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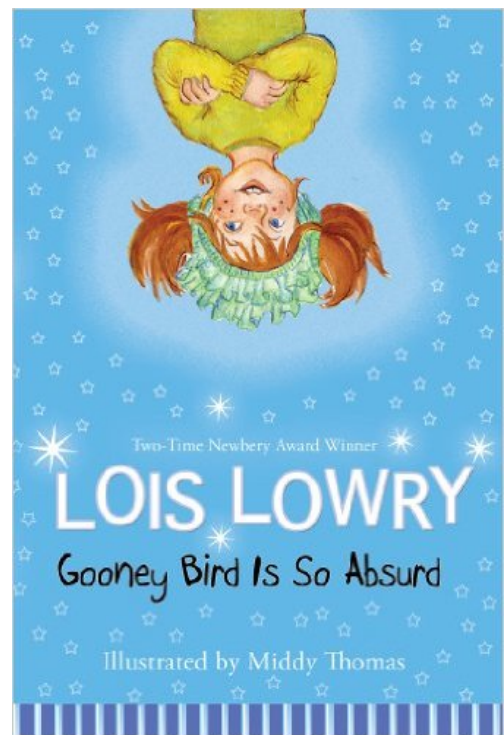
Building Communities that
Support Children's Reading

Texas

Gooney Bird is So Absurd

By Lois Lowry

Lexile 590



3rd Grade - Unit 2: Gooney Bird Greene Series

Other books in this unit include:

Gooney Bird Greene

Gooney Bird and the Room Mother

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3rd Grade College and Career Ready Unit of Study

Gooney Bird Greene Series

Purpose for Reading & Learning:

Overall unit purpose is to explore the essential question: What does it mean to be “good” at something? A good person? A good student? A good teacher?

In addition, each book will explore its own guiding question(s):

Gooney Bird Greene – What are some techniques writers use to create good stories?

Gooney Bird and the Room Mother – Why might we want to make new words “ours” forever?

Gooney Bird is So Absurd – How can words capture our everyday experiences, values, and feelings?

The teacher should write each essential question on anchor charts/posters. These will be referred to, discussed, and written on for the duration of this unit.

Pacing Guide

Books in this unit are meant to be read by students – not as read-alouds by the teacher. It is recommended that students complete each chapter and its activities in one to two days.

Book 1: *Gooney Bird Greene* (7-10 instructional days)

Book 2: *Gooney Bird and the Room Mother* (10-16 instructional days)

Book 3: *Gooney Bird is So Absurd* (14-18 instructional days)

Student Texts

1. Gooney Bird Greene by Lois Lowry (2004)

Lexile 590

Synopsis

Watertown Elementary School welcomes a new, unique second grader: Gooney Bird Greene. With her outlandish fashion sense and incredible ability to tell the best “absolutely true” stories, Gooney Bird becomes the star of the class. Her classmates will need her help to become great story tellers, too.

2. Gooney Bird and the Room Mother, by Lois Lowry (2005)

Lexile 660

Synopsis

Mrs. Pigeon’s second grade class cannot find a room mother! Gooney Bird saves the day, but must keep the identity of the new room mother a secret until the big Thanksgiving pageant. Will the mysterious room mother come through?

3. Gooney Bird is So Absurd, by Lois Lowry (2009)

Lexile 590

Synopsis

It’s a cold January for Mrs. Pigeon’s second graders, and Gooney Bird warms things up with a special kind of hat! As the class learns about poetry, they find that there are some moments in life when writing poetry is the perfect answer!

Essential Knowledge and Skills

Gooney Bird Greene

TEKS 8 - Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding

TEKS 4 - Vocabulary Development. Students understand new vocabulary and use it when reading and writing.

TEKS 18 - Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

TEKS 18.A. - Write imaginative stories that build the plot to a climax and contain details about the characters and setting;

Gooney Bird and the Room Mother

TEKS 4 - Vocabulary Development. Students understand new vocabulary and use it when reading and writing. TEKS 4.B. Use context to determine the relevant meaning of unfamiliar words or distinguish among multiple meaning words and homographs

TEKS 21 - Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write persuasive essays for appropriate audiences that establish a position and use supporting details.

Gooney Bird is So Absurd

TEKS 8 - Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

TEKS 22 - Oral and Written Conventions/Conventions. Students understand the function of and use the conventions of academic language when speaking and writing.

TEKS 18 - Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

TEKS 20 - Students write expository and procedural or work- related texts to communicate ideas and information to specific audiences for specific purposes.

TEKS 21 - Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues.

Unit Components

Included in this unit for each of the texts:

- Book Assessment Preview
- Lesson Overview
- Phonemic Awareness Warm-up
- Phonics Practice
- Vocabulary List and Activity Menu
- Text Dependent Questions for Comprehension and Building Connections
- Anchor Chart Samples
- Book Assessment

Teacher Resources

Accompanying this unit are sets of documents entitled **Resources for Effective Instruction** and **Resources: Forms and Reproducibles**. In these resources you will find:

- Curriculum Design Theory
- Differentiation
- Think Alouds
- Vocabulary Instruction Protocol
- Partner Reading Routines
- Question Stems for Partner Reading
- Character Analysis Charts
- Sentence Web
- Vocabulary Word Map Examples

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Extensions - Helpful Links

Meet the Author Video

teachingbooks.net

Gooney Bird Greene

Videos demonstrating dances:

www.argentinatangovideos.net

www.teachertube.com/video/tango-37400

www.teachertube.com/video/ballet-167401

www.teachertube.com/video/italian-tarantella-24420

www.watchknowlearn.org/Category.aspx?CategoryID=5762

www.howcast.com category: Dance

Gooney Bird and the Room Mother

www.last.fm/music

jango.com/music/Henry+Mancini?1=0

www.songfacts.com/detail.php?id=676

www.teachertube.com/video/farmer-in-the-dell-vocals-322373

music.cbc.ca

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PARCC evidence tables. Retrieved from <http://www.parcconline.org/K2-assessments> 4-24-2015.

Patterson, K. (2013). *Robust vocabulary instruction*. Des Moines, NM: Professional development session by Regional Reading Coach. Adapted from Beck, McKeown, & Kuchan (2002).

Vaughn, S., & Linan-Thompson, S. (2004). *Research-based methods of reading instruction: Grades K-2*. Alexandria, VA: Association for Supervision and Curriculum Development. www.readingrockets.org

Wiggins, G. & McTighe, J. (2005). *Understanding by design*. Alexandria, VA: ASCD.

Gooney Bird is So Absurd

Book Assessment Preview

1. How did the other characters react when Gooney Bird wore her two-ponytail hat for the first time? Give specific examples from the text to support your answer.

2. Reread paragraphs 4 and 5 on page 79. How do the characters feel about the brain-warming hat now? What might account for this change in attitude?

3. Reread the section of the Poem for Many Voices on page 103. How do the words and phrases supply rhythm and meaning in this poem?

4. How does Felicia Ann's personality change from the beginning of Gooney Bird Greene (Book 1) to the end of Gooney Bird is So Absurd (Book 3)? What may be some causes for these changes? Cite specific evidence from either the text or the Character Analysis Chart.

5. The essential question for this book is: Why is poetry worth studying? Write a quality paragraph, or more, about

- the value students in Gooney Bird’s class found in learning and writing poetry, including at least 2 citations from the text, and
- your own thoughts and experiences around this question.

6. The essential question for this unit is: What does it mean to be “good” at something? A good student? A good teacher? A good person? Write a quality paragraph, or more, about your thoughts around these questions. Cite at least 1 example from each of the three Gooney Bird texts to support your response.

Phonemic Awareness Warmup

ELA-Literacy - Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships. Use the words for each chapter listed below. [For instructions and a sample script, refer to Effective Instruction Resources: Vocabulary Instruction Protocol, DAY 1 Part I.](#)

Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7
forecast	hobble	couplet	limerick	fragrance	distressed	rumpled
prediction	bargain	revise	description	lace	fortunate	
astonished	stiletto	shrill	chuckle	impressive	revealing	
awed	haiku	savor	appointment	fans	uniform	

Phonics Practice

Literacy - Know and apply grade-level phonics and word analysis skills in decoding words. Decode multi-syllable words. Use the words for each chapter listed below. [For instructions and a sample script, refer to Effective Instruction Resources: Vocabulary Instruction Protocol, DAY 1 Part II.](#)

Tier 2 Vocabulary List Possibilities

Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7
awed	remorse	increasingly	eureka	buffet	distinctly	distraction
shrieked	sympathetically	bounded	unexpectedly	kill two birds with one stone	impediment	boast
desperate	trunk	intoned	descent	wakeful	criticize	
commotion			interfere	agitated	let off steam	
anticipate			curriculum		mournful	
frequently			wedged		formal	

Vocabulary Activity Menu

Refer to Resources: [Effective Instruction - Vocabulary Instruction Protocol](#) section of this unit for detailed instructions.

General Review	Variation 4) Students create a 3-part vocabulary chart with the day's words. When complete, students fold one side of the 3-part vocabulary chart back (the picture side, or the word side), so the owner sees only one row of the chart, and the partner sees a different row. Pairs face each other and quiz the other on the word's definition. <i>See Resources: Forms and Reproducibles section of this unit for the 3-part vocabulary chart template.</i>
Word Relationships	Variation 4) Students sort vocabulary words into various categories (categories can be designated by the teacher, or student created). Students will explain why they sorted words the way they did.
Connect to Self	Variation 1) Direct connection <i>ELOQUENT reminds me of the president because he has to make a lot of speeches and say them correctly with just the right words.</i>
Generate Situations, Contexts, and Examples	Variation 4) Students work together to make lists to accompany vocabulary words. <i>Name 3 things that would be CATASTROPHIC.</i>
Writing	Variation 4) Students are asked to think (and write) of ways their target words can be used differently in the story where they came from, or how they could be used in a different story.

Text Dependent Questions for Comprehension and Building Connections

FIRST READ (For all chapters)

PURPOSE: Students partner read for general understanding and enjoyment.

TEKS 2 - Reading/Strategies. Students comprehend a variety of texts drawing on useful strategies as needed.

TEKS 2.A. -Ask relevant questions, seek clarification, and locate facts and details about stories and other texts and support answers with evidence from text

TEKS 13 - Comprehension of Informational Text/Expository Text

TEKS 13.A. - identify the details or facts that support the main idea.

TEKS 13. B. - Draw conclusions from the facts presented in text and support those assertions with textual evidence.

TEKS 13. C. - Identify explicit cause and effect relationships among ideas in texts,

Use **general understanding/detail question stems** to discuss at the end of each partner's turn.

Highlight today's vocabulary in the text or on sticky notes as you read.

Revisit vocabulary boxes/personal glossaries. Now that you've read the word in context, do you need to add additional definitions or other information?

	Close Read 1 Activities	Close Read 2 Activities	Close Read Extension/Enrich ment Activities
Text Access Options	<ul style="list-style-type: none"> • whole group choral read • triangle read around groups • partner read 	<ul style="list-style-type: none"> • whole group choral read • triangle read around groups • partner read 	<ul style="list-style-type: none"> • partner read • solo read
	<p>Before Reading</p> <p>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.</p> <p>Essential Question discussion (initial or review) - overall unit and for this book.</p> <p>Students read synopsis on back of book, discuss with peers. Make general predictions.</p>		

Chapter 1	Day 1 Vocabulary Protocol for new words.		
	Close Read 1	Close Read 2	Close Read 3
	<p>Distinguish shades of meaning among related words that describe states of mind or degrees of certainty.</p> <p>On page 6, the author uses several words to describe how students have felt about Gooney Bird's outfits. Find those words with a reading partner, and put them in order on a Shades of Meaning Continuum.</p>	<p>Describe characters in a story and explain how their actions contribute to the sequence of events.</p> <p>How did the other characters react when Gooney Bird wore her two-ponytail hat for the first time? Give specific examples from the text to support your answer.</p> <p>How is Gooney Bird's two-ponytail hat like a poem? Discuss this with your reading partner.</p>	<p>On page 11, Mrs. Pidgeon tells the students a little bit about poems. What does she say? Add this information to the Characteristics of Poetry chart.</p>
	<p>After Reading With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>Work with a partner to write 5 two-line rhyming poems similar to those that the students came up with in Chapter 1.</p>		
Chapter 2	<p>Before Reading 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 discussion.</p> <p>Essential Question review and discussion - overall unit and for this book.</p>		

	<p>Day 1 Protocol for new vocabulary.</p> <p>Review previous vocabulary using one variation from the Vocabulary Activities menu.</p> <p>Quickly share yesterday's poems.</p>		
	Close Read 1	Close Read 2	Close Read 3
	<p>What is buyer's remorse? Write the sentence from the text that helped you know the answer to this question.</p> <p>What kind of context clue is this?</p>	<p>Discuss with your reading partner and with the whole class:</p> <p>Reread the last paragraph on page 21. What's a pome? How do you know? Why would the author write it this way?</p> <p>Reread the second paragraph on page 28. What is Thummer? Thpring?How do you know?Why would the author write it this way?</p>	<p>Revisit your Characteristics of Poetry Chart. Add any information to it from this chapter.</p>
	<p>After Reading With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>With your reading partner, write 3 haiku poems. Be sure to follow haiku rules. Share them with another pair of students.</p>		

Chapter 3	<p>Before Reading</p> <p>Essential Question review and discussion - overall unit and for this book.</p> <p>Day 1 Protocol for new vocabulary.</p> <p>Review previous vocabulary using one variation from the Vocabulary Activities menu.</p> <p>Quickly share yesterday's poems.</p>		
	Close Read 1	Close Read 2	Close Read 3
	<p>Reread Mrs. X's poems, from this chapter and those you've already read. What do the poems tell us about Mrs. X's personality?</p> <p>Add Mrs. X to the Character Analysis Chart. Use what you know about her from previous books and her poems to help you.</p>	<p>Revisit your Character Analysis Chart. If you haven't already, add Barry Tuckerman to it. Use what you know about him from previous books and Chapters 1-3 of this book to help you.</p> <p>What does Mrs. Pidgeon mean when she says Barry's poem was <i>Barry-esque</i>?</p>	<p>On page 37, the students find that writing poems is "not easy. They had to search their heads for the perfect words." Chelsea says, "But for a poem, the words have to be <i>just right</i>. It's hard."</p> <p>What does that mean?</p> <p>Put the words listed in your journal into a Shades of Meaning Continuum. Which word on the continuum would be just right, or the perfect word for a poem? Why?</p>
	<p>After Reading</p> <p>With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>Revisit your Characteristics of Poetry Chart. Add any information to it from this chapter.</p> <p>With your reading partner, write 3 couplets about your family. Share with another pair of students.</p>		

Chapter 4	<p>Before Reading</p> <p>Essential Question review and discussion - overall unit and for this book.</p> <p>Day 1 Protocol for new vocabulary.</p> <p>Review previous vocabulary using one variation from the Vocabulary Activities menu.</p> <p>Quickly share yesterday's poems.</p> <p>WHOLE CLASS DISCUSSION</p> <p>How are some poems like songs?</p> <p>What is rhythm, and how does it apply to poetry?</p>		
	Close Read 1	Close Read 2	Close Read 3
	<p>Revisit your Characteristics of Poetry Chart. Look throughout this chapter to find all the rules for limericks. Add this information to the chart.</p>	<p>Why is the word "shocked" on page 49 italicized? What does this mean? What clues from the text tell you what it means?</p> <p>Put the words listed in your journal into a Shades of Meaning Continuum. Which word on the continuum would be just right, or the perfect word for a poem? Why?</p>	<p>Revisit your Character Analysis Charts. Add any new information to the characters listed. Use the limericks from this chapter to help you.</p>
	<p>After Reading</p> <p>With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>Work with your reading buddy to create a limerick. Be sure to follow the rules for this poem. Share your finished limerick with other students.</p>		

Chapter 5	<p>Before Reading</p> <p>Essential Question review and discussion - overall unit and for this book.</p> <p>Day 1 Protocol for new vocabulary.</p> <p>Review previous vocabulary using one variation from the Vocabulary Activities menu.</p> <p>Quickly share yesterday's poems.</p>		
	Close Read 1	Close Read 2	Close Read 3
	<p>Why was Mrs. Pidgeon almost late for school?</p> <p>How do you think Mrs. Pidgeon feels about this? What makes you say that? Use evidence from the text to support your answer.</p>	<p>Add information to this chapter to Mrs. X's row on your Character Analysis Chart.</p>	<p>Use the information from this chapter to add a List Poem row to your Characteristics of Poetry Chart.</p>
	<p>After Reading</p> <p>With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>Use the topic suggestions on page 69 to write 3 list poems. Think carefully to use "just the right words". Share them with your reading buddy when you are finished.</p>		
Chapter 6	<p>Before Reading</p> <p>Essential Question review and discussion - overall unit and for this book.</p> <p>Day 1 Protocol for new vocabulary.</p> <p>Review previous vocabulary using one variation from the Vocabulary Activities menu.</p> <p>Quickly share yesterday's poems.</p>		

	Close Read 1	Close Read 2	Close Read 3
	<p>When you read the beginning of Chapter 6, did you guess why Mrs. Pidgeon was absent?</p> <p>What was your reaction when you found out what happened to Mrs. X? Use a thesaurus to find just the right words to describe your feelings.</p>	<p>Some essential questions for this unit are:</p> <p><i>What does it mean to be a good person?</i></p> <p><i>Why would we want to make new words "ours" forever?</i></p> <p><i>How can words capture our everyday experiences, values, and feelings?</i></p> <p>Look back at these essential question charts and the Character Analysis Chart.</p> <p>In what ways did Mrs. X show she was a good person?</p> <p>How did she use the words she "owned"?</p> <p>In what way did her words capture her everyday experiences, values, and feelings?</p>	
	<p>After Reading With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>Take several minutes to think about the characters from this series and the events that we've read about. Add any thoughts you might have to any/all of the essential questions charts.</p>		

Chapter 7	Before Reading Essential Question review and discussion - overall unit and for this book. Day 1 Protocol for new vocabulary. Review previous vocabulary using one variation from the Vocabulary Activities menu. Quickly share yesterday's poems.		
	Close Read 1	Close Read 2	Close Read 3
	Reread page 105. What is Mr. L's couplet?	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. Reread the section of the Poem for Many Voices on page 103. How do the words and phrases supply rhythm and meaning in this poem?	
	After Reading With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. The essential question for this book is: In what way do our words capture our everyday experiences, values, and feelings? Write a quality paragraph, or more, about <ul style="list-style-type: none"> the value students in Gooney Bird's class found in learning and writing poetry, including at least 2 citations from the text, and your own thoughts and experiences around this question. 		

Anchor Chart Samples

Characteristics of Poetry Chart

<u>Page</u>	<u>Information from Text</u>
11	There are no rules about how long a poem should be. It only has to be long enough to say what you want it to say.
23	Poems don't have to rhyme.
27-28	Haiku rules: 3 lines: 5 syllables in the first line, 7 syllables in the second line, 5 syllables in the third line. A haiku is usually about one of the seasons.
33	Writing a poem is the same as writing a story. You say what you want to say, and then it tells you, in your brain: Stop here.
36	Couplet rules: 2 lines, rhyming.

Book Assessment Answer Key

QUESTION	STANDARD
<p>1. How did the other characters react when Gooney Bird wore her two-ponytail hat for the first time? Give specific examples from the text to support your answer.</p> <p><i>Possible answers:</i></p> <p><i>“All of the children giggled,” page 5</i></p> <p><i>“The entire class roared with laughter,” page 7</i></p>	<p>Read closely to determine what the text says explicitly and make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p>Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p>
<p>2. Reread paragraphs 4 and 5 on page 79. How do the characters feel about the brain-warming hat idea now? What might account for this change in attitude?</p> <p><i>Possible answers:</i></p> <p><i>All of the second graders believe that a brain-warming hat is useful/helpful.</i></p> <p><i>Gooney Bird Greene is an influence on them.</i></p> <p><i>Clothing/props might encourage creativity (similar to thinking caps or author chairs). Objects can serve as muses.</i></p>	<p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p> <p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other.</p> <p>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.</p>
<p>3. Reread the section of the Poem for Many Voices on page 103. How do the words and phrases supply rhythm and meaning in this poem?</p> <p><i>Possible answers:</i></p> <p><i>The rhythm in this part is REGULAR BEAT. Each syllable represents one beat. The pattern here is 6,4; 6,4; 6,4; 8,4; 8,4; 2, 2, 2, 2</i></p> <p><i>The students chose these words specifically because they are the happiest memories from Mrs. X’s childhood - page 67.</i></p>	<p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>

<p>4. How does Felicia Ann’s personality change from the beginning of Gooney Bird Greene (book 1) to the end of Gooney Bird is So Absurd (book 3)? What may be some causes for these changes? Cite specific evidence from either the text or the Character Analysis Chart.</p>	<p>Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</p> <p>Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</p>
<p>5. The essential question for this book is: Why is poetry worth studying? Write a quality paragraph, or more, about</p> <ul style="list-style-type: none"> the value students in Gooney Bird’s class found in learning and writing poetry, including at least 2 citations from the text, and your own thoughts and experiences around this question. 	<p>Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <p>Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships.</p>
<p>6. The essential question for this unit is: What does it mean to be “good” at something? A good student? A good teacher? A good person? Write a quality paragraph, or more, about your thoughts around these questions. Cite at least 1 example from each of the three Gooney Bird texts to support your response.</p>	<p>Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <p>Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships.</p>

Reading Response Journal

Gooney Bird is So Absurd

by Lois Lowry

Reader name: _____



Essential Question: *How can words capture our everyday experiences, values, and feelings??*

Record ideas from the text with page numbers as you read.

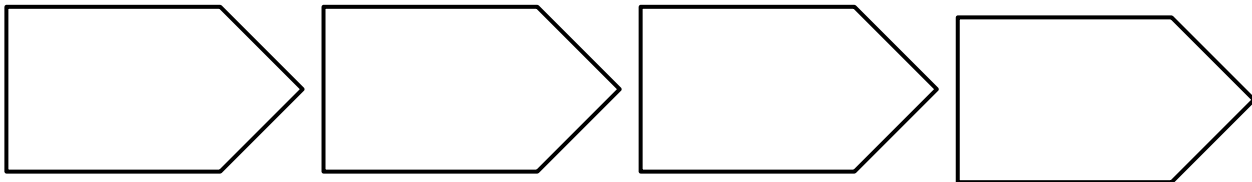
page	idea

Chapter 1

On page 6, the author uses several words to describe how students have felt about Gooney Bird's outfits. Reread page 6 and talk to your reading partner about those words. List those words below and place them in a Shades of Meaning Continuum .

Words my partner and I talked about:

Record a 4 step continuum with the words you talked about.

Four identical chevron-shaped boxes arranged horizontally. Each box is a rectangle with a pointed right side, intended for students to place words from a continuum.

Chapter 1

How did the other characters react when Gooney Bird wore her brain-warming hat for the first time?
Give specific examples from the text to support your answer.

Evidence from text:

Character:

Character:

Evidence from text:

Character:

Evidence from text:

Characteristics of Poetry Chart

Page	Information from Text

Characteristics of Poetry Chart

<u>Page</u>	<u>Information from Text</u>

<u>Page</u>	<u>Information from Text</u>

Characteristics of Poetry Chart

<u>Page</u>	<u>Information from Text</u>

<u>Page</u>	<u>Information from Text</u>

Chapter 2

What is buyer's remorse? Write the sentence from the text that helped you know the answer to this question. Draw a picture to show a situation in which one might have buyer's remorse.

Chapter 3

Put the words listed into a Shades of Meaning Continuum.

hard	difficult	strenuous	challenging
formidable	wearisome	not easy	tough

Which word on the continuum would be *just right*, or “the perfect word” for a poem? Why?

Chapter 4

Put the words listed into a Shades of Meaning Continuum.

shocked	awed	stupified	startled
stunned	amazed	flabbergasted	astounded
dazed	overwhelmed	bewildered	blown away

Which word on the continuum would be *just right*, or “the perfect word” for a poem? Why?

Chapter 5

Write a reflection to describe your reaction when you found out what happened to Mrs. X. Write your answer in paragraph form. Use a thesaurus to find just the right words to describe your feelings.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Chapter 6

In what ways did Mrs. X show she was a good person?

How did Mrs. X use the words she “owned”?

Chapter 6

In what way did her words capture Mrs. X's everyday experiences, values, and feelings?

Chapter 7

Write a reflection to describe your reaction to the end of the book. Write your answer in paragraph form. Use a thesaurus to find just the right words to describe your feelings.

What was Mr. L's couplet?

New and Interesting Words

Word	Definition / Example	Quick Sketch

Word	Definition / Example	Quick Sketch

New and Interesting Words

Word	Definition / Example	Quick Sketch

Word	Definition / Example	Quick Sketch

New and Interesting Words

Word	Definition / Example	Quick Sketch

Curriculum Design Theory

Backwards Design - Begin With the End Goals in Mind

Effective curriculum development reflects a three-stage design process called "backward design" that delays the planning of classroom activities until goals have been clarified and assessments designed. This process helps to avoid the twin problems of "textbook coverage" and "activity-oriented" teaching, in which no clear priorities and purposes are apparent (Authentic Education, retrieved 1/17/15).

- a. Instructional goals are based on State Standards. Each book has been examined carefully to determine which grade-level standards best correlate to its textual content.
- b. Assessment questions have been developed based on those goals and have been written to best mirror the questions students will eventually encounter on short-cycle and state assessments. Assessments in grades K-1 (and perhaps first-semester grade 2) should be done whole group, with questions and correct answers being discussed by classmates and adults. Adults should help students understand why an answer is correct, and why the other answer options are not correct.
- c. Activities have been designed to scaffold students toward meeting the goals set by standards.

Using Essential Questions (EQs)

“Essential questions make our unit plans more likely to yield focused and thoughtful learning and learners... [They] make crystal-clear to students that passive learning is a no-no in the classroom; that thinking is required, not optional. Essential questions:

- Signal that inquiry is a key goal of learning.
- Make it more likely that the unit will be intellectually engaging.
- Help to clarify and prioritize standards for teachers.
- Provide transparency for students.
- Encourage and model metacognition for students.
- Provide opportunities for intra- and interdisciplinary connections.
- Support meaningful differentiation.” (McTighe & Wiggins, 2013)

Further, essential questions help frame the PURPOSE for reading and learning.

Differentiation

As quality educators, we must never allow struggling students to remain in low-level text or produce less quality work as means of differentiation. Further, advanced students should be expected to expand their knowledge through extended thinking activities, rather than simply producing more work than their peers.

The intent of this unit is to expose all students to quality, complex, grade-level text and to provide extensive practice with expectations. As differentiation, students should be provided various levels of support from peers and adults, as needed, to ensure a successful navigation through the text and tasks. These supports include discussion opportunities and partner and small group work. Further, students may be allowed to complete each task at his/her own optimal pace and sequence; there is no need for all students to be working on the same task at the same time (see variations within the Vocabulary Instruction Protocol, and the close reading sections found in the During Reading sections of each chapter).

When considering methods for differentiation within the grade level expectation, the tasks required of students may be graduated as seen in the assessment evidence tables. The following example is taken from the grade 3 Reading Literature strand.

Grade Level Expectation (Standard)	Evidence in the student's response	Differentiation
RL.3.2 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.	1. Provides a recounting of stories, including fables, folktales, and myths from diverse cultures. 2. Provides a statement of the central message, lesson, or moral in a text. 3. Provides an explanation of how a central message, lesson, or moral is conveyed through details in a text.	Above Level Students: Expected to demonstrate mastery of all 3 points of evidence as well as expanding content knowledge and skills through extended thinking activities. Work products may be modified to reflect these extensions.
		On Level Students: Expected to work toward and demonstrate mastery of all 3 points of evidence.
		Below Level Students: Expected to work toward mastery of all 3 points of evidence with allowances for scaffolded supports such as additional time and guidance / support from peers and adults.

Partner Reading Routine

Directly copied from www.readingrockets.org/strategies/paired_reading

Retrieved 2/2015

Paired reading is a research-based fluency strategy used with readers who lack fluency. In this strategy, students read aloud to each other. When using partners, more fluent readers can be paired with less fluent readers, or children who read at the same level can be paired to reread a story they have already read. Paired reading can be used with any book, taking turns reading by sentence, paragraph, page or chapter.

Why use paired reading?

- It helps students work together.
- It encourages cooperation and supports peer-assisted learning.

How to use paired reading

How to pair students

Pair students either by same reading ability or by high level readers with low level readers. Use the following steps to pair high-level readers with low-level readers:

- List the students in order from highest to lowest according to reading ability
- Divide the list in half
- Place the top student in the first list with the top student in the second list
- Continue until all students have been partnered
- Be sensitive to pairings of students with special needs, including learning or emotional needs. Adjust pairings as necessary
- The reader from the first list should read first while the reader from the second list listens and follows along
- The second reader should pick up where the first reader stops. If additional practice is needed, the second reader can reread what the first reader read.
- Encourage pairs to ask each other about what was read. "What was your page about? What was your favorite part?"

Implementing the strategy

1. Introduce the students to the Paired Reading strategy. This includes:
 - Establishing a routine for students to adopt so that they know the step-by-step requirements for engaging in paired reading (i.e. Will they read out loud,

- simultaneously? Will they take turns with each person reading a paragraph? a page? Or will one person read while the other person listens?).
- Teaching students an error-correction procedure to use when supporting each other's reading (i.e. re-reading misread words; signals for difficulty).
 - Modeling the procedure to ensure that students understand how to use the strategy.
2. Ask students to begin reading in pairs and adjust reading speed if reading simultaneously so they stay together.
 3. Have students offer feedback and praise frequently for correct reading.
 4. Monitor and support students as they work.

When to use: ☐ Before reading ☒ During reading ☐ After reading

How to use: ☐ Individually ☒ With small groups ☐ Whole class setting

Implementation Tips

When teaching any routine, remember to model correct behaviors for the students, and allow them to practice several times as you teach the routine. Continued practice and positive reinforcement are needed to truly create a solid routine.

Ideas to help students agree on [which partner reads first](#). Here are some ideas on how to speed up the decision-making:

- *Good manners* technique: One partner says, “Would you like to start first?” The other partner says either, “Yes, please,” or, “No, thank you.”
- *Rock, paper, scissors*: Students play only once. The winner of the game chooses which partner gets to read first.
- *Youngest first*: Students determine which partner is the youngest. The youngest chooses which partner reads first.
- *Alphabetical order*: Partners look at the first letter of their first names. The partner whose letter occurs first in the alphabet chooses which partner reads first.

Partners provide reading support to each other. To encourage teamwork and support, teach students the [Coaching or Time?](#) routine:

Tell the students, “Sometimes, when you get stuck on a word, you want to try to figure it out on your own. Other times, you’d like a clue or hint to help you figure it out. Helpful reading coaches don’t blurt the word out right away, because that won’t help their partner be a good reader. Here is what it looks like and sounds like to be a helpful reading coach.”:

- When your partner comes to a word he or she doesn't know, count to three silently to yourself.
- After you count silently to three, ask your partner, "Do you want coaching, or time?"
- If your partner says, "Time," you just sit quietly and wait. While you wait, look carefully at the word. See if you can come up with a strategy that might help your partner figure the word out. That way, you'll be ready in case your partner changes his/her mind.
- If your partner says, "Coaching," you suggest a strategy that you think will help them figure out the word.

Implementation tips above excerpted from

Boushey, G. & Moser, J. (2014) *The daily 5: Fostering literacy independence in the elementary grades*. Portland, Maine: Stenhouse Publishers.

Teaching students an [error-correction procedure](#) to use when supporting each other's reading (i.e. re-reading misread words; signals for difficulty). Some students get angry when they are corrected.

- While one partner is reading aloud, the other is following along attentively to check for errors.
- When the partner reads a word incorrectly, the coach says, "Check," and points to the word incorrectly read.
- If the reader takes longer than a silent count of three to self-correct, the coach begins the Coaching or Time? routine by asking, "Do you want coaching or time?"

Word Attack Strategies for Peer Coaches
Sound out the whole word.
Break the word into syllables or small chunks. Sound out each syllable/chunk. Blend the syllables/chunks together.
Look carefully at the word. Are there any smaller words inside that will help you decode?
Look carefully at the word. Is there prefix or suffix? What does the prefix or suffix mean? What is the base or root word? Read the prefix/suffix with the base/root. What does this word mean?
Look at the beginning letters. Do they give you a clue? Does your guess match the letters that are there?
Look at the ending letters. Do they give you a clue? Does your guess match the letters that are there?

Think Alouds

Copied directly from www.readingrockets.org/strategies/think_alouds

Think-alouds

Think-alouds have been described as "eavesdropping on someone's thinking." With this strategy, teachers verbalize aloud while reading a selection orally. Their verbalizations include describing things they're doing as they read to monitor their comprehension. The purpose of the think-aloud strategy is to model for students how skilled readers construct meaning from a text.

Why use think-alouds?

- It helps students learn to monitor their thinking as they read and improves their comprehension.
- It teaches students to re-read a sentence, read ahead to clarify, and/or look for context clues to make sense of what they read.
- It slows down the reading process and allows students to monitor their understanding of a text.

How to use think-alouds

1. Begin by modeling this strategy. Model your thinking as you read. Do this at points in the text that may be confusing for students (new vocabulary, unusual sentence construction).
2. Introduce the assigned text and discuss the purpose of the Think-Aloud strategy.

Develop the set of questions to support thinking aloud (see examples below).

- What do I know about this topic?
- What do I think I will learn about this topic?
- Do I understand what I just read?
 - i. Do I have a clear picture in my head about this information?
 - ii. What more can I do to understand this?
 - iii. What were the most important points in this reading?
 - iv. What new information did I learn?
 - v. How does it fit in with what I already know?
- Give students opportunities to practice the technique, and offer structured feedback to students.
- Read the selected passage aloud as the students read the same text silently. At certain points stop and "think aloud" the answers to some of the pre-selected questions.
- Demonstrate how good readers monitor their understanding by rereading a sentence, reading ahead to clarify, and/or looking for context clues. Students then learn to offer answers to the questions as the teacher leads the Think Aloud.

Vocabulary Instruction

Teach vocabulary both directly and indirectly:

- When there is a need for direct instruction of vocabulary items that are required for a specific text to be read as part of the lesson.
- The more connections that can be made to a specific word, the better it seems to be learned.

What kinds of words need instructional attention?

“A mature literate individual’s vocabulary is comprised of three tiers.” (Beck & McKeown, 1985)

- Tier One: *Basic words* such as baby, clock, happy, walk (playground vocabulary).
- Tier Two: Words that are *high frequency* for mature language users and are *found across a variety of domains*. Ex.: coincidence, absurd, redundant, fortunate, gregarious.
- Tier Three: Words whose frequency is quite low and often *limited to specific domains*. Ex.: isotope, peninsula, refinery, photosynthesis.

Key principles for selecting words to teach:

- Importance and utility
- Instructional potential
 - Choose words that your students don’t already know!
- Conceptual understanding
 - Choose sets of Tier Two words for instruction. Words should be taught in context.
 - Students can create lists of Tier Two words as synonyms for Tier One words. Ex.: happy = thrilled, ecstatic, jubilant

Evaluate words as possible candidates for instruction:

- How generally useful is the word?
 - Is it a word that students are likely to meet often in other texts? Will it be of use to students in describing their own experiences?
- How does the word relate to other words and/or ideas that students know or have been learning?
 - Does it directly relate to some topic of study in the classroom, or might it add a dimension to ideas that have been developed?
- What does the word bring to a text or situation?
 - What role does the word play in communicating the meaning of the context in which it is used?

Vocabulary Instruction Protocol

DAY 1

Use the DAY 1 Protocol whenever you introduce new vocabulary words for the first time. A sample script for this protocol follows.

PART I: Activate *phonological awareness* - This is a listening exercise; students should have books closed. Do not post the words for this.

We begin by activating students' phonemic awareness because the human brain is wired for speaking and listening, but not for reading & writing. By beginning any new word study with phonemic awareness tasks we are "priming the pump" to ready the brain for higher-level tasks that build toward meaning. Further, when students hear and speak words correctly, they are more likely to spell the word correctly in their writing.

- Teacher says the vocabulary word clearly, using correct pronunciation. Students watch the teacher's mouth as she does this.
- Students repeat back the word exactly. Teacher watches the students' mouths as they do this, and listens intently to their pronunciation. Any pronunciation errors should be corrected immediately.
- Repeat this up to 5 times for this one vocabulary word. *See Sample Script below.
- Continue on to PART II.

PART II: Utilize *phonics and word study skills* - This is a word analysis & writing exercise. Students should participate orally and write alongside the teacher, in their personal dictionaries or reading reflection logs. [3.RF.3 Know and apply grade-level phonics and word analysis skills in decoding words.]

- Teacher says the word aloud.
- Class whale talks, stomps, taps, or claps to determine how many syllables the word has. Teacher draws lines on the board representing the number of syllables. (Students draw the lines in the vocabulary section of their response journals).
- Determine how many phonemes (sounds) are in the first syllable. Write graphemes (letters) that represent each sound on the first line.
- Determine how many phonemes are in the second syllable. Write graphemes that represent each sound on the second line. Repeat this process for all syllables.

- Discuss syllable types; e.g., Open or closed? How does this affect the vowel sound? Why do certain letter combinations make that sound?
- Discuss morpheme types (meaningful pieces); e.g., If there is a suffix, what does it mean? If there is a prefix, what does it mean? If there is a base word, what does it mean? [Base words stand alone. Examples include: *unhappily*, *disagreeable*, *discovered*]. If there is a root, what is its origin? What does it mean? [We generally study Latin and Greek roots. Root words have meaning, but cannot stand alone. Examples include: *civ* - meaning *citizen* - *civilian*, *civilization*; *fer* - meaning *to carry or bear* - *aquifer*, *circumference*, *fertile*]. You can Google a list of Greek & Latin roots. This website has a good one: <http://grammar.about.com/od/words/a/wordroots.htm>

PART IIIa: Use Tier II vocabulary words that have been gathered from PART I and PART II. In this activity, the class, with your guidance, will agree on a *student-friendly definition* to the word - there are a few steps to this:

- a. The teacher generates several situations or contexts for the word, so that students infer its meaning and assign it a synonym or short phrase. (e.g., This morning I fell in the mud and I was so *distressed* because I thought I'd ruined my favorite skirt! Or, the mother cat seemed *distressed* when her kitten wandered away.)
- b. Students use a thesaurus (book, internet, app, etc.) to verify their definition.
- c. Some words have multiple meanings depending on the context. Be aware that, after you've read the word in context, you may need to go back and add a new definition to this word!

PART IIIb: Agree on a *simple picture/sketch* to represent the word's meaning. Do not spend more than 2 minutes on this; the purpose is to associate a visual with the vocabulary word, not to practice art.

- Students very briefly discuss what visual best represents the word's meaning. Sketch.

PART IV: Choose an *example/non-example* to accompany this word - students work in pairs or small group for this piece.

- Students provide both an example and a non-example to illustrate the vocabulary word.
- Teacher circulates, listening to conversations, to check for both correct examples/non-examples and on-task behavior.

Day 1 Vocabulary Instruction Protocol - Sample Script for Parts I - IV

T: O.K., everyone, watch my mouth. The word is DISTRESSED. What's the word?

S: Distressed!

T: (Watching students' mouths. Make corrections if needed). Good. Say it again.

S: Distressed.

T: Say it like a mouse! Say it like a lion! Say it very slowly! (Get creative here. Students should say each word correctly many times.)

Now let's say the word and count how many syllables it has. Dis tress ed. How many syllables were there?

S: 3!

T: Draw 3 lines on your paper like this: _____

Distressed has 3 syllables. What's the first syllable?

S: DIS.

T: Yes, dis. What's the first sound in this syllable?

S: /d/

T: Good, what letter represents that sound?

S: D. Everybody write the d..

T: Second sound?

S: /i/

T: Yes. What letter represents that sound? (Students with difficulties will likely have problems identifying the proper vowel here. That's why you're doing this part whole group.)

T: I. (If your phonics program uses a hand motion for the short vowel sounds, use that motion here.) Third sound?

S: /s/.

T: What letter represents that sound?

S: S.

T: Great! We got DIS. The word is distressed. What's the second syllable?

S: Tress

T: (Be aware that tr is sometimes confused with dr, or even ch! You must articulate clearly, and watch your students as they say the syllables.) Tress. First sound? Second sound? Third sound? Fourth sound? (Students respond and write after each of your questions) In this word, the fourth sound, /s/, is written as ss. Everybody make sure your syllable has two s's.

T: Yes! We have distress. The word is distressed. What's the last syllable?

S: /t/

T: Yes. In this word, the /t/ is spelled with an E D. Everybody make sure your last syllable is E D. (Remind students of applicable phonics rules as you go through this piece of the protocol. In this case, you could remind them that the suffix -ed can make 3 different sounds: /ed/, /d/, and /t/.)

T: Great job, everybody. Let's spell this word aloud together to make sure we've all got it right! d-i-s-t-r-e-s-s-e-d. Why do you think it has 2 s's? (Phonics rule: to protect the short vowel. If the second s was not there, the e in the suffix would make the last vowel long.) We have a suffix here. Can anybody tell me what it is?

S: -ed.

T: What does that mean?

S: It makes the word past tense, so, like, it already happened.

T: Good. Let's find out what this word means. I'm going to say some sentences with the word distressed in them. You figure out what distressed means! 'My couch is very old. The fabric is really thin and distressed.' 'I know a lady who likes antique farmhouse furniture, so she banged up her coffee table with hammer to make it look distressed.'

(You'll have to guide them through this if it's not something your students are used to doing. When everyone has agreed on a definition, move on to parts 3 and 4 of the protocol.)

Context Clues Anchor Chart

Context clues are information that appears near a word or phrase and offers direct or indirect suggestions about its meaning. You can use this as an anchor chart to teach students about how to use context clues to better understand what they are reading, or to use in their own writing.

Type of Clue	"Look fors"	Example
Direct definition	is	"The loss of topsoil is called erosion." Dirt, by Natalie M. Rosinsky
Restatement (an appositive)	, , or ()	The beast, a lion , was starting to show interest in our party. Gary Paulsen writes books that appeal, or are of particular interest, to young adult readers. grammar.about.com "Every few days, she goes back to each puddle and lays infertile eggs (eggs that won't hatch) to feed her tadpoles." Flashy Fantastic Rain Forest Frogs, by Dorothy Hinshaw Patent
Examples		The builder decided that the house could be built on a number of sites, for example, along a wooded path, near the ocean, or atop a mountain. grammar.about.com
Non-examples	not	The beast was mighty, not small and weak like his friend, the mouse.
Synonyms		"Birds may rule the air by day, but bats are the monarchs of the night." Bat Loves the Night, by Nicola Davies
Antonyms		The boxes weren't exactly heavy, just cumbersome , unlike the easy-to-carry bags with handles. grammar.about.com
Text Structure	" "	These lists were very "useful".

(to denote connotation or stress)	italicized or bold text	"But, what does that <i>mean</i> ?" I asked again. I mean, his guy was big !
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Writing

The Synergies of Writing and Reading in Young Children by P. David Pearson

As dean of the Graduate School of Education at the University of California, Berkeley, P. David Pearson is widely recognized for his research in reading and literacy evaluation. He has also served as co-director of two nationally prominent literacy research institutes: the Center for the Study of Reading at the University of Illinois and Michigan State University's Center for the Improvement of Early Reading Achievement. Interviewed for this publication, Pearson describes some synergies of reading and writing and the implications for developing literacy in classrooms.

"Writing has a central role in early reading development. Increasingly, we see the synergistic relationship between learning to write and learning to read. At the most rudimentary level, when kids are encouraged to write, even at a very early age, prekindergarten and kindergarten, and they're encouraged to spell words as they sound them, two things happen. The first is that they develop phonemic awareness in precisely the way that advocates of direct phonemic instruction intend for it to be learned and tested. But with writing, they do it, I would argue, in a much more incidental, less laborious, and more natural way. And it's acquired in the service of some other functional task - namely, trying to communicate something with someone.

A second synergy is that there's actually some payoff in terms of the letter-sound knowledge - the kind you use to sound out words while reading, even though we all know that when you're writing and trying to spell things they way they sound you're not going from the letter to sound, you're going from the sound to letter. But there's enough of an overlap between these two correspondences that transfer occurs. Phonics is so much more transparent in spelling than it is in reading that I think it's easier for kids to deal with.

Less obvious are the more structural and conceptual kinds of symmetry. For example, when you engage kids in writing stories there's a natural hookup to those they have been reading. This may be an instance where the writing helps kids. Because it's surely the case that kids use the stories they read as models for their writing. But it also works back the other way - from writing to reading. Because the minute the student now uses a story frame that he or she gathers from the stories that have been read with someone, the student can now use that structural idea in writing in a more vivid way. The minute the student uses some sort of story frame in her writing, it becomes a potential object for deliberate examination. Writing makes things concrete and puts them out there for inspection in a way that reading doesn't. And when a student has to deal with "once upon a time" and "they lived happily ever after" in writing, it hits her in the face more than in reading. That helps the next time she encounters one of the frames in reading.

Another way to look at this is that when you're writing, it slows things down so you can examine the language. We've discovered this in some of our work with ELL students. Written language makes language available for examination in a way that oral language doesn't.

The strategies that are part of learning to write, such as peer editing and author's chair, also help kids with reading. When I do a peer editing, I'm asking questions like, "OK, what was it you really wanted to say?" and "How well did you say it?" and "How could I help you say it better?" These are exactly the kind of questions we are trying to promote in critical reading.

Another obvious synergy is that the texts we write in a classroom are potentially texts for you and me and our peers to read to one another. That's a wonderful kind of expectation to promote in classrooms: what we write is written to be read.

So these are synergies that link learning to read and learning to write: the first at a letter-sound level, the second at a structural level, and the third one less structural and more about the pragmatics of language intention and purpose and the relation to an audience. If I were asked to offer advice on building a reading-and-language arts program for grade 1 or even kindergarten, I would have writing time every day. It might be ten or fifteen minutes to start with. Students would be composing texts: some on their own, some with buddies, and some with a group. I would use a combination of individual texts, small-group texts, and the more conventional language experience stories - all those to me should be part of a reading-writing program.

National Writing Project Staff. *Thinking About the Reading/Writing Connection with David Pearson*
The Voice, Vol. 7, No. 2 March-April 2002

Using Mentor Texts to Teach Writing

'There's an abundance of educational research documenting the best instructional methods for teaching writing, including the use of mentor texts. For a good summary of those findings, look to *Writing Next, Effective Strategies to Improve Writing of Adolescents in Middle and High School*, by Graham & Perin (2007). In this passionate call to action to improve teaching and learning of writing, the authors cite 11 elements of effective writing instruction. Number 10 is the "study of models" (p.5). Graham and Perin specify that "students are encouraged to analyze these examples and emulate the critical elements, patterns, and forms embodied in the models in their own writing." (p.20)'
-Ruth Culham, *The Writing Thief* (2014)

Mentor texts or anchor texts are books that can be used as an example of good writing for students. Students can use the writing in these books to improve their own writing. Ralph Fletcher explains that mentor texts are, "...any texts that you can learn from, and every writer, no matter how skilled you are or how beginning you are, encounters and reads something that can lift and inform and infuse their own writing. I'd say anything that you can learn from - not by talking about but just looking at the actual writing itself, being used in really skillful, powerful way." Jen Vincent, blogger (2014)

Read more: <http://www.teachmentortexts.com/p/what-are-mentor-texts.html#ixzz3XxlfkNnz>

How to Teach Informational Text Structures
1. Explicitly teach one structure (i.e., descriptive)
2. Explicitly teach a second contrasting structure (i.e., sequential)
3. Use a mentor text or model to compare and identify passages of the two structures.
4. Explicitly teach a third contrasting structure (i.e., compare/contrast)
5. Compare and identify passages of the three structures.

How to Teach <i>Writing</i> Using Informational Text Structures
1. Select a topic (i.e., teeth)
2. Provide sentence stems or writing prompts.
3. Provide graphic organizers for note-taking for each structure.
4. Compose a paragraph from the notes for each structure.

Vocabulary Review Menu of Activities

(shared by Kayce Patterson, NM Regional Reading Coach, 2013. Adapted from Beck, McKeown, & Kuchan, 2002).

Use these suggested activities on words that have already been introduced. A variety of activities is listed to provide choice for both the teacher and students. These activities can be used in any combination and in any order.

General Review of Meaning and Usage: Students work together in pairs or small groups to “quiz” each other.

Variation 1) Students use their personal glossaries in the Reading Response Journal to ask peers for a meaning, or a sentence for, or synonyms for a given word.

Variation 2) Each student chooses 4 vocabulary words. The student writes the word on one side of an index card, and the student friendly definition on the other side of the card. The student tapes the cards on his/her sleeves, then walks around, asking classmates if they can say what’s on the back side of the card (it may be the word, or the definition, depending on how the student taped them). If the classmate gets the right answer, the classmate pulls the card off and keeps it as a “point”. The student with the most cards at the end of the given time frame wins.

Variation 3) Working in pairs or small groups, students complete a Word Family Tree for each word. *See Resources: Forms and Reproducibles section of this unit for Word Family Tree template.*

Variation 4) Students create a 3-part vocabulary chart with the day’s words. When complete, students fold one side of the 3-part vocabulary chart back (the picture side, or the word side), so the owner sees only one row of the chart, and the partner sees a different row. Pairs face each other and quiz the other on the word’s definition. *See Resources: Forms and Reproducibles section of this unit for the 3-part vocabulary chart template.*

Word Relationships: Students respond to how two words might be related. Teachers should model how to do this before assigning to students.

Variation 1) Ask students how two words may be related or connected.

How might RUFFLED and GLITTERING be connected? The model wore a ruffled dress that was glittering in the candlelight.

How might COZY and DOZING be connected? The cat laid on the cozy cushion, dozing in the sunlight.

Variation 2) Teacher poses a question around two target words. Students respond and explain their response.

Can ORDINARY people be FASCINATING?

Variation 3) Teacher creates analogies for students to complete. Later, students can create their one for classmates to complete.

A DETERMINED person is someone who is really set on getting something done, while a WAVERING person is _____.

Variation 4) Students sort vocabulary words into various categories (categories can be designated by the teacher, or student created). Students will explain why they sorted words the way they did.

Variation 5) Students place words on a teacher created continuum line.

Very slow _____ *Very fast*
 PLOD TRUDGE BOUND SPRINT

Connect to Self: Students are asked to connect the vocabulary words to something familiar to them. It may be other words, people, happenings, other books, movies, common experiences, etc.

Variation 1) Direct connection

ELOQUENT reminds me of the president because he has to make a lot of speeches and say them correctly with just the right words.

Variation 2) Students write two sentences, one in which they substitute and idea with a vocabulary word.

I didn't want to answer the question, so I pretended that I didn't hear it.
I didn't want to answer the question, so I evaded it.

Generate Situations, Contexts, and Examples: These are based on situations that stay constant. Students find ways to apply their words to situations and explain why. These won't work for every word.

Variation 1) Teacher provides questions including the vocabulary words for students to answer.

What would make a teacher call her students INDUSTRIOUS? CLEVER? DILIGENT?

Variation 2) The teacher poses questions that require students to use vocabulary across various contexts.

What would a SPLENDID day for ducks be like?

What would be a SPLENDID meal for vegetarians?

Who would be a SPLENDID friend, and why?

Variation 3) Students work together to come up with answers in which situations remain the same, but application changes.

How might a cook/musician/veterinarian/teacher show that he/she is VERSATILE?

Variation 4) Students work together to make lists to accompany vocabulary words.

Name 3 things that would be CATASTROPHIC.

Writing: Students write thoughtful responses and uses for vocabulary words.

Variation 1) Students use sentence stems, including the word ‘because’ or ‘when’.

The king was ____ (student inserts vocabulary word) because ____.

Yesterday I ____ (student inserts vocabulary word) when ____.

Variation 2) Teacher provides a writing prompt that will help students build personal connections with vocabulary words.

Think of a time when you felt either ENVIOUS, COOPERATIVE, OR PLACID. Write about why you felt that way.

Think of a time when you might need to INVESTIGATE or be IMPRESSIVE. Write a paragraph to tell about it.

Variation 3) Students use a prompt or an idea generator, then link target words together in a story. Students should use as many vocabulary words as possible.

Who? An old woman What? All the lights go out Where? In a mall

Variation 4) Students are asked to think (and write) of ways their target words can be used differently in the story where they came from, or how they could be used in a different story.

Beck, I.L., McKeown, M.G., & Kucan, L. (2002). *Bringing words to life*. New York, NY: The Guilford Press

3-part Vocabulary Chart Template

Word	Student-friendly definition	Simple sketch

Fold

Fold

Some teachers write these stems on index cards or on tongue depressors. Or, you can print them out and laminate them or put them in a page protector. Students ask each other these questions during partner or small group reading.

Question Stems - General Understanding & Key Details

What happened first? Second? Next?

Tell me about _____ (a character or event).

What is the main idea of this page/chapter?

Describe _____ (a character's) appearance.

Describe _____ (a character's) personality.

Who is the most important person in this part? How do you know?

Retell/summarize what happened in this part.

Who are the main characters?

When/where is this story taking place?

How did _____ (character) react when _____ (something interesting/important) happened?

What happened when _____ (a character did something)?

Question Stems - Further Exploration

Retell (summarize) what's happened so far, in your own words.

What does _____ (choose a word from the text) mean?

Why did _____ (choose a character) say _____ (choose a piece of dialogue) this way?

What is another meaning for this word (choose a vocabulary man from the text)?

How does this picture (choose a picture from the text) help us understand what is happening?

What is the author's purpose in writing this part?

Describe _____'s (choose a character) mood. What clues in the text helped you?

Tell me about _____'s (choose a character) personality. What clues in the text helped you?

How does this section help us answer the essential question(s)?

Character Analysis Chart: For each entry, provide the page number on which the detail is found.

CHARACTER	APPEARANCE	PERSONALITY	ACTIONS

Texas Essential Knowledge and Skills for Grade 3

Knowledge and Skills (KS)

- (1) Reading/Beginning Reading Skills/Phonics. Students use the relationships between letters and sounds, spelling patterns, and morphological analysis to decode written English. Students are expected to:**
- (A) decode multisyllabic words in context and independent of context by applying common spelling patterns including:
 - (i) dropping the final "e" and add endings such as -ing, -ed, or -able (e.g., use, using, used, usable);
 - (ii) doubling final consonants when adding an ending (e.g., hop to hopping);
 - (iii) changing the final "y" to "i" (e.g., baby to babies);
 - (iv) using knowledge of common prefixes and suffixes (e.g., dis-, -ly); and
 - (v) using knowledge of derivational affixes (e.g., -de, -ful, -able);
 - (B) use common syllabication patterns to decode words including:
 - (i) closed syllable (CVC) (e.g., mag-net, splen-did);
 - (ii) open syllable (CV) (e.g., ve-to);
 - (iii) final stable syllable (e.g., puz-zle, con-trac-tion);
 - (iv) r-controlled vowels (e.g., fer-ment, car-pool); and
 - (v) vowel digraphs and diphthongs (e.g., ei-ther);
 - (C) decode words applying knowledge of common spelling patterns (e.g., -eigh, -ought);
 - (D) identify and read contractions (e.g., I'd, won't); and
 - (E) monitor accuracy in decoding.
- (2) Reading/Beginning Reading/Strategies. Students comprehend a variety of texts drawing on useful strategies as needed. Students are expected to:**
- (A) use ideas (e.g., illustrations, titles, topic sentences, key words, and foreshadowing clues) to make and confirm predictions;
 - (B) ask relevant questions, seek clarification, and locate facts and details about stories and other texts and support answers with evidence from text; and
 - (C) establish purpose for reading selected texts and monitor comprehension, making corrections and adjustments when that understanding breaks down (e.g., identifying clues, using background knowledge, generating questions, re-reading a portion aloud).
- (3) Reading/Fluency. Students read grade-level text with fluency and comprehension. Students are expected to read aloud grade-level appropriate text with fluency (rate, accuracy, expression, appropriate phrasing) and comprehension.**
- (4) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:**
- (A) identify the meaning of common prefixes (e.g., in-, dis-) and suffixes (e.g., -full, -less), and know how they change the meaning of roots;
 - (B) use context to determine the relevant meaning of unfamiliar words or distinguish among multiple meaning words and homographs
 - (C) identify and use antonyms, synonyms, homographs, and homophones;
 - (D) identify and apply playful uses of language (e.g., tongue twisters, palindromes, riddles); and
 - (E) alphabetize a series of words to the third letter and use a dictionary or a glossary to determine the meanings, syllabication, and pronunciation of unknown words.

- (5) **Reading/Comprehension of Literary Text/Theme and Genre.** Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:
 - (A) paraphrase the themes and supporting details of fables, legends, myths, or stories; and
 - (B) compare and contrast the settings in myths and traditional folktales.
- (6) **Reading/Comprehension of Literary Text/Poetry.** Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to describe the characteristics of various forms of poetry and how they create imagery (e.g., narrative poetry, lyrical poetry, humorous poetry, free verse).
- (7) **Reading/Comprehension of Literary Text/Drama.** Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain the elements of plot and character as presented through dialogue in scripts that are read, viewed, written, or performed.
- (8) **Reading/Comprehension of Literary Text/Fiction.** Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:
 - (A) sequence and summarize the plot's main events and explain their influence on future events;
 - (B) describe the interaction of characters including their relationships and the changes they undergo; and
 - (C) identify whether the narrator or speaker of a story is first or third person.
- (9) **Reading/Comprehension of Literary Text/Literary Nonfiction.** Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and respond by providing evidence from text to support their understanding. Students are expected to explain the difference in point of view between a biography and autobiography.
- (10) **Reading/Comprehension of Literary Text/Sensory Language.** Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to identify language that creates a graphic visual experience and appeals to the senses.
- (11) **Reading/Comprehension of Text/Independent Reading.** Students read independently for sustained periods of time and produce evidence of their reading. Students are expected to read independently for a sustained period of time and paraphrase what the reading was about, maintaining meaning and logical order (e.g., generate a reading log or journal; participate in book talks).
- (12) **Reading/Comprehension of Informational Text/Culture and History.** Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to identify the topic and locate the author's stated purposes in writing the text.
- (13) **Reading/Comprehension of Informational Text/Expository Text.** Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:
 - (A) identify the details or facts that support the main idea;
 - (B) draw conclusions from the facts presented in text and support those assertions with textual evidence;
 - (C) identify explicit cause and effect relationships among ideas in texts; and
 - (D) use text features (e.g., bold print, captions, key words, italics) to locate information and make and verify predictions about contents of text.
- (14) **Reading/Comprehension of Informational Text/Persuasive Text.** Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to identify what the author is trying to persuade the reader to think or do.
- (15) **Reading/Comprehension of Informational Text/Procedural Texts.** Students understand how to glean and use information in procedural texts and documents. Students are expected to:

- (A) follow and explain a set of written multi-step directions; and
- (B) locate and use specific information in graphic features of text.
- (16) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:**
 - (A) understand how communication changes when moving from one genre of media to another;
 - (B) explain how various design techniques used in media influence the message (e.g., shape, color, sound); and
 - (C) compare various written conventions used for digital media (e.g., language in an informal e-mail vs. language in a web-based news article).
- (17) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:**
 - (A) plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience and generating ideas through a range of strategies (e.g., brainstorming, graphic organizers, logs, journals);
 - (B) develop drafts by categorizing ideas and organizing them into paragraphs;
 - (C) revise drafts for coherence, organization, use of simple and compound sentences, and audience;
 - (D) edit drafts for grammar, mechanics, and spelling using a teacher-developed rubric; and
 - (E) publish written work for a specific audience.
- (18) Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are expected to:**
 - (A) write imaginative stories that build the plot to a climax and contain details about the characters and setting; and
 - (B) write poems that convey sensory details using the conventions of poetry (e.g., rhyme, meter, patterns of verse).
- (19) Writing. Students write about their own experiences. Students are expected to write about important personal experiences.**
- (20) Writing/Expository and Procedural Texts. Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:**
 - (A) create brief compositions that:
 - (i) establish a central idea in a topic sentence;
 - (ii) include supporting sentences with simple facts, details, and explanations; and
 - (iii) contain a concluding statement;
 - (B) write letters whose language is tailored to the audience and purpose (e.g., a thank you note to a friend) and that use appropriate conventions (e.g., date, salutation, closing); and
 - (C) write responses to literary or expository texts that demonstrate an understanding of the text.
- (21) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write persuasive essays for appropriate audiences that establish a position and use supporting details.**
- (22) Oral and Written Conventions/Conventions. Students understand the function of and use the conventions of academic language when speaking and writing. Students continue to apply earlier standards with greater complexity. Students are expected to:**
 - (A) use and understand the function of the following parts of speech in the context of reading, writing, and speaking:
 - (i) verbs (past, present, and future);
 - (ii) nouns (singular/plural, common/proper);
 - (iii) adjectives (e.g., descriptive: wooden, rectangular; limiting: this, that; articles: a, an, the);
 - (iv) adverbs (e.g., time: before, next; manner: carefully, beautifully);
 - (v) prepositions and prepositional phrases;

- (vi) possessive pronouns (e.g., his, hers, theirs);
 - (vii) coordinating conjunctions (e.g., and, or, but); and
 - (viii) time-order transition words and transitions that indicate a conclusion;
 - (B) use the complete subject and the complete predicate in a sentence; and
 - (C) use complete simple and compound sentences with correct subject-verb agreement.
- (23) Oral and Written Conventions/Handwriting, Capitalization, and Punctuation. Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to:**
- (A) write legibly in cursive script with spacing between words in a sentence;
 - (B) use capitalization for:
 - (i) geographical names and places;
 - (ii) historical periods; and
 - (iii) official titles of people;
 - (C) recognize and use punctuation marks including:
 - (i) apostrophes in contractions and possessives; and
 - (ii) commas in series and dates; and
 - (D) use correct mechanics including paragraph indentations.
- (24) Oral and Written Conventions/Spelling. Students spell correctly. Students are expected to:**
- (A) use knowledge of letter sounds, word parts, word segmentation, and syllabication to spell;
 - (B) spell words with more advanced orthographic patterns and rules:
 - (i) consonant doubling when adding an ending;
 - (ii) dropping final "e" when endings are added (e.g., -ing, -ed);
 - (iii) changing y to i before adding an ending;
 - (iv) double consonants in middle of words;
 - (v) complex consonants (e.g., scr-, -dge, -tch); and
 - (vi) abstract vowels (e.g., ou as in could, touch, through, bought);
 - (C) spell high-frequency and compound words from a commonly used list;
 - (D) spell words with common syllable constructions (e.g., closed, open, final stable syllable);
 - (E) spell single syllable homophones (e.g., bear/bare; week/weak; road/rode);
 - (F) spell complex contractions (e.g., should've, won't); and
 - (G) use print and electronic resources to find and check correct spellings.
- (25) Research/Research Plan. Students ask open-ended research questions and develop a plan for answering them. Students are expected to:**
- (A) generate research topics from personal interests or by brainstorming with others, narrow to one topic, and formulate open-ended questions about the major research topic; and
 - (B) generate a research plan for gathering relevant information (e.g., surveys, interviews, encyclopedias) about the major research question.
- (26) Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather. Students are expected to:**
- (A) follow the research plan to collect information from multiple sources of information, both oral and written, including:
 - (i) student-initiated surveys, on-site inspections, and interviews;
 - (ii) data from experts, reference texts, and online searches; and
 - (iii) visual sources of information (e.g., maps, timelines, graphs) where appropriate;
 - (B) use skimming and scanning techniques to identify data by looking at text features (e.g., bold print, captions, key words, italics);
 - (C) take simple notes and sort evidence into provided categories or an organizer;
 - (D) identify the author, title, publisher, and publication year of sources; and
 - (E) differentiate between paraphrasing and plagiarism and identify the importance of citing valid and reliable sources.

- (27) **Research/Synthesizing Information.** Students clarify research questions and evaluate and synthesize collected information. Students are expected to improve the focus of research as a result of consulting expert sources (e.g., reference librarians and local experts on the topic).
- (28) **Research/Organizing and Presenting Ideas.** Students organize and present their ideas and information according to the purpose of the research and their audience. Students are expected to draw conclusions through a brief written explanation and create a works-cited page from notes, including the author, title, publisher, and publication year for each source used.
- (29) **Listening and Speaking/Listening.** Students use comprehension skills to listen attentively to others in formal and informal settings. Students continue to apply earlier standards with greater complexity. Students are expected to:
 - (A) listen attentively to speakers, ask relevant questions, and make pertinent comments; and
 - (B) follow, restate, and give oral instructions that involve a series of related sequences of action.
- (30) **Listening and Speaking/Speaking.** Students speak clearly and to the point, using the conventions of language. Students continue to apply earlier standards with greater complexity. Students are expected to speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively.
- (31) **Listening and Speaking/Teamwork.** Students work productively with others in teams. Students continue to apply earlier standards with greater complexity. Students are expected to participate in teacher- and student-led discussions by posing and answering questions with appropriate detail and by providing suggestions that build upon the ideas of others.

Reading and Comprehension Skills (RC) —

Third Grade

Reading/Comprehension Skills. Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author's message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to:

- (A) establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension;
- (B) ask literal, interpretive, and evaluative questions of text;
- (C) monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, re-reading a portion aloud, generating questions);
- (D) make inferences about text and use textual evidence to support understanding;
- (E) summarize information in text, maintaining meaning and logical order; and
- (F) make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas and provide textual evidence.



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Building Communities that Support Children's Reading

Community-Based Components

- **Read Alongs:** Held at the schools, community centers, or community libraries for children 0-4 and 5-8.
- **Little Libraries:** Little Libraries will be placed in each community. A Little Library is a location where anyone may stop by and pick up a book (or two) and bring back another book to share if they have one.
- **Reading and Outreach:** Public service announcement (PSAs) placed in print and electronic media outlets, as well as brochures placed throughout the community.
- **Community Reading Nights:** One-hour reading blocks with follow-up discussions and book distribution for all community members of all ages.
- **School and Community-Based Tutoring:** Small group (3-4 students) tutoring will be offered at each targeted school, to over 12,000 students over 2 years.

School-Based Components

Regional coordinators will work with school administrators to determine critical areas for enhancing reading instruction in a particular school or district and to address professional development needs focused on literacy.

- **Book Distribution:** Class sets of books and instructional packets with multiple options per grade level are available for checkout.
- **Reading Achievement and Readiness:** Analysis of state standardized testing; reporting of assessment data.
- **Needs Assessment:** Collaboration with district personnel to identify

Parent-Based Components

- **Book Distribution:** Take home books with activity packets based on books for each reading component, for all age groups.
- **Monthly 'help your kids read' workshops:** Parent training will be held in each district on a monthly basis. Workshops will be broken down by age group (Pre-K, K-3, grades 4-6).
- **Understanding Your Child's Assessment Scores:** A 4th workshop will help parents understand what reading achievement scores mean and how they might support their child's reading success.

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Classroom Book Sets

Teachers have access to a variety of fiction and informational classroom book sets selected to address rigorous college and career readiness skills.

- **Materials available for K-3, 4-6, and 7-12:** Each set comes complete with high quality curriculum unit plans and additional resources appropriate for a specific grade level. For a complete list of books available, visit the bcscr.3riversed.org website. Select the 'Schools' tab and then the 'Unit Plans' link. All unit plans are available for free download.

Contact your regional BCSCR coordinator to schedule a time to utilize these resources with your students. Your coordinator will deliver the book set directly to your school site and retrieve the set 6-8 weeks later.

Project Goals

By the end of the funding period, in comparison to 2014 baseline:

- 40% of participating 4-year-old children will achieve significant gains in oral language skills;
- the percentage of 3rd-grade, 8th-grade, and high school students who meet or exceed proficiency of State reading or language arts assessments will increase by 15 percentage points;
- the percentage of parents who report reading with their children will increase by 25 percentage points; and
- 65% of teachers will indicate improvements in their reading instruction as a result of professional development as evidenced by school- and classroom-based assessments