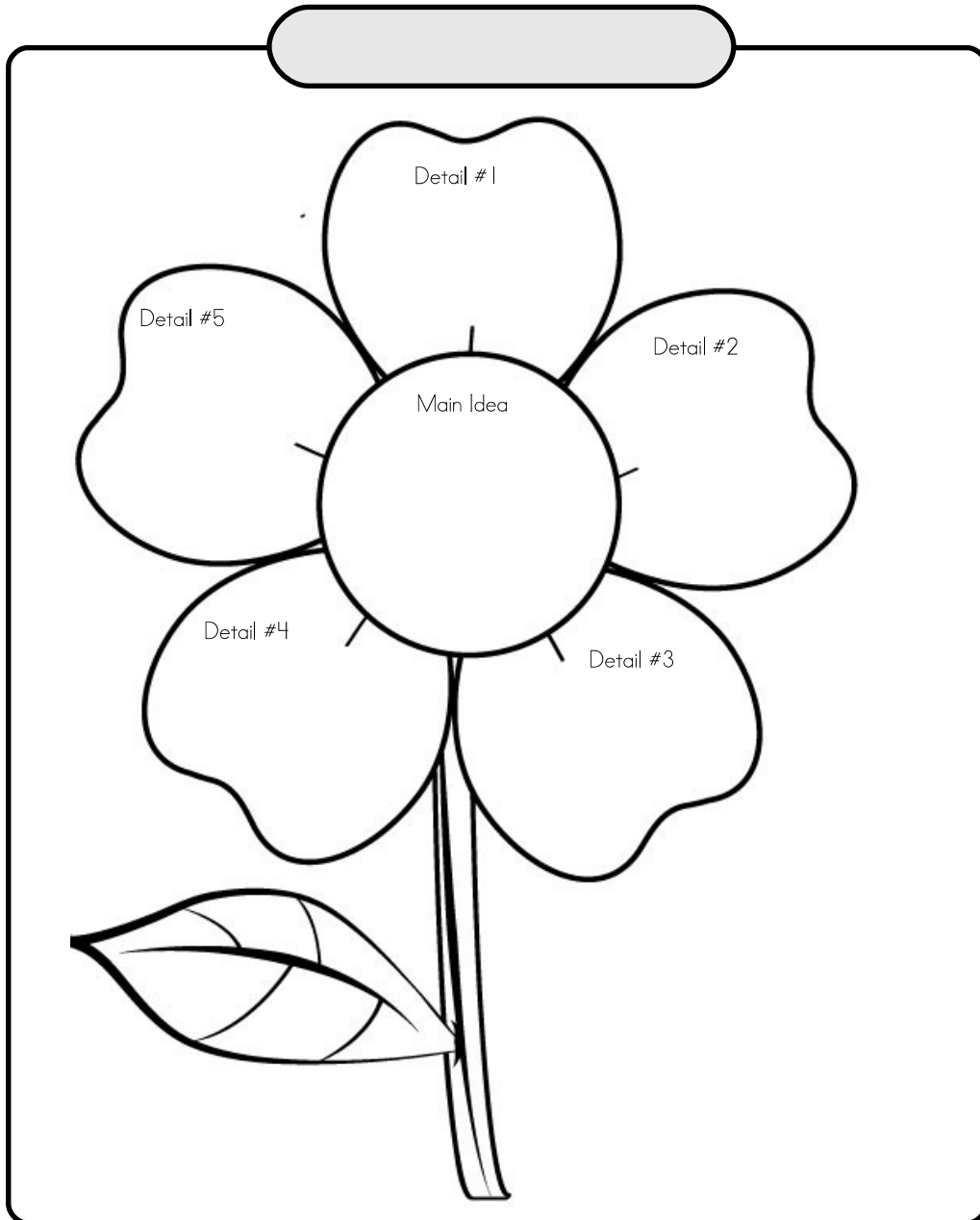
Detail #4

Detail #3

KEY IDEAS AND DETAILS
FOUR-COLUMN CHART

Name _____ Date _____

Four-Column Chart

Write headings for each column. Add details to each column.

Topic _____			

e question.

What happened?
Who was there?
Why did it happen?
When did it happen?
Where did it happen?

KEY IDEAS AND DETAILS
GARDEN GATE CHART

Name _____ Date _____

Garden Gate

Add details on each board.
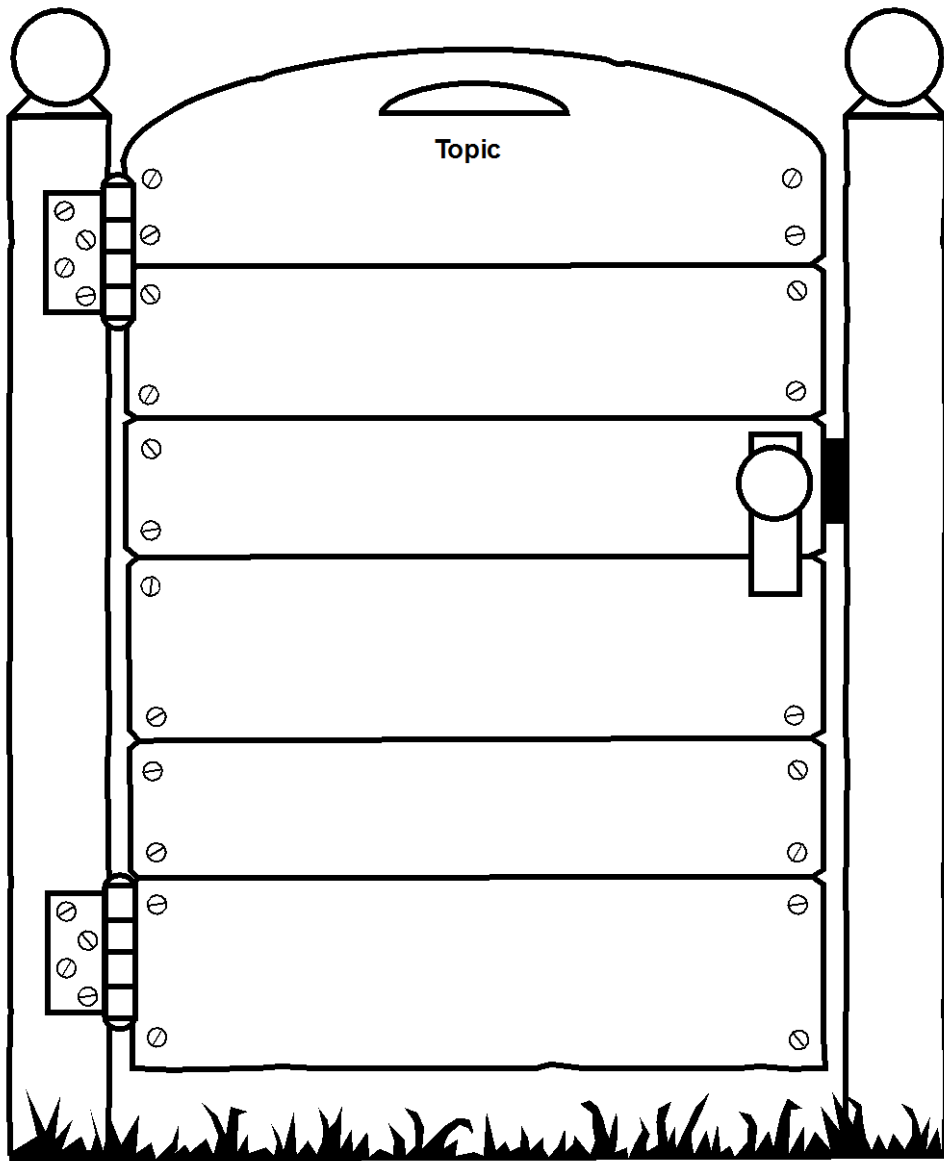
Topic

Who, What, When, Where, Why, and How

Who

What

Where

Why

When

How

KEY IDEAS AND DETAILS CHART
HAMBURGER WRITING

Hamburger Writing

Topic Sentence:

Detail #1:

Detail #2:

Detail #3:

Closing Sentence:

KEY IDEAS AND DETAILS CHART
ICE-CREAM CONE

Name _____   Date _____

Ice-Cream Cone

Write your topic on the cone. Add details in order on each scoop.
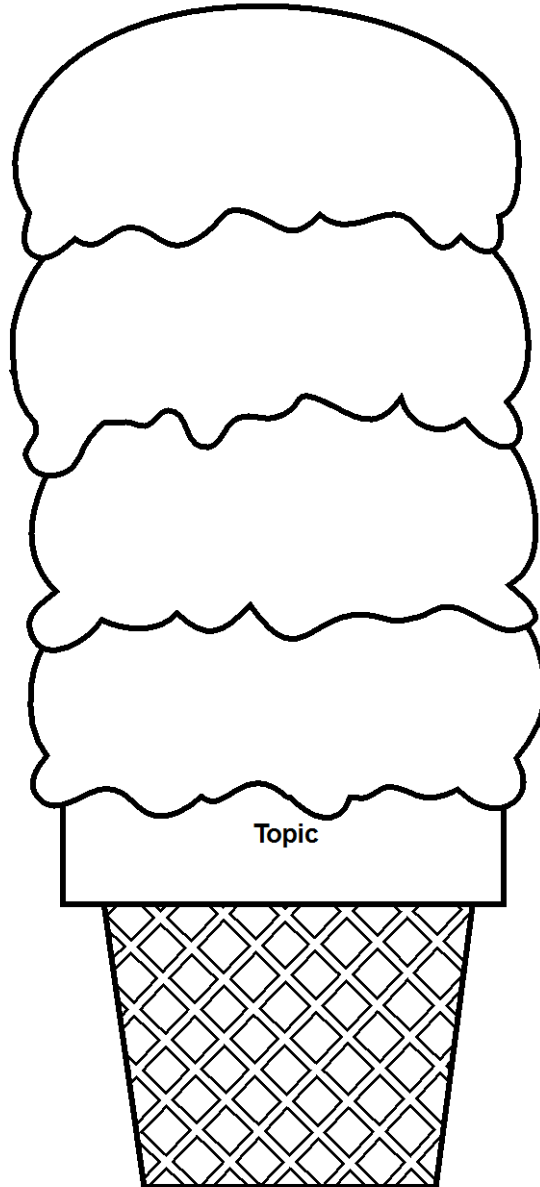
Topic

KEY IDEAS AND DETAILS CHART
PRE-WRITING FRAMES

Name _____ edHelper.com Date _____
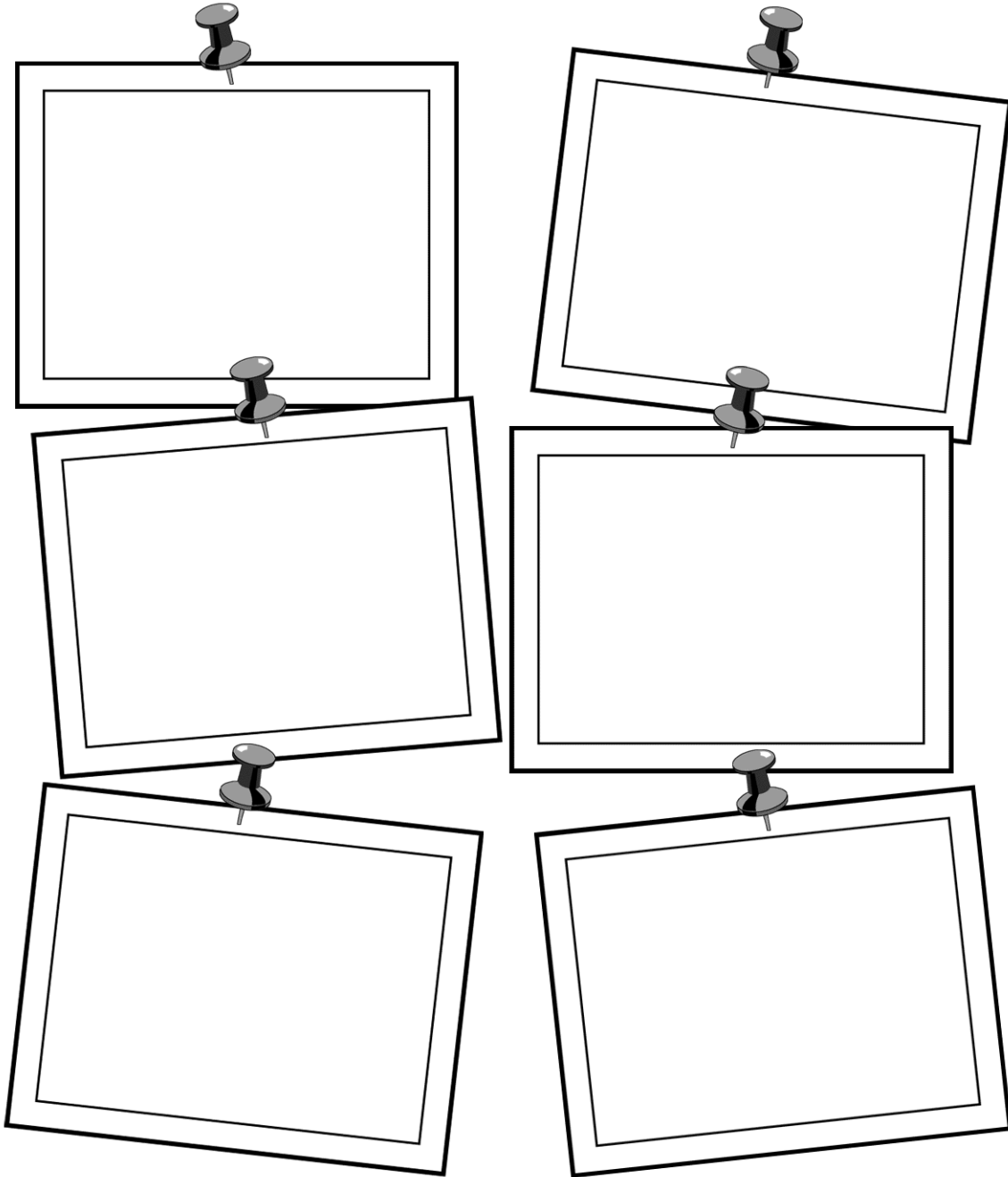
Topic:

KEY IDEAS AND DETAILS CHART
PRE-WRITING

Main Idea

Supporting Details

342
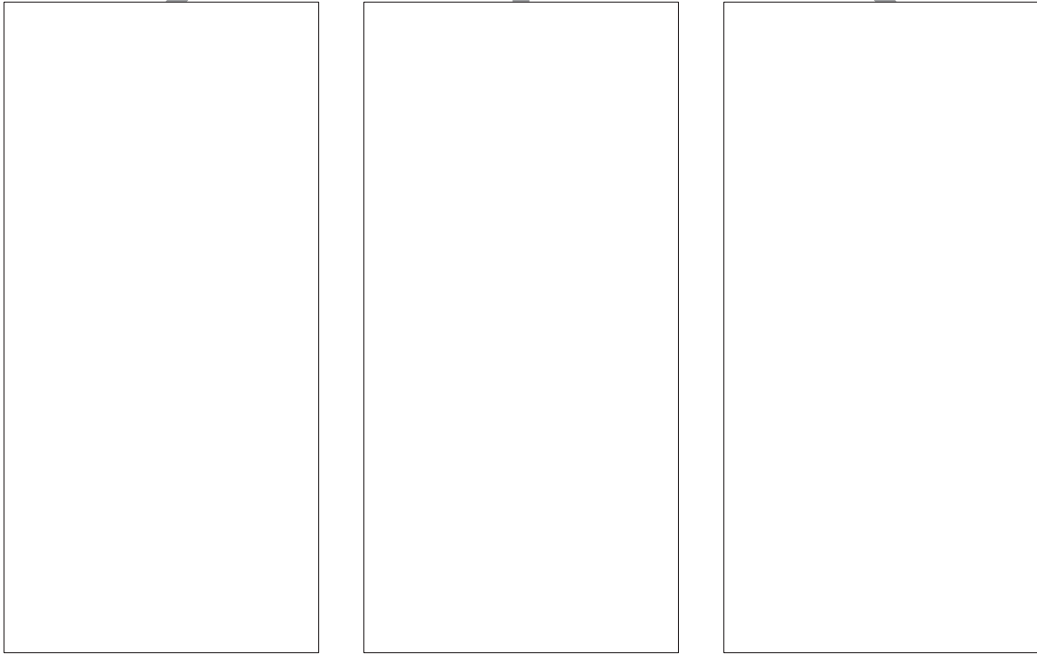
KEY IDEAS AND DETAILS
SPIDER MAP

Name _____ Date _____

Spider Map

Write main ideas on the slanted lines that connect to the circle. Write details on the branching lines.

Topic

343
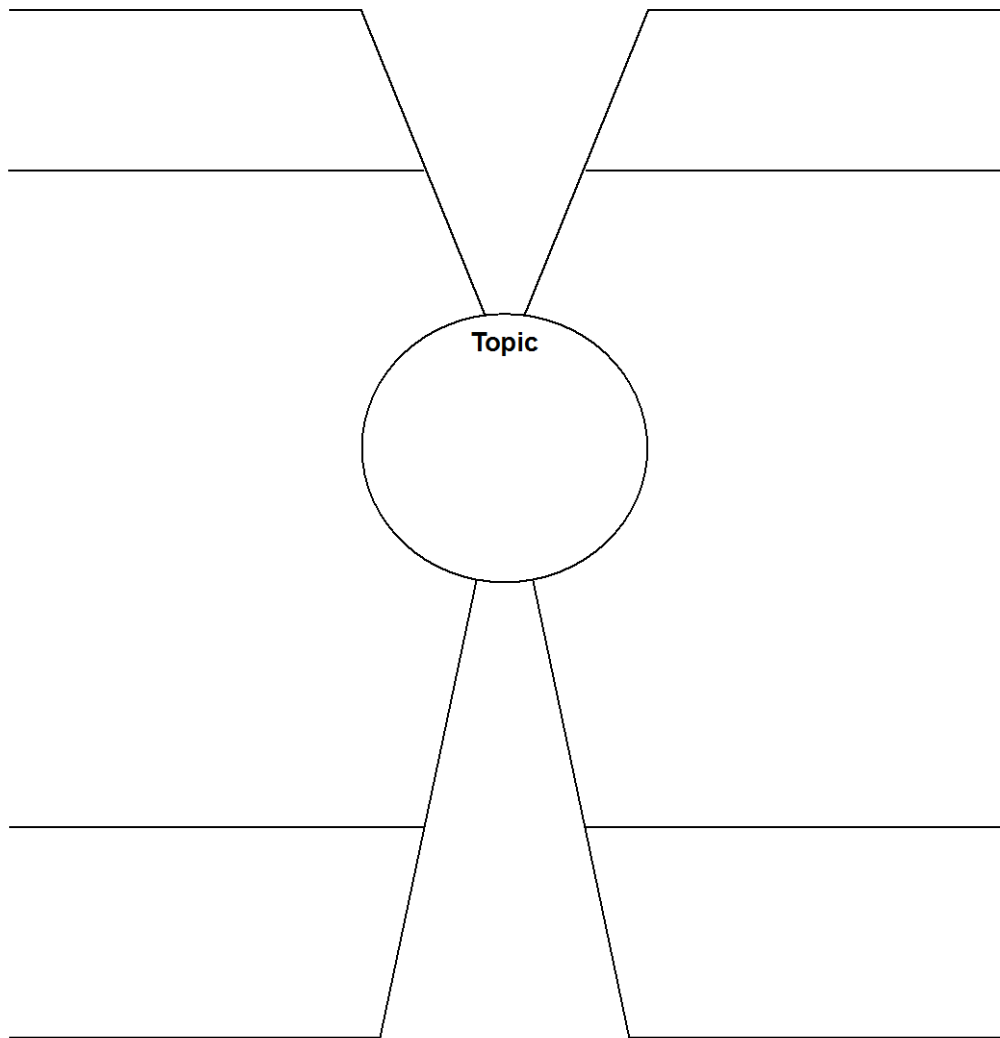
K-W-L CHART 1

KWL Chart

Topic:

Instructions: Complete the chart to show what you already know about the topic, what you would like to know and what you have learned.

Name: _____

What I Already Know	What I Would Like to Know	What I Have Learned

K-W-L CHART 2

Name _____ Date _____

KWL Chart

Before you begin your research, list details in the first two columns. Fill in the last column after completing your research.

Topic _____		
What I Know	**What I Want to Know**	**What I Learned**

K-W-L CHART 3

Name: _____ Date: _____ Class Period: ___

KWL CHART

Topic: _____

K	W	L

K-W-L CHART 4

Name _____ Class _____ Date _____

KWL Chart

Topic:_____

K (What I know)	W (What I want to know)	L (What I have learned)

STUDY TOOLS, page 7

K-W-S CHART

Name _____   Date _____

KWS Chart

Add details to each column.

Topic _____		
What I Know	**What I Want to Learn**	**Possible Sources**

LITERARY DEVICE CHART
PERSONIFICATION

Name: _____

Personification (pronounced: PER-son-if-i-kay-shun) is when a writer makes a non-human object or idea seem like a person. How many times is personification used in this poem?

Personification
by Lill Pluta

I know that clouds aren't people,
but they're looking glum today.
So I say that they are pouting,
as I watch the sky turn gray.

Now, the sky is not a person,
but I feel its raindrop tears.
So I say that it is crying,
and then the sun appears.

The sun is not a person,
but its warmth spreads like a grin.
So I say the sun is smiling,
and the sky cheers up again.

LITERARY DEVICE CHART
SIMILES
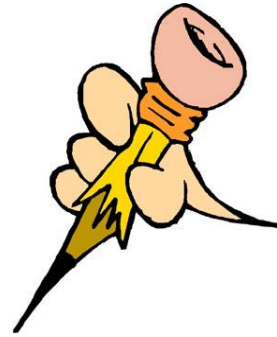
s.

Cold as scoops of frozen peas.

Fun like writing similes.

NOTE TAKING CHART
TICKTACKTOE

Name _____ Date _____

Ticktacktoe

Write notes in each section.

Topic _____

OBSERVATION CHART

Name _____ Date _____

Observation Chart

List details for each sense in the correct column.

Topic _____				
Sight	Sound	Touch	Taste	Smell

Organize the Facts

Name: _____ Date: _____ Class Period: _____

WHO	WHAT	WHY	WHEN	WHERE	HOW

PERSUASION MAP

Name _____ Date _____

Persuasion Map

Write your goal in the first box. Write three reasons in the next boxes. List facts and
examples in the branching boxes.

		fact/example
Goal	Reason 1	fact/example
		fact/example
		fact/example
	Reason 2	fact/example
		fact/example
		fact/example
	Reason 3	fact/example
		fact/example
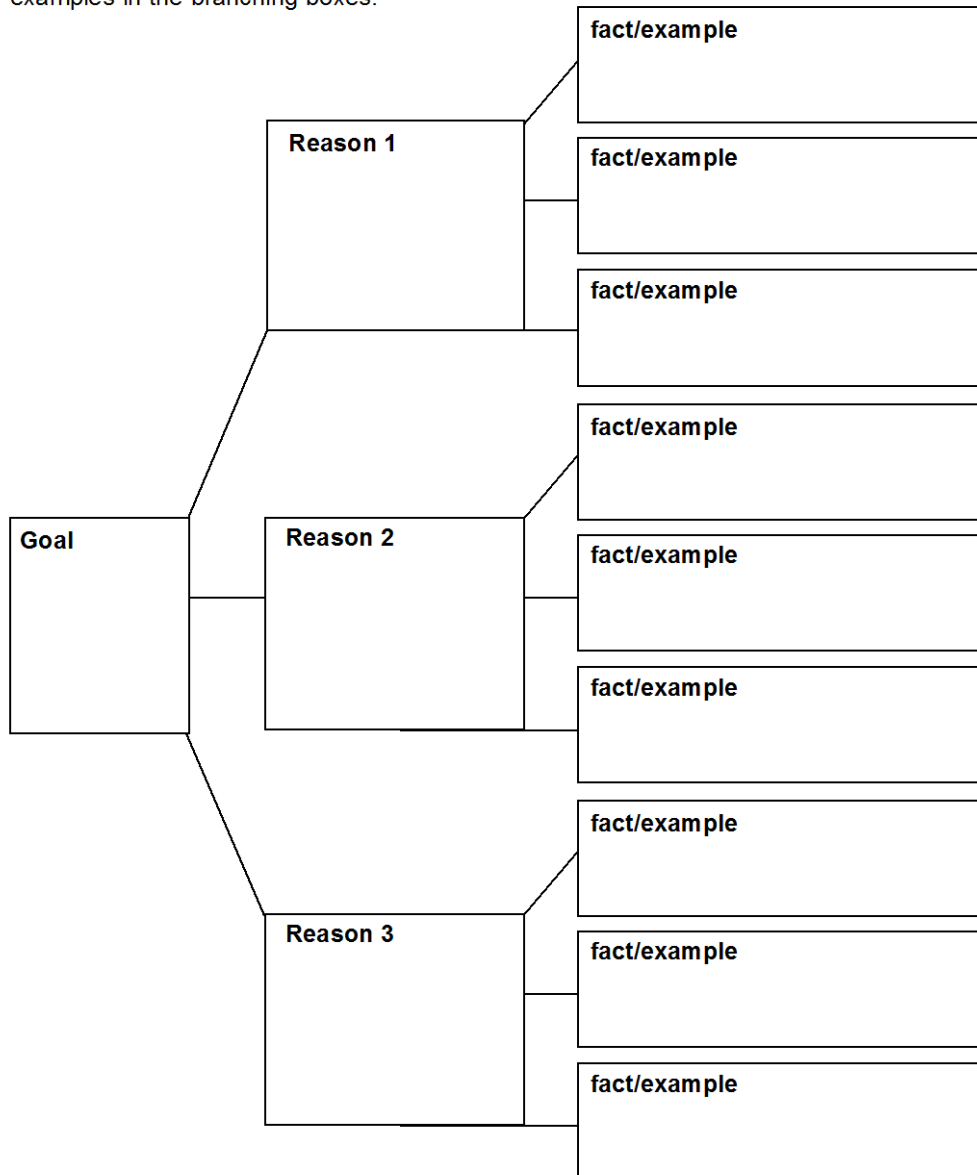
PHOTO SCRAPBOOK
DRAW AND CAPTION WHAT HAVE BEEN LEARNED

Photo Scrapbook

Name: _____

Topic:

Instructions: Draw pictures to show what you have learned from your reading. Add a caption to go with each picture.

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PRE-WRITING CHART
PLANNING STAGE

st column. Answer the questions in the second column.

Topic _____

Purpose	Audience
Circle one.	*Write answers to these questions.*
● to tell a real story	1. Who will read this?
● to tell a made-up story	_____
● to describe a person, place, or thing	_____
● to explain how to do something	_____
● to find something out	2. What do they already know about my topic?
● to give an opinion	_____
● to ask something	_____
● other	_____
_____	3. What do I want them to know?
_____	_____
_____	_____
	_____
	4. What part of my topic would interest them most?
	_____
	_____
	_____

PROCESS STEPS CHART

Name: _____ Date: _____ Class: _____

Process Steps

Title: _____

1

2

3

4

5

6

7

8

9

10

Graphic Organizer: Pros and Cons Table for Two Choices

Name:_____ Date:_____ Class Period: __

Title:_____

Choice	Pros	Cons

PROS AND CONS CHART
TABLE FOR THREE CHOICES

Graphic Organizer: Pros and Cons Table for Three Choices

Name:_____ Date:_____ Class Period: __

Title:_____

Choice	Pros	Cons

PROS AND CONS CHART
TABLE FOR FOUR CHOICES

Graphic Organizer: Pros and Cons Table for Four Choices

Name:_____ Date:_____ Class Period: __

Title:_____

Choice	Pros	Cons

Graphic Organizer: Pros and Cons Table for Five Choices

Name:_____ Date:_____ Class Period: __

Title:_____

Choice	Pros	Cons

RESPONSE TO LITERATURE
THUMBS UP, THUMBS DOWN
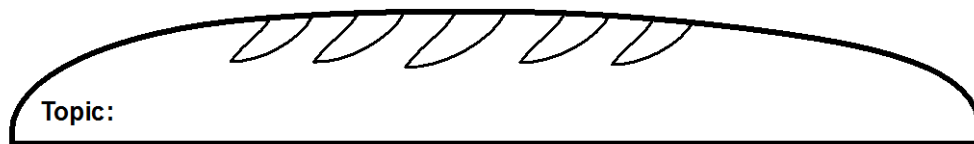
Name:_____

Thumbs Up, Thumbs Down

Instructions: Write about two things from your reading that you liked and two things that you disliked. Add pictures to support your ideas.

Title:_____

Author:_____

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SANDWICH CHART
WRITING ACTIVITY
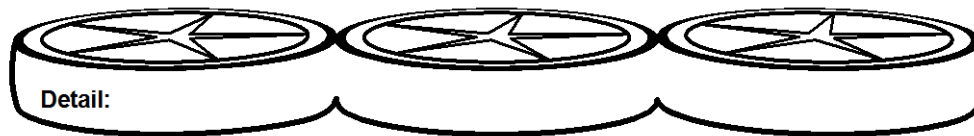
Name _____   Date _____

Sandwich Chart
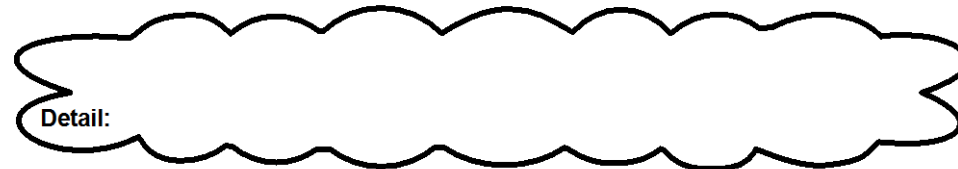
Write your topic at the top. Add details to the middle layers. Add a concluding sentence at the bottom.

Topic:

Detail:

Detail:

Detail:

Concluding Sentence:

SEMANTIC MAP

Semantic Map
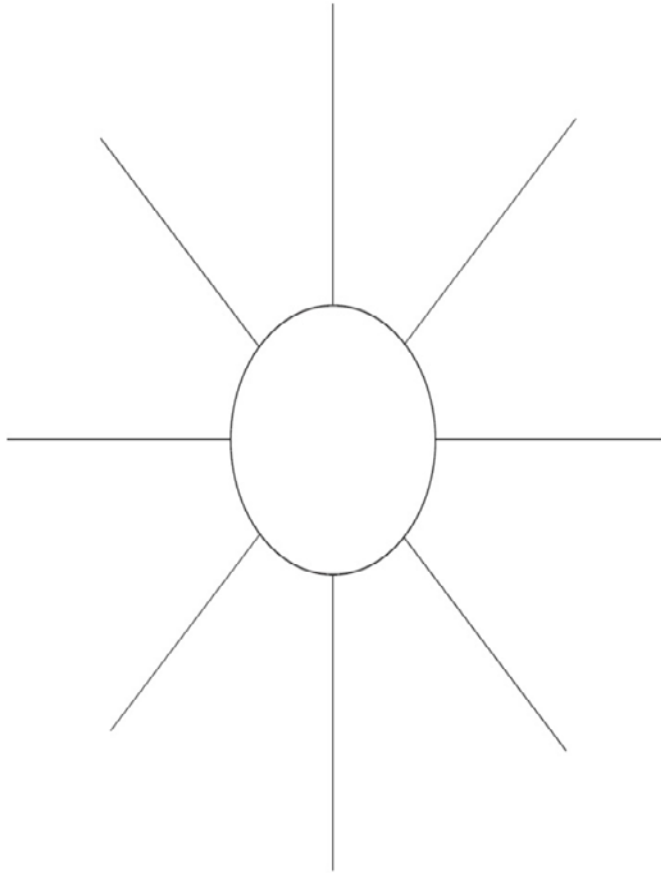
SENSE CHART

Name _____ Date _____

Sense Chart

List details for each sense in its column.

Topic _____				
👁	👂	✋	👄	👃

Sequence Chain

Title: _____

Author: _____

Illustrator: _____

CHARACTERS	SETTING
	Place: Time:

1.		2.		3.
	→		→	

4.		5.		6.
	→		→	
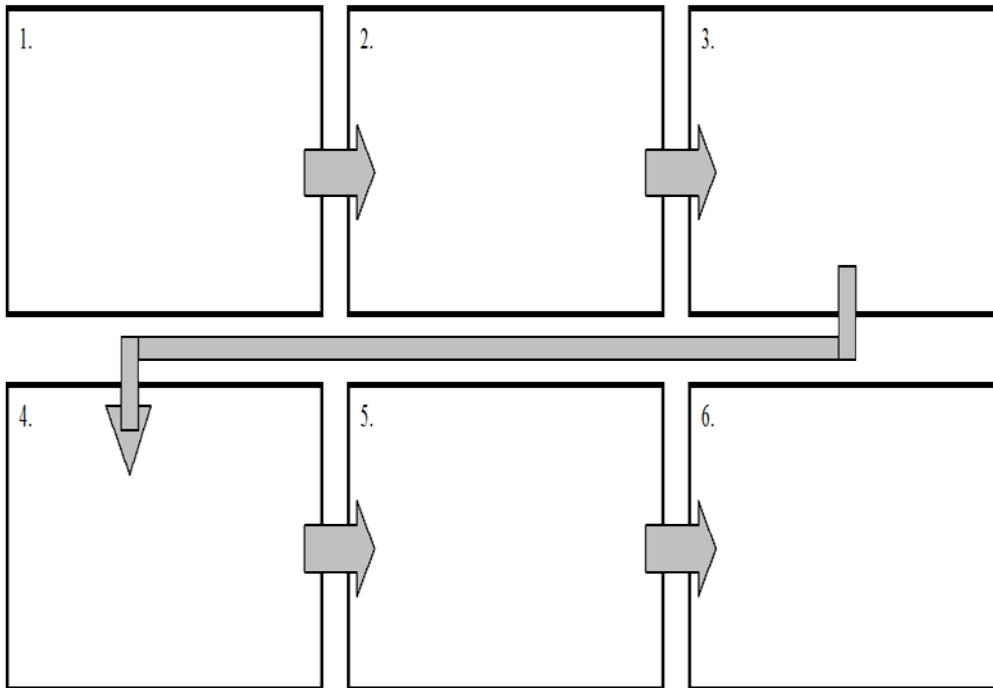
NAME: _____

SEQUENCING CHART
TIME ORDER

Name _____   Date _____

Clock

Write details in time order in each section. Not all sections need to be filled in.

Topic _____
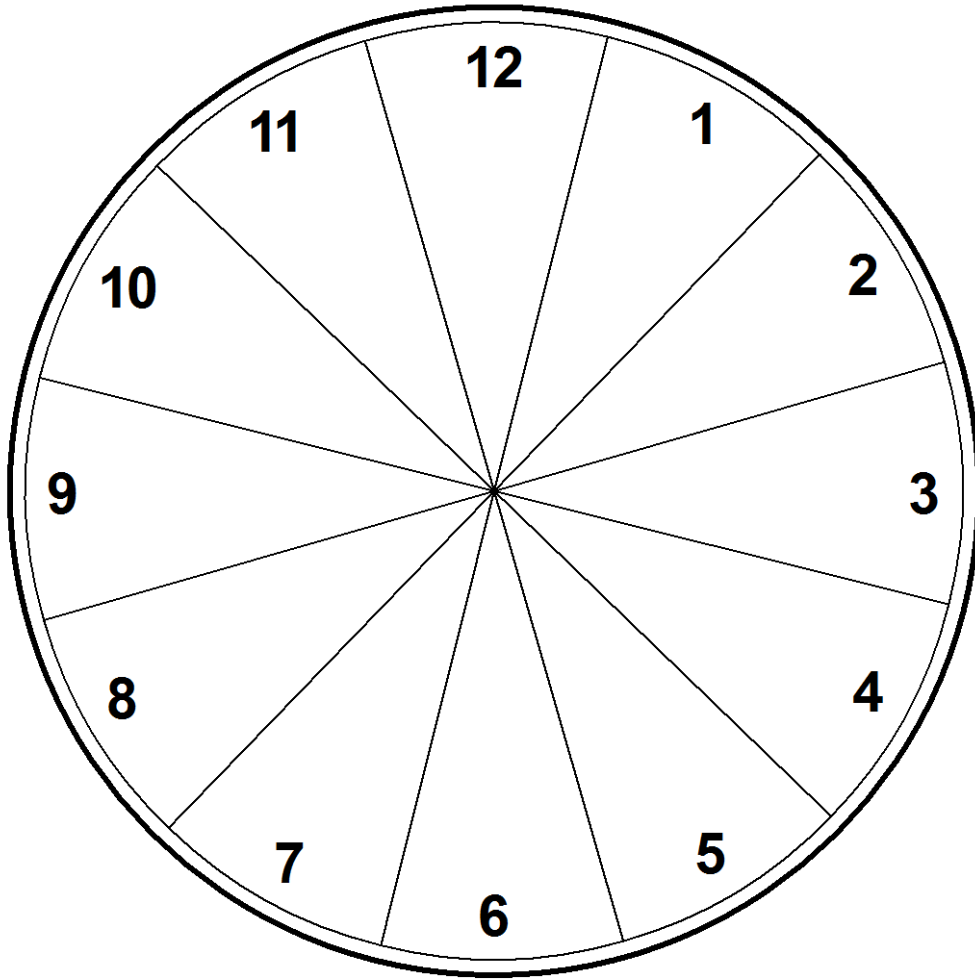
SEQUENCING FLOW CHART
TIME ORDER

Name _____   Date _____

Flow Chart

Write your topic at the top. List steps or events in time order.

Topic:

SORT ACTIVITY CHART 1
THEMES OR CATEGORIES

Name _____ edHelper.com Date _____

Sort into the three baskets. Be sure to label each basket.

Topic: _____
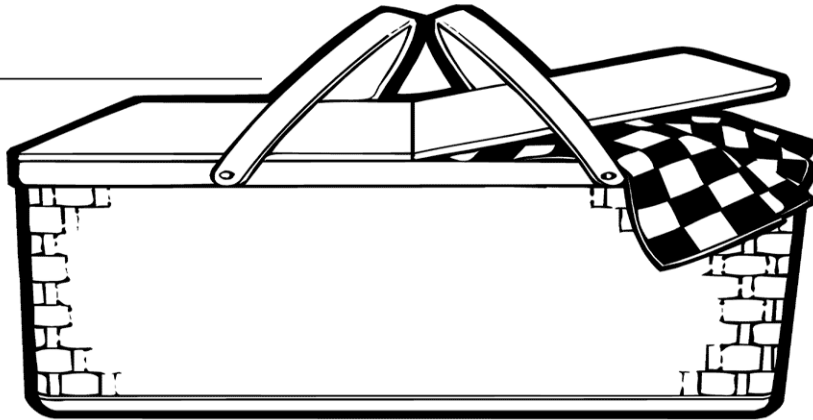
Topic: _____
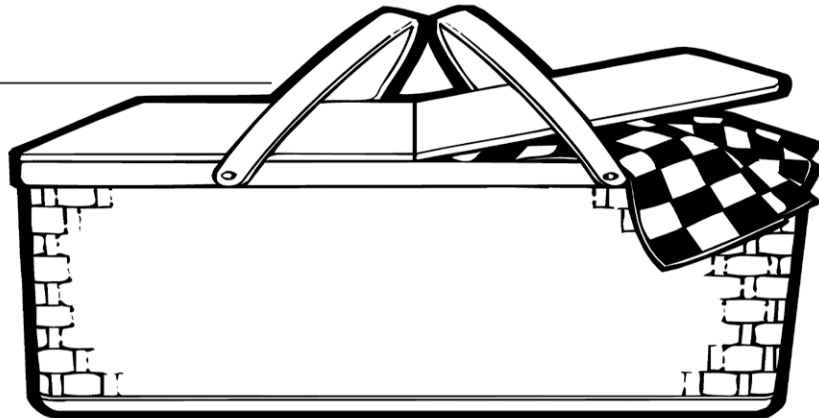
Topic: _____
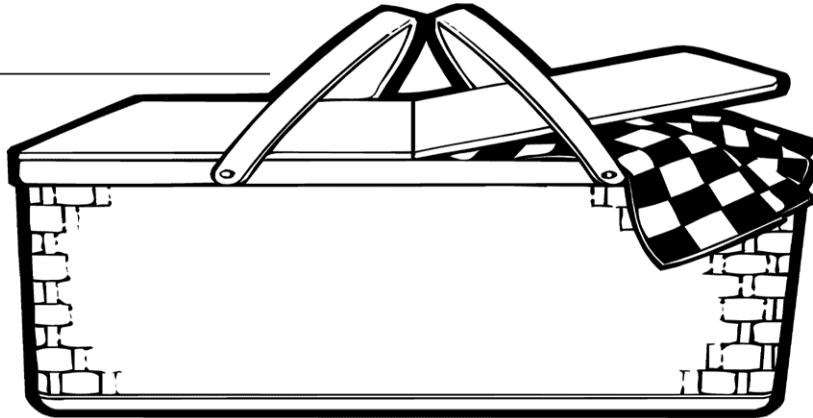
SORT ACTIVITY CHART 2
THEMES OR CATEGORIES

Name _____ edHelper.com Date _____

Sort into the four containers. Write the rule for each on its lid.
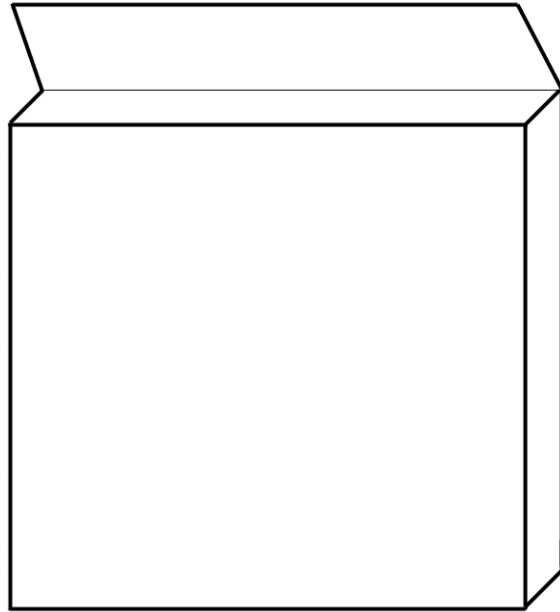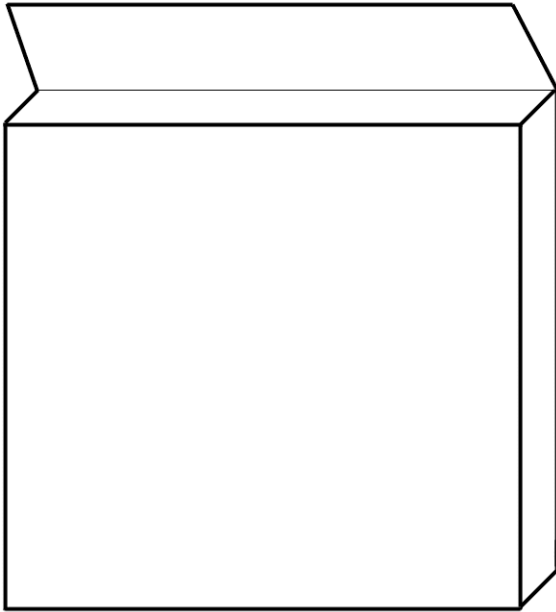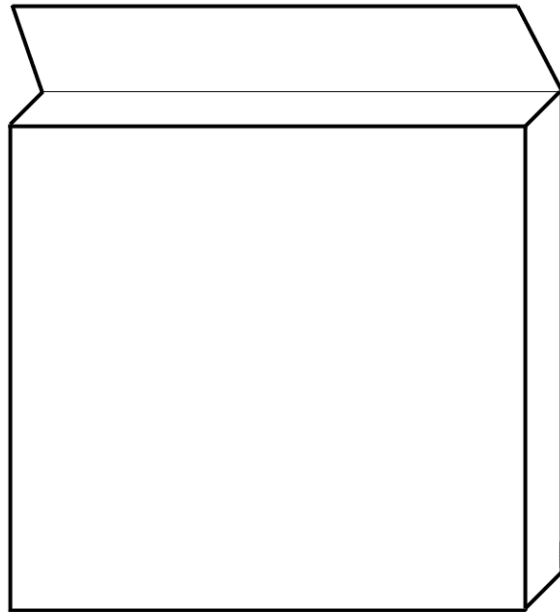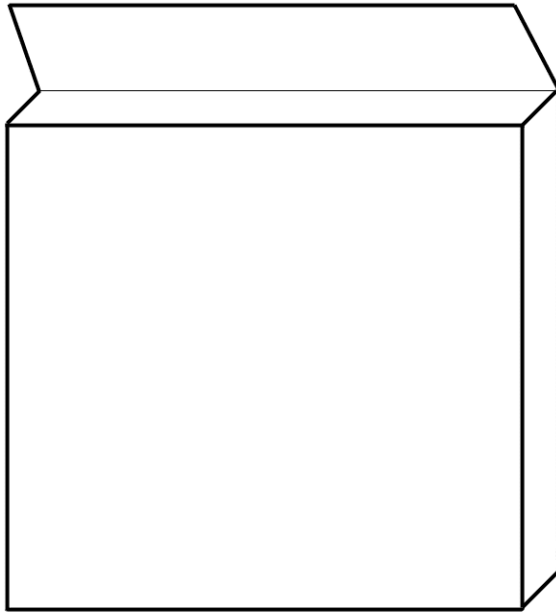
STEP-BY-STEP CHART
SEQUENCING AND DETAILS

Name _____ Date _____

Step-by-Step Chart
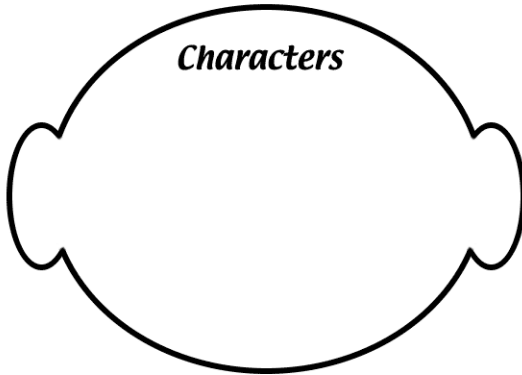
Write each step in order. Add details.

Materials _____	
Steps	**Details**
Step 1:	
Step 2:	
Step 3:	
Step 4:	
Step 5:	
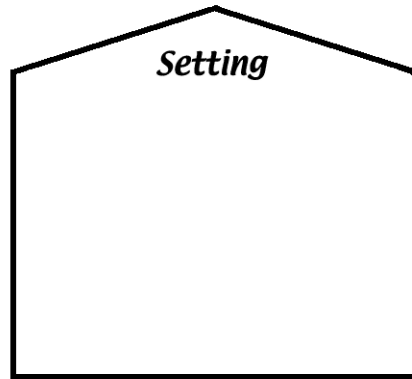
STORY ELEMENTS MAP

Name _____ edHelper.com Date _____

_____
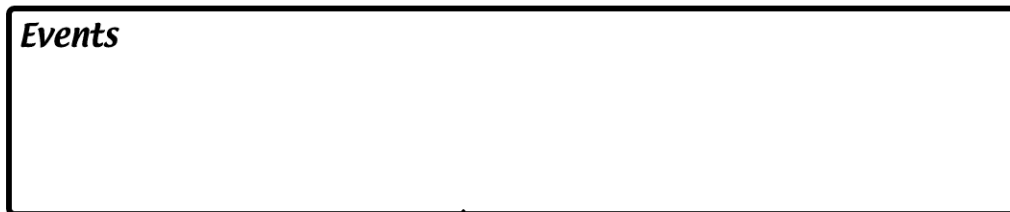
Characters

Setting

Problem

Events

Solution

STORY MAP

Story Map

Instructions: Fill in the boxes to show how your story developed.

Name:_____

Characters:	Setting:	Problem:

Title:

Author:

How the Characters Tried to Solve the Problem:	Solution:

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STORY MAP 1

Name _____ Date _____

Story Map 1

Write notes in each section.

Setting: Time: Place:

↓

Characters:

↓

Problem:

↓ ↔
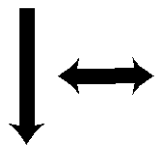
Plot/Events:

Resolution:

STORY MAP 2

Name _____ Date _____

Story Map 2

Write notes in each section.

Setting:
Where:
When:

↓

Major Characters:
Minor Characters:

↓

Plot/Problem:

↓   ↓   ↓

Event 1:	**Event 2:**	**Event 3:**

↓   ↓   ↓

Outcome:

STORY MAP 3

Name _____ Date _____

Story Map 3

Write notes in each section.
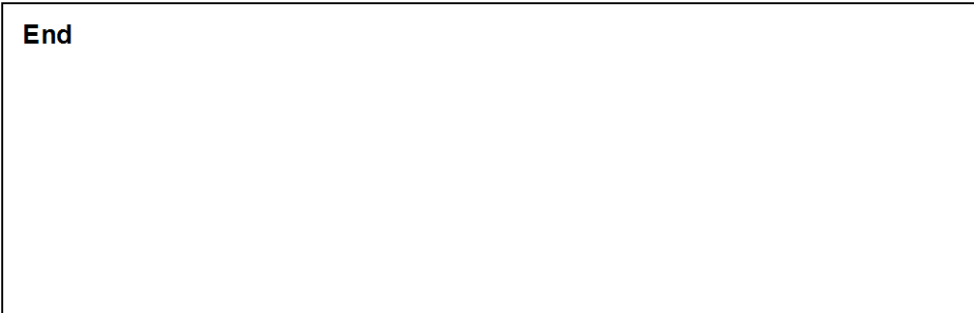
Beginning

↓

Middle

↓

End

STORY MAP
STORY DEVELOPMENT

Basic Story Map

Name:_____

Title:

Author:

Characters:

Setting:

Beginning:

Middle:

End:

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STORY MAP
SUMMARIZATION

STORY SUMMARY: WRITE A BOOK

http://www.abcteach.com/free/s/storysummary.pdf

Name: _____   Date: _____

SETTING
Where did this story take place? Name and describe the place where the story happened.

CHARACTERS
Who were the characters? Write their names and write brief descriptions of each one.

CONFLICT
What was the action in the story? What gave the story a beginning, middle, and end?

CONCLUSION
How did the story end? Was it funny, sad, or something else?

SUNSHINE IDEA ORGANIZER

Sunshine Idea Organizer
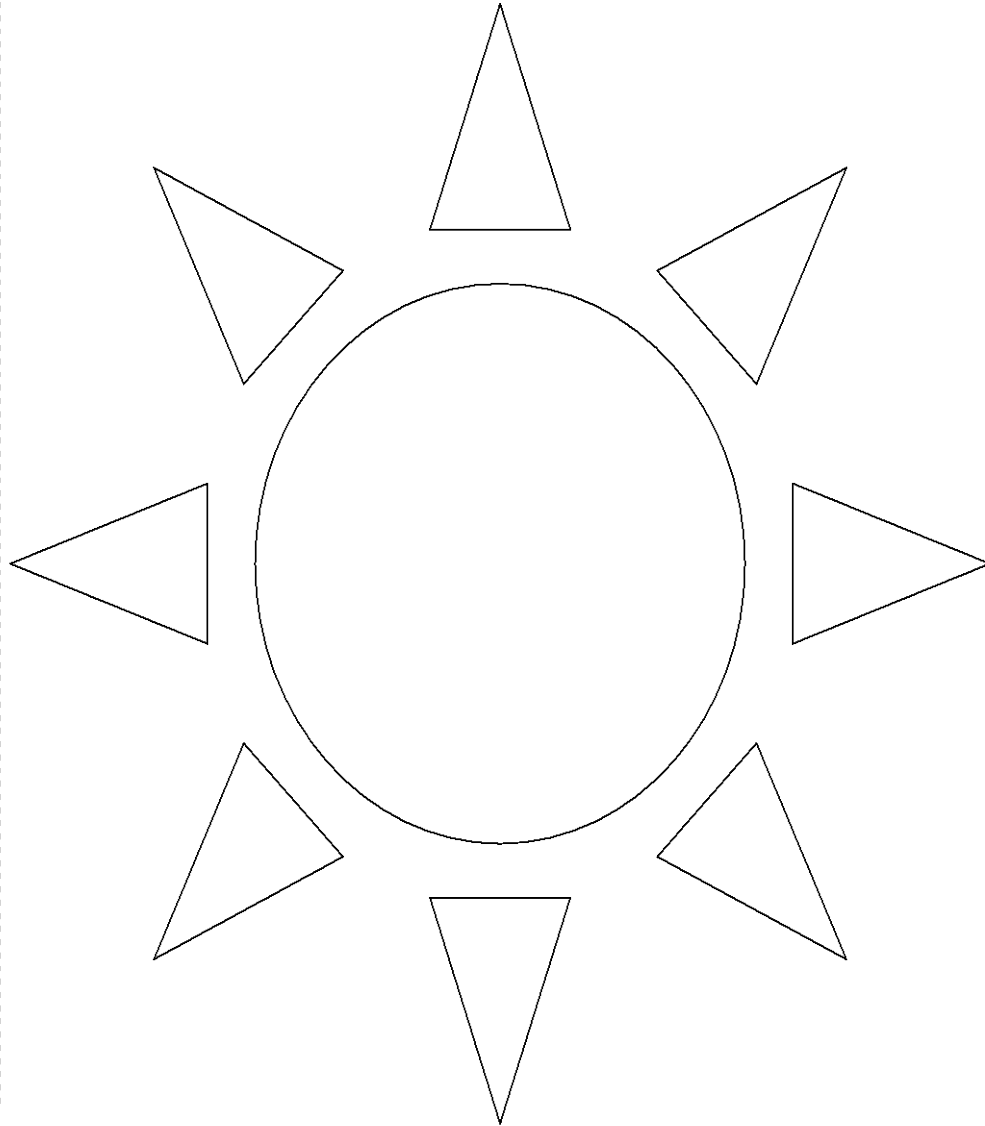
TEXT-TO-SELF CONNECTION CHART

Name _____ edHelper.com Date _____

What I read	What it reminded me of

Name: _____ Date: _____ Class: _____

Hierarchy: The Pyramid

Title: _____

Name: _____ Date: _____ Class: _____

Hierarchy: The Pyramid

Title: _____

THE PYRAMID
FIVE-LEVEL HIERARCHY CHART

Name: _____ Date: _____ Class: _____

Hierarchy: The Pyramid

Title: _____
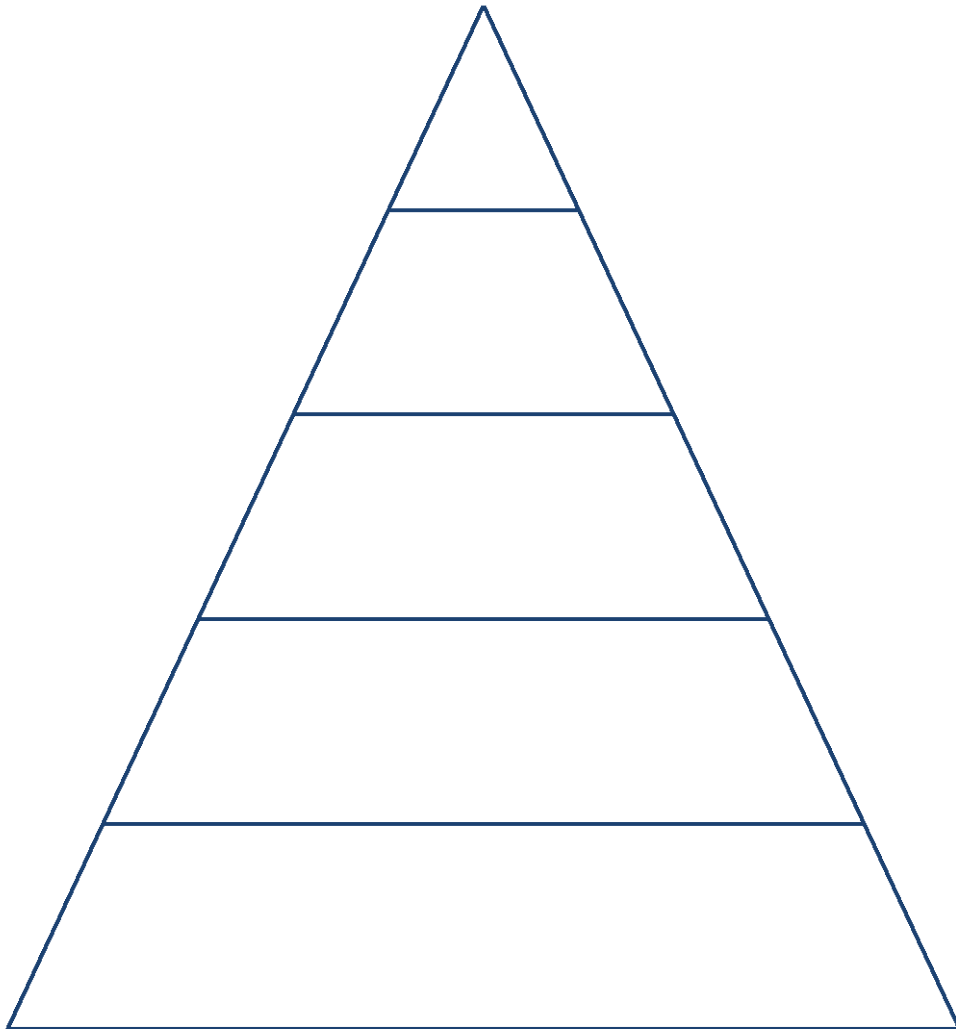
THINK-PAIR-SHARE CHART

My Name: _____ My Partner's Name: _____ Date: _____ Class Period: _____

THINK - PAIR - SHARE

Prompt or Question	What I Thought	What My Partner Thought	What We Will Share

TIMELINE CHART

Name: _____

_____
(title)

_____ (event)	_____ (event)

⬅️➡️

_____ (event)	_____ (event)	_____ (event)

TIME-ORDER CHART

Name _____   Date _____

Time-Order Chart

Write the topic in the center square. Write events in the boxes and details on the branching lines.

Event 1

Event 2

Topic

Event 3

Event 4
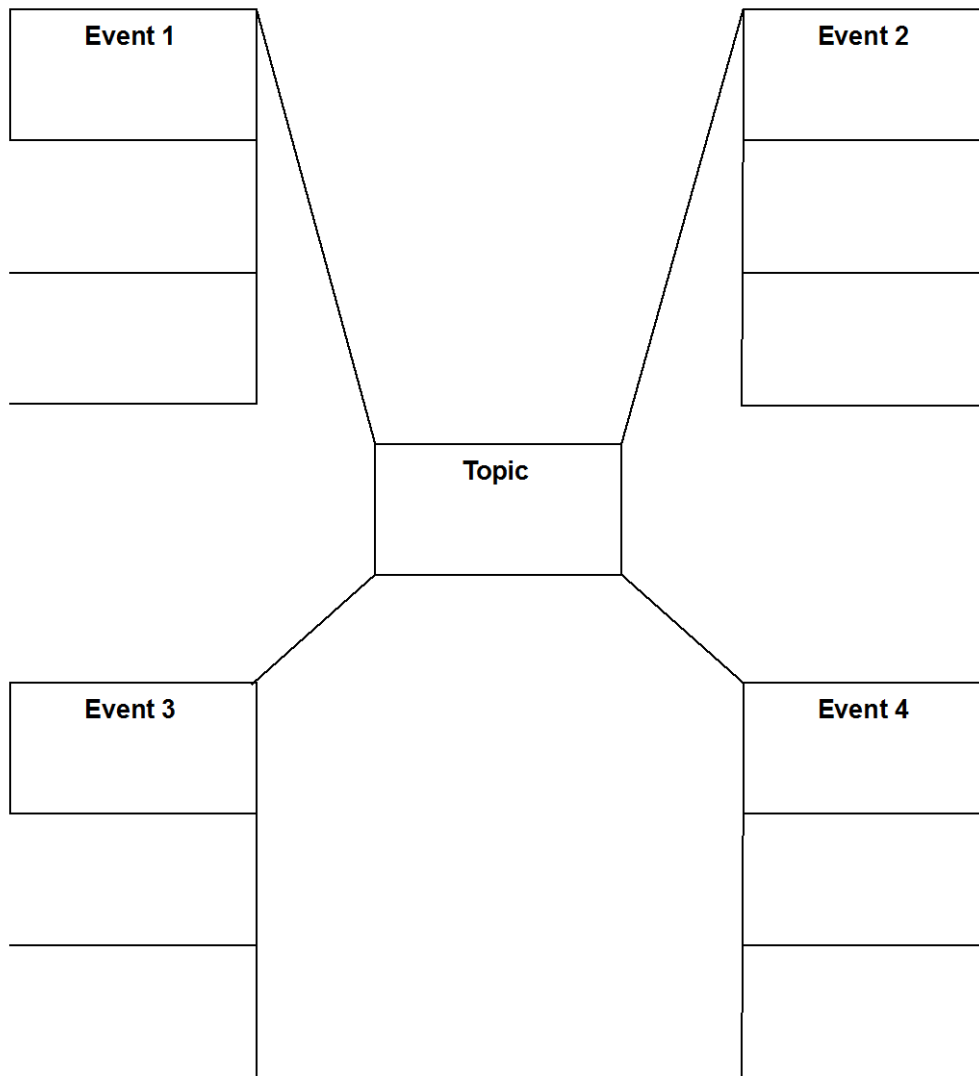
TREE CHART

Name _____ Date _____

Tree Chart

Write the details on the branches.
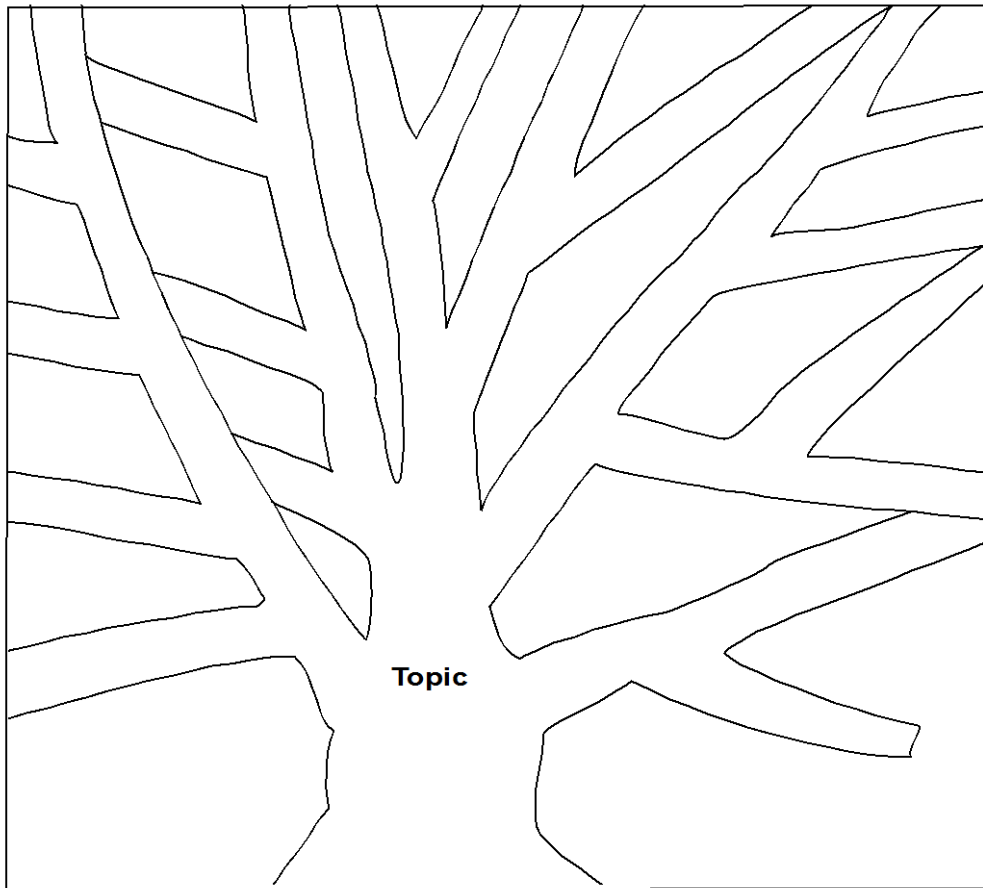
Topic

TWO-COLUMN NOTES

Name: _____   Date: _____

Topic:	
Questions	**Answers**
1.	
2.	
3.	

VENN DIAGRAM 1
TWO CONCEPTS

Name _____ Date _____

Venn Diagram

Write details that tell how the subjects are different in the outer circles. Write details that tell how the subjects are alike where the circles overlap.
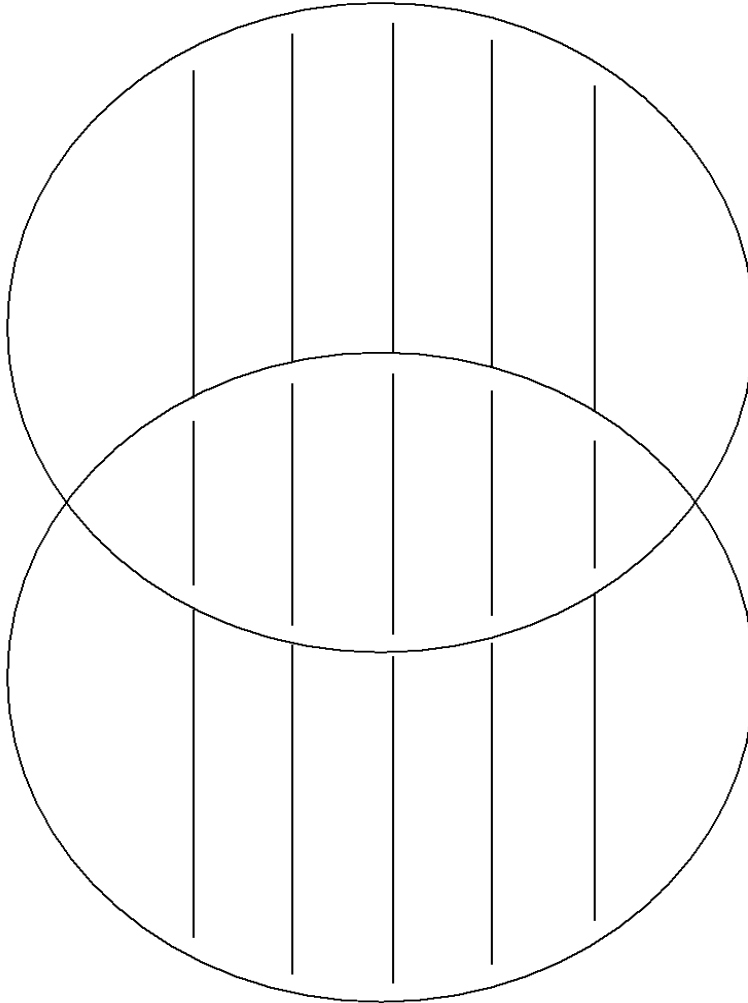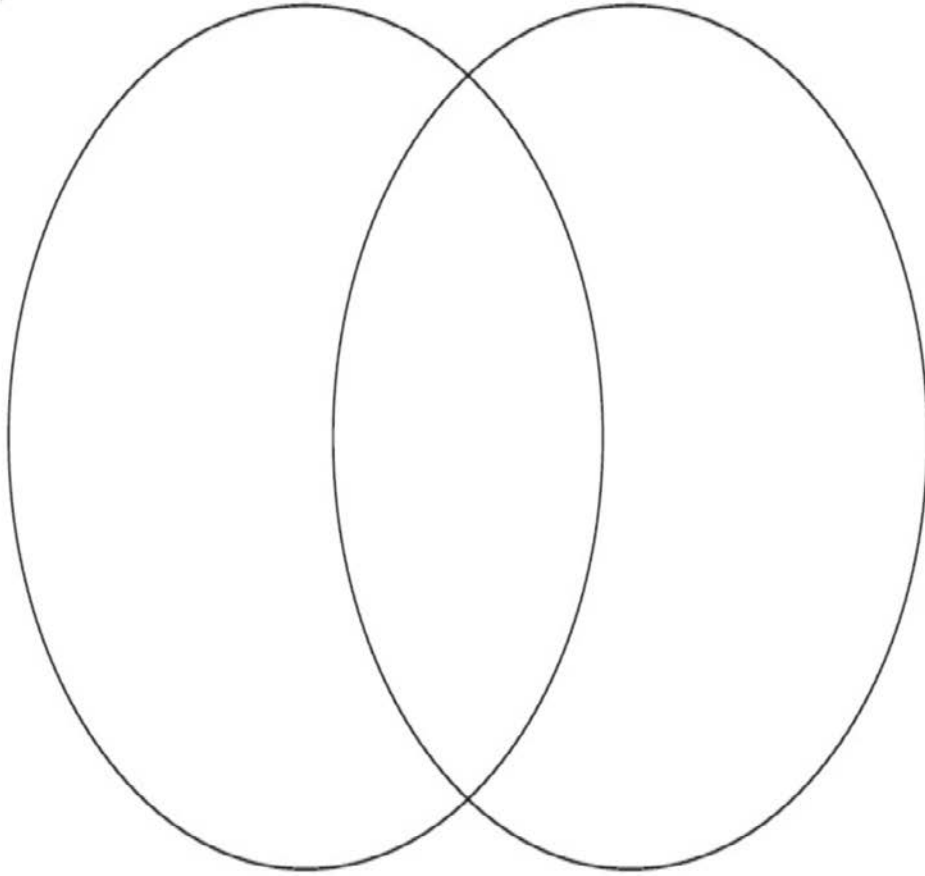
VENN DIAGRAM 2
TWO CONCEPTS

Name: _____ Date: _____ Class Period: _____
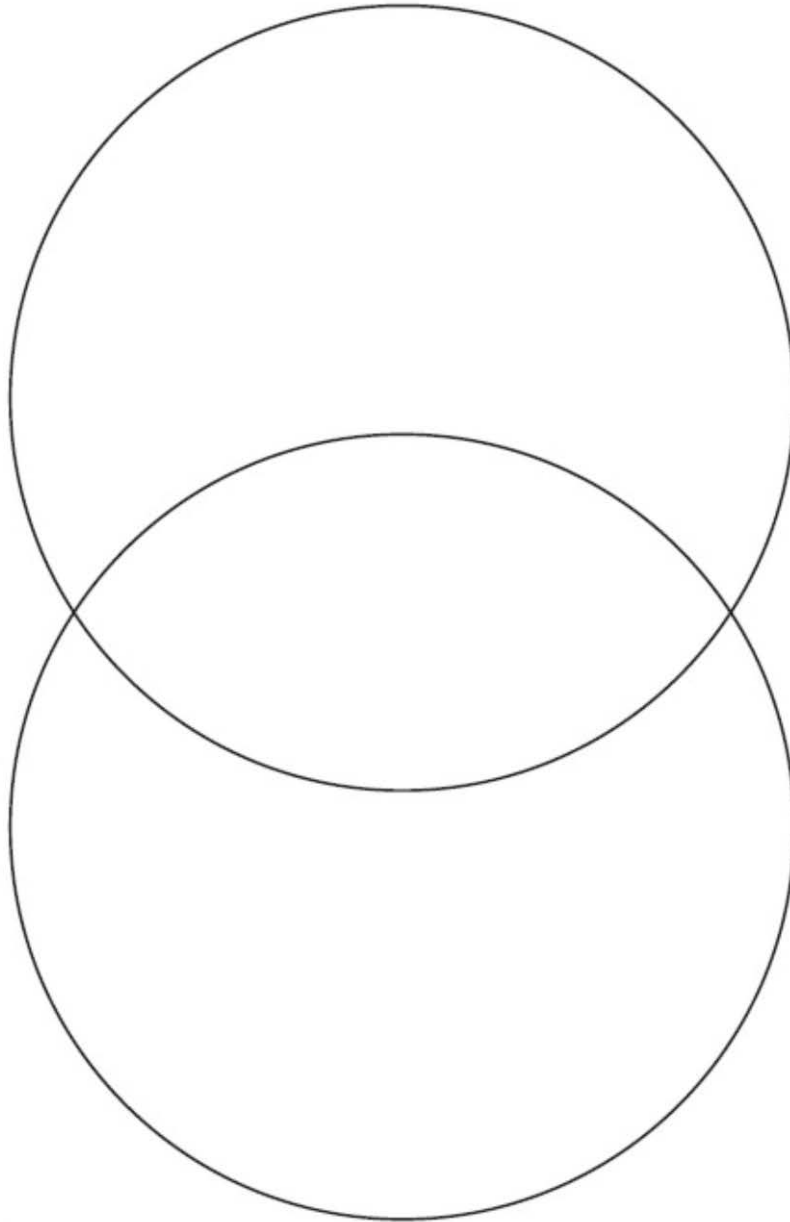
VENN DIAGRAM 3
TWO CONCEPTS

Name: _____ Date: _____ Class: _____
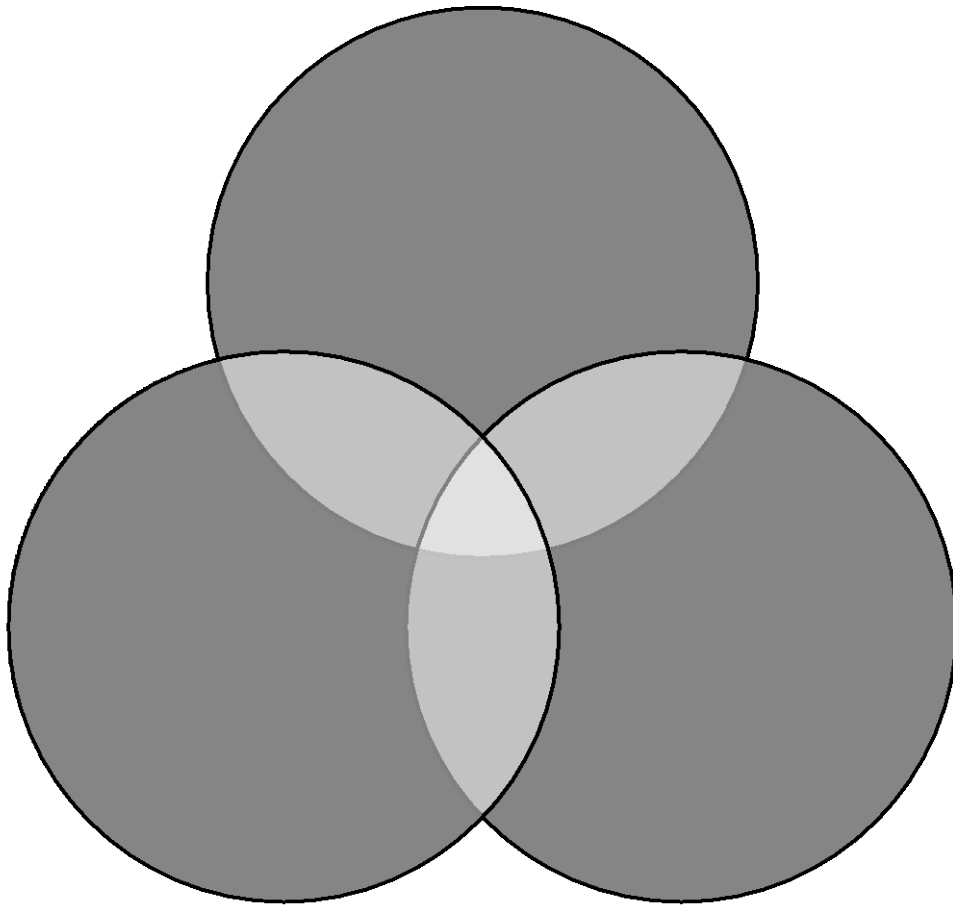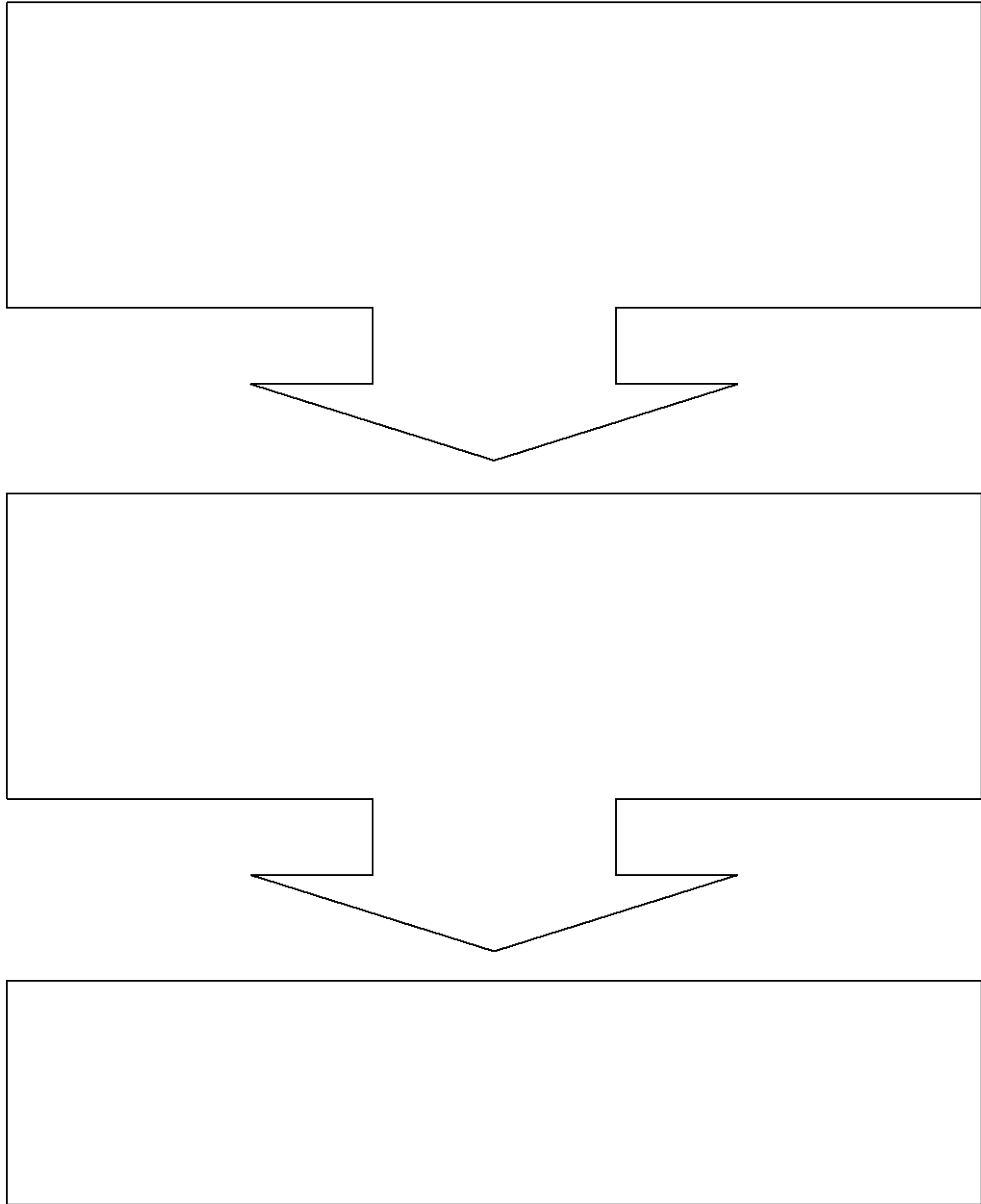
Venn Diagram: Three Concepts

Title: _____

VERTICAL FLOW CHART

Name:_____ Date:_____ Class:_____

Crafting Graphic Organizers: The Vertical Flow Chart

Visit www.studenthandouts.com for free interactive test-prep games...no log-in required!

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WORD LIST: DEFINITIONS AND SENTENCES

Name:_____ Date:_____ Class Period:_____

Vocabulary List Definitions and Sentences

Word 1	
Definition	
Sentence	

Word 6	
Definition	
Sentence	

Word 2	
Definition	
Sentence	

Word 7	
Definition	
Sentence	

Word 3	
Definition	
Sentence	

Word 8	
Definition	
Sentence	

Word 4	
Definition	
Sentence	

Word 9	
Definition	
Sentence	

Word 5	
Definition	
Sentence	

Word 10	
Definition	
Sentence	

Name _____   edHelper.com Date _____

Definition

Word

Similar to

Similar to

Use in a sentence
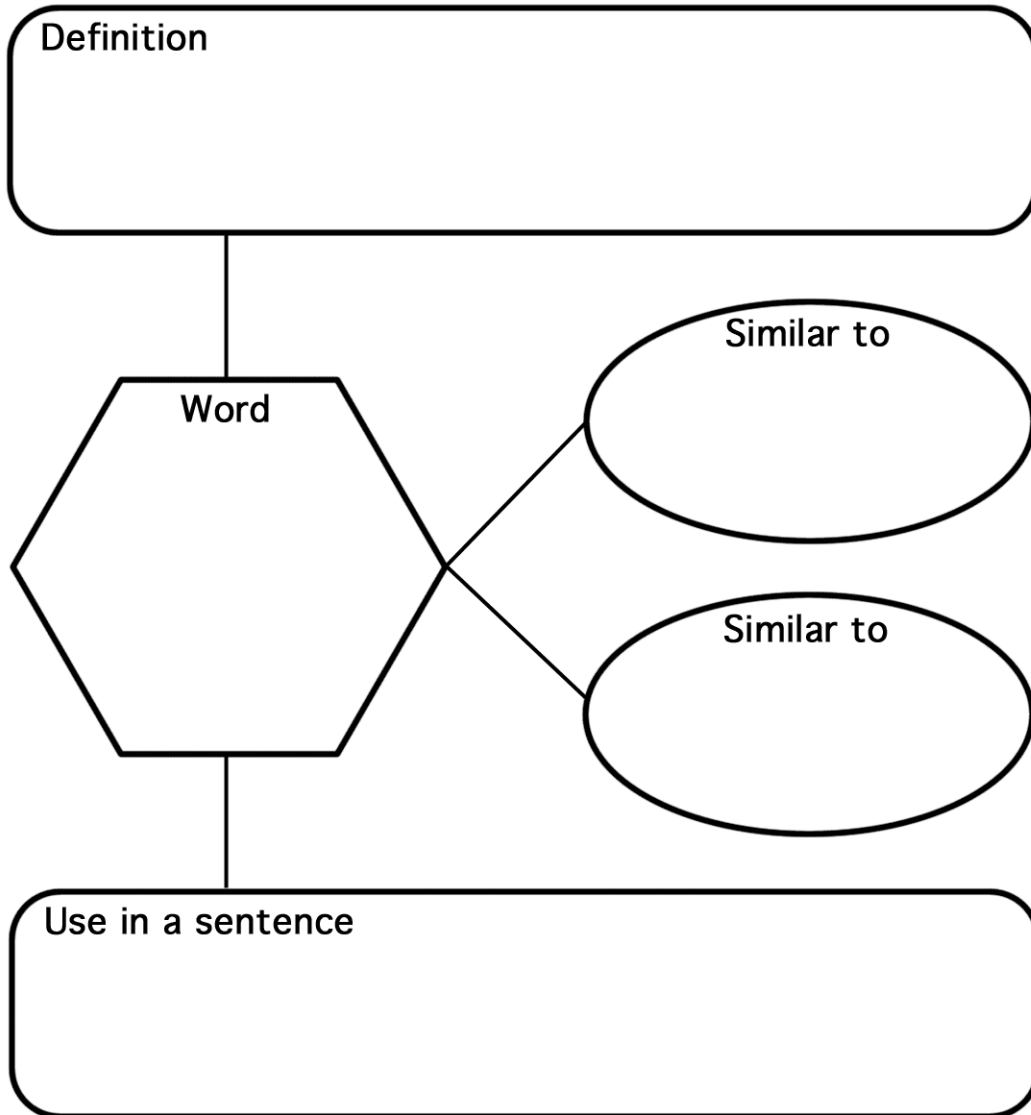
WRITING ORGANIZER

Five-paragraph Essay Organizer

PARAGRAPH ONE: INTRODUCTION
Sentence one (Restate the question as a sentence – "what will be proven"):

Sentence two (Summarize first main point):

Sentence three (Summarize second main point):

Sentence four (Summarize third main point):

PARAGRAPH TWO: FIRST MAIN POINT OR TOPIC
Sentence one (Introduce this topic):

Sentence two:

Sentence three:

Sentence four:

Sentence five:

PARAGRAPH THREE: SECOND MAIN POINT OR TOPIC
Sentence one (Introduce this topic):

Sentence two:

Sentence three:

Sentence four:

Sentence five:

PARAGRAPH FOUR: THIRD MAIN POINT OR TOPIC
Sentence one (Introduce this topic):

Sentence two:

Sentence three:

Sentence four:

Sentence five:

PARAGRAPH FIVE: CONCLUSION
Sentence one (Summarize first main point):

Sentence two (Summarize second main point):

Sentence three (Summarize third main point):

Sentence four (Restate the question as a sentence – "what has been proven"):

Name:_____

Writing Web