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Common Core Teaching and Learning Strategies

*English Language Arts
Reading Literature
Grades K-5*

Draft
September, 2012



Illinois State Board of Education

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Common Core Teaching and Learning Strategies
English Language Arts
Reading Literature
Grades K-5

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Introduction

When implementing Common Core Standards in English language arts educators must be mindful of literacy research and continue to use those evidence-based practices within the framework of Common Core. For example, a primary grade teacher would continue to focus on areas of phonics, phonemic awareness, comprehension, fluency, vocabulary, writing and motivation within the context of the standards.

The following strategies have been compiled to connect the Common Core State Standards to best practices. All efforts have been made to align with research outlined in Appendix A of the Common Core State Standards for English and Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects.

This document has placed special emphasis on student interaction with increasingly complex text. Emphasis has also been placed on developing the skill of close analytic reading and increasing competency in the comparison and synthesis of ideas. In addition, the templates that follow have been designed to help students grapple with more complex vocabulary in preparation for college and career. Common Core Standards for Writing, Speaking and Listening, and Language are layered within strategy suggestions to model the use of standards as vehicles for enhancing and assessing reading comprehension.

These strategies have been constructed with a vision of student success on the upcoming PARCC assessments. Formative assessment suggestions have also been embedded within each template in an effort to continually move learning forward toward skill mastery.

The suggestions included in this document combine familiar methods and tools with ideas for enhancement aligned to the Common Core State Standards. What follows is a framework to use as guidance when preparing the students of Illinois for success in college and career. The strategies contained within are not intended to be used as a model curriculum. Rather, the strategy suggestions were designed to be used as a framework for generating ideas and inspiring collaborative dialog when implementing the Common Core Standards. It should be noted that specific texts mentioned within this document are targeted based upon their inclusion as text exemplars within the Common Core State Standards. Their presence is designed to generate similar ideas and discussions of appropriately complex texts. This version is a product of many perspectives and will continue to evolve.

The Common Core Standards implementation works in tandem with other agency initiatives. The Statewide System of Support and Response to Intervention processes, for example, are to be infused into Common Core implementation. Throughout all agency communication we hope to use the same language and definitions so the transition to implementing Common Core Standards will be seamless.

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RL.K.1

With prompting and support, ask and answer questions about key details in a text.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
|---|---|
| <p>Pause and Wonder: While reading aloud, pause at predetermined points in the story and model how to “wonder” about the story. Invite students to share their “wonders” as well. Encourage student “wonders” to extend beyond predicting, and include aspects such as background, details, clarification, or motive. After modeling and practice, “Pause and Wonder” can be done in pairs, where students share their “wonders” with a partner. Some pairs may share their thoughts with the whole group. For example: “I wonder if the boy had ever been to the city before; I wonder what makes the mother’s special hat so special; or I wonder why the teacher did not let the students see what she was holding in her hands.”</p> <p>I Know This Because: When asking students questions about the text, play a game of “I know this because”. During this time, focus on students explaining why they know their answers make sense. If the question were “What color was the girls dress?” Students answer “red” and then add “I know this because the picture shows the girl in a red dress.</p> <p>QAR: The question–answer relationship (QAR) strategy helps students understand the different types of questions. By learning that the answers to some questions are “Right There” in the text, that some answers require a reader to “Think and Search,” and that some answers can only be answered “On My Own,” students recognize that they must first consider the question before developing an answer (Raphael & Au, 2005).</p> <p>Writing Questions: Students are encouraged to include questions in journals and learning logs. The teacher can examine these documents for evidence of questioning. For example, a teacher may ask students to record questions in a Daily theme ABC journal.</p> <p>For more information click here.</p> | <p>As you read the book <i>Tomas and the Library Lady</i>, pause periodically and encourage students to ask questions. By using “I wonder” as the beginning of the question, have students predict what is coming next in the story and clarify understanding. Use sticky notes or whiteboards to keep each child engaged in the questioning.</p> <p>After reading a text, group students. Give each group a beach ball that has been divided into five sections with the words: what, who, when, how written on it. A student will toss the ball to another student. Whatever question word the student’s right hand lands on, the student will pose a question about the text. The student will toss the ball to another student, and that student must answer the question and then pose another question about the text starting with the question word his/her right hand is touching. Repeat for as many turns as time permits. Grouping: <i>small or partner</i></p> <p>Write question starters on strips of paper. Put them into a container of your choice. Students will pull a strip out of the container and pose a question, using the starter, to the group about the text. Be sure to include questions from various levels of Bloom’s Taxonomy. Students will respond with answers. Repeat for as many turns as time permits. Grouping: <i>large, small or partner</i></p> <p>For more information click here.</p> <p>Create a checklist of the key details a student should be able to recall from the text. Check off for each student, if they were able to successfully recall the key details of the text.</p> |
| <p>References: Raphael, T.E., & Au, K.H. (2005). QAR: Enhancing comprehension and test taking across grades and content areas. <i>The Reading Teacher</i>, 59, 206-221.</p> | |

RL.K.2

With prompting and support, retell familiar stories, including key details.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
|--|--|
| <p>Random Object Bin. A bin in the classroom can be filled with many different items. Items can be anything such as a golf ball, a small statue, a ring, a thimble, a pen, or a hair clip. After reading a story, students can work in a small group and find objects that help them retell the story. Exact details of the story will not be in the bin, students may need to find objects that represent some details. (Scheinkman, 2004)</p> <p>Prop Box. A box in the classroom can be filled with “dress-up” items such as: hats, ties, glasses, purses. Students work in a small group and use the props to portray characters in the story. “Hello, My name is...” Name tags can be used, as well.</p> <p>Picture Sequencing. Students look at pictures that represent parts of a story and place the pictures in correct order. Students can tell about each picture, resulting in retelling main parts of the story.</p> <p>Timeline. After reading a story and discussing the main events, have students draw pictures that show the main events in the book. Each picture can be drawn on a small square piece of paper. Write captions for each picture. Have the students put the pictures in the order in which they occurred in the story. Ask students to explain their story to a friend or family member. For more information click here .</p> <p>Retelling Yardstick. Using a yardstick, teachers can note the beginning and the end of a story at each end of the yardstick. Place Velcro along the yardstick so students can take cut outs of the story and “stick them” in the correct order in which the event occurred in the story onto the yardstick. These cut outs should reflect the main events of the story. The students can retell a story by placing the cut outs along the yardstick, or the teacher can provide the yardstick with cut outs already placed on it so students who need that support can have it. (Scheinkman, 2004)</p> | <p>Main Idea Can. The teacher has a large coffee can, paint can, or any container. During reading, do lots of think-a-louds with students. After reading a story/passage, have students come up with the main idea. Write that on a strip of paper and put it on the outside of the can. Have students share some key details from the story/passage. Write those on strips and put them inside the can. Students can then pull the strips out of the can, place them in the order in which they occurred, then retell the story/passage and make the connection back to the main topic or idea. Grouping: <i>whole class or small group</i></p> <p>Using a Retelling Rubric. After the student reads a benchmark book and you take a running record, have the student do an oral retelling of the story. Ask the student to close the book and tell you about the story in as much detail as she/he can remember. If the student has difficulty retelling parts of the story or remembering certain details, you can use prompts such as "Tell me more about (character x)" or "What happened after...?" Analyze the retelling for information the student gives about:</p> <ul style="list-style-type: none"> • Main idea and supporting detail • Sequence of events • Characters • Setting • Plot • Problem and solution • Response to text-specific vocabulary and language <p>For more information click here</p> <p>Retelling Checklist Use a checklist to see if the students can retell the main elements of a story inclusive of key details and vocabulary. An example chart is included here.</p> <p>Retelling Drawing. Give students a piece of paper that has been divided into four squares. Instruct students to draw a picture that tells what happened in the beginning of the story in the first box, a picture that tells what happened in the end in the last box, and then fill in the middle boxes with events from the middle of the story. Students can then use their illustrations to verbally retell the story to the teacher, a group of students, or an individual student. Grouping: <i>small group, partner, or individual</i></p> |
| <p>References: Scheinkman, N. (2004). Picturing a story. <i>Teaching Pre K-8</i>, (34)6, 58-59.</p> | |

| RL.K.3 | With prompting and support, identify characters, settings, and major events in a story. | |
|--|---|--|
| | Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
| | <p>Top 3 List. After reading a story, have students identify the “top 3” most important occurrences in the story. With practice, students can learn to build from number three to number one, with number one being the top most important event. Top three lists can also be used with characters.</p> <p>Beginning, Middle, and End Illustrations. Helping students learn to recall the facts of a story in the proper order is a skill that aids comprehension. Sequencing is an important part of problem solving across subjects. After reading a story, discuss the characters, setting, and plot. Discuss the events in the story, including beginning, middle, and end. Have students draw three pictures that show what happened in the beginning, middle, and end. (Reutzel, 1985)</p> <p>Sort. A piece of construction paper is divided into three columns: characters, settings, and events. Students manipulate pictures from the story and place the pictures in the correct category.</p> <p>Setting. Review the first few pages of the book to highlight the different settings represented. For example, a character may have been introduced in the story while in her bedroom. She may have then walked into the kitchen and then outside. Emphasize that each of those places is a setting.</p> | <p>After reading a story with students, complete a story train graphic organizer together to tell what happened in the beginning, middle and end of the story. Students may complete independently or with a partner by using words or drawing pictures. Grouping: <i>whole, small, partner, individual</i></p> <p>After reading a story with students, complete a story map graphic organizer together to identify the characters, settings, and events in the story. Grouping: <i>whole, small, partner, individual</i></p> <p>After reading a story with students, divide them into five groups. The groups are: characters, setting, beginning of the story, middle of the story, and end of the story. Give each group a piece of chart paper. Each group is to illustrate what they have been assigned. They may also add words to their illustrations. When each group is finished, have them share their work with the rest of the class. Grouping: <i>small</i></p> |
| <p>References: Reutzel, R. (1985). Story maps improve comprehension. <i>Reading Teacher</i>, 38, 400-404.</p> | | |

RL.K.4

Ask and answer questions about unknown words in a text.

Strategy/Lesson Suggestions

Unknown Word List. Using a piece of chart paper, hang an “Unknown Words” chart in an accessible location for children to write on the paper. Encourage students to put words on the chart that they see or hear and wonder the meaning of the word. Teachers can regularly look at the chart and discuss the words with the children. Students can share where they saw or heard the word, then the teacher can help students learn the meaning of the word within the context from which it came.

Rich Vocabulary Read Alouds. Teachers can choose a text containing many words students may be unfamiliar with. Explain to students that this book is being read to them to help them learn new words. Stop after each page, paragraph, or stanza stop and ask if there were any new words for students from that section. If the meaning of the unknown word can be determined in the text, the teacher can model how to discover the meaning. If it is a word that needs to be explained, the teacher can take time to explain the word. Through this process, students also learn that unfamiliar words can be words of any length, not just long words (Graves and Watts-Taffe, 2008).

New Word Book. An ongoing class book can be created using new words students have learned and would like to remember and continue to use. Words in the book can be accompanied by an illustration, to help students remember the meaning. Students can read the book periodically to remind themselves of the words they have learned and try to use these words when speaking. A variation of this strategy can be students creating individual books.

Assessment FOR Learning Suggestions

Guess the Covered Word. When reading a big book as a whole group, place a sticky note over a word that is unknown. Encourage students to look around the word and look at the illustrations for clues to discover the meaning of the word, if they are having difficulty. Ask students questions and allow the students to ask you and each other questions to determine the meaning of the word. Lots of conversation should take place. Grouping: *whole or small*

Turn and Talk. When students come across a word they are unfamiliar with, ask them to turn to a neighbor and ask questions. They may also discuss what parts are recognized or discuss the illustrations to see if that might help. As a group have students share their findings. Grouping: *whole or small*

References:

Graves, M., & Watts-Taffe, S. (2008). For the Love of Words: Fostering Word Consciousness in Young Readers. *The Reading Teacher*, 62 (3): 185-93.

| RL.K.5 | Recognize common types of texts (e.g., storybooks, poems) | |
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| | Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
| | <p>Text Type Key. As text types are introduced in the classroom, create a poster that serves as a “key” correlating a symbol with a particular text type. Each new type introduced can be added to the key. The symbol used can be attached to books of each text type or classroom libraries can have sections that feature various text types, labeled by their symbols.</p> <p>Book Sort. Using books that lend themselves to easy identification of text type, students sort through a pile of books separating the books into preassigned categories. As students become more familiar with text types, they can independently discover categories and sort accordingly. (Ebbers, 2002)</p> <p>Scavenger Hunt. After students become familiar with a type of text, send them on a “hunt” to locate a book in the room that represents that text type. Variations of this strategy can involve individual students being assigned different text types to locate or small groups searching for more than one text type.</p> | <p>Read a story to the students. Ask students what the qualities are that make this a storybook. For example, a storybook tells a made-up story, includes pictures, characters, a setting, major events, and has a beginning, middle, and end. Grouping: <i>whole or small</i></p> <p>Show copies of newspapers, magazines, storybooks and several other common texts. Students are evaluated on their ability to choose the appropriate text type the teacher is assessing. For example, the teacher may ask the child to select only the story book out of the variety on one occasion, the activity may be repeated another time to select only the poem on another occasion. Grouping: <i>whole, small, or individual</i></p> <p>As a variation of the above suggestion, students are asked to identify two or three of the text types of their choosing and must give evidence for their choice. Students are evaluated on their correct identification of a text and whether it was supported correctly. Grouping: <i>whole, small, or individual</i></p> <p>Have students count the lines in “Hickory Dickory” Dock or any other poem. Then read the poem aloud. Have students clap to its regular beat. Point out the rhyming words dock and clock or the rhyming words or other rhyming words from the poem. Ask students what the qualities are that make this a poem. (A poem can tell a story, describe, or tell more about something, and often rhymes.) Grouping: <i>whole or small</i></p> <p>Give students this page to complete on their own to show their understanding of a poem. Grouping: <i>individual</i></p> <p>For more information on kinds of literature, click here</p> |
| <p>References: Ebbers, M. (2002). Science Text Sets: Using Various Genres to Promote Literacy and Inquiry. <i>Language Arts</i>, 80(1), 40-50.</p> | | |

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| RL.K.6 | With prompting and support, name the author and illustrator of a story and define the role of each in telling the story. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Missing Author. In order for students to understand the role an author plays in telling a story, share a book with the pictures only. Have students discuss what the book is about. After discussion and noting ideas from the students on chart paper, read the book. Talk in a group about how the author used words to provide details and ideas.</p> <p>Missing Illustrator. In order for students to understand the role an illustrator plays, do not show students the illustrations in a book that is read aloud. Have the students share what questions they have after listening to the text read. Next reread the story while showing the illustrations. Ask students to describe what an illustrator does to help tell the story.</p> <p>If I Were The Author. The teacher can read a story aloud to the class and stop at different points in the story and say to the students, “If you were the author, what would happen next?” The story is then read after the student shares to see if the student(s) has the same or different idea as the author. The teacher could also choose to stop right before the story’s end. The students could be asked, “If you were the author, how would you end the story.” This strategy reminds students of the control the author has in determining the story’s direction. (Adams, 1990)</p> <p>If I Were The Illustrator. The teacher reads a story aloud to the class. At different stopping points, students provide ideas of what the illustrations may look like. After students share verbally what they think the characters, or illustrations might look like, they compare their thoughts with the actual illustrations. This strategy reminds students of the control the illustrator has in providing additional information to the text.</p> | <p>Ask students how the author and the illustrator tell a story. Allow students to have dialog and even provide examples to support their responses by providing some of their favorite books from the classroom library. Grouping: <i>whole or small</i></p> <p>Show students a book where the names of the author and illustrator are on the cover. Ask them the name of the author and the illustrator. Then have them explain the role of each when creating a book. Grouping: <i>whole, small, or individual</i></p> <p>Read a simple book to your students without showing the illustrations. Inform students that they are going to be the illustrator for this book. Stop periodically and ask students create an illustration to match the part of the story just read. This will create a wordless book that can be added to the library for students to use when retelling the story. Grouping: <i>Read to a whole or small group, and then allow them to work with a partner or individually to create the wordless book.</i></p> <p>Organize students into groups of four. Have each group create a book with words and illustrations. Tell the groups that two of them will be the authors and two of them will be the illustrators. Give each group two pieces of paper and have them fold them in half to make a book. The front is the book cover. On the back of the book cover, tell students to write the authors and the illustrators of their book. The remaining pages are for their story. They can write the words on one side and illustrations on the other, or if they need more pages they can write the words at the top or bottom of a page and the illustration is on the rest of the page. Groups can share their books with the class when complete. Grouping: <i>small</i></p> | |
| <p>References: Adams, M. J. (1990). <i>Beginning to read: Thinking and learning about print</i>. Cambridge, MA: MIT Press.</p> | | |

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| RL.K.7 | With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>What Would You Say? Using a large variety of photographs showing people in different situations or displaying different emotions. Students will take turns explaining what might be said by the person in the photograph and what indications in the photo make the students think that way.</p> <p>Reading the Pictures. Students “read” a familiar story by using just illustrations from the story. Details from the illustrations help students to be thorough in their reading.</p> <p>Pattern Books. During read aloud, shared reading, or independent reading students engage with pattern books in which the changing word can be identified by the picture on the page. Students use the picture as a clue to help read each page of the story.</p> <p>Story Frames. Story frames can be used to encourage children to make predictions about a story after the frame has been introduced by reading the title and looking at the illustrations.</p> <p style="padding-left: 20px;">Title In this story the problem starts when... After that, ... Next, ... Then, ... The problem is finally solved when ... The story ends ...</p> <p>How The Illustration Helps Us. When reading a book aloud, ask students to notice the illustrations. Ask them such questions as “What part of the story does this illustration help us understand? Which illustration tells us about the characters/the setting? Which illustration tells us about this event? (McGee & Schickedanz, 2007)</p> | <p>Read a book to your students without showing the illustrations. Instead, think-aloud and discuss visual images at various points of the text. After reading, open the book to show students an illustration, and ask them what is happening in that part of the story. Repeat by showing a few other illustrations and asking the same of the students. Ask students to identify whether the picture is from the beginning, middle, or end of the story. Review story sequence as needed. This will show student understanding of the relationship between the illustrations and the story. Grouping: <i>whole or small</i></p> <p>Show students a picture. Read two different sentences. One of the sentences describes the picture and the other does not. Have students choose the sentence that best describes the picture. Grouping: <i>whole, small or individual</i></p> <p>Organize students into groups of four. Have each group create a book with words and illustrations. Tell the groups that two of them will be the authors and two of them will be the illustrators. Give each group two pieces of paper and have them fold them in half to make a book. The front is the book cover. On the back of the book cover, tell students to write the authors and the illustrators of their book. The remaining pages are for their story. They can write the words on one side and illustrations on the other, or if they need more pages they can write the words at the top or bottom of a page and the illustration is on the rest of the page. Groups can share their books with the class when complete. Grouping: <i>small</i></p> | |
| <p>References: McGee, L.M., & Schickedanz, J. A. (2007). Repeated interactive read-alouds in preschool and kindergarten. <i>The Reading Teacher</i>. 60(8), 742-751.</p> | | |

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|---|--|---|
| RL.K.9 | With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories. | |
| Strategy/Lesson Suggestions | | Assessment FOR Learning Suggestions |
| <p>Notice as We Read. When reading a story for the first time, ask students to listen for ways the story is alike or different from another story. Have students raise their hand when they hear part of the story that they can compare and contrast with the other story. Stop for discussion when a student signals, for the opportunity to hear student thoughts immediately and assess whether the student’s thoughts make sense.</p> <p>Character Sorts. After reading stories, keep pictures of characters from the story and build a collection throughout the year. Students can categorize the characters in varying ways based on the experiences the characters had in the stories. Examples may include characters who had good luck, bad luck, lost an item, made a friend, or gained a sibling.</p> <p>Series Books. Students can read several books that contain the same characters. Discussions, charts, or activities can surround the differences between the experiences and adventures the same character has in many different stories.</p> <p>Let’s Compare and Contrast: Compare the adventures/experiences of the main characters in two books. Students may either draw what is similar about the characters or write what is similar in a sentence that starts with “Both stories....” (Harvey & Goudvis, 2007)</p> | | <p>Read two familiar stories to the students. After each book, ask who the story is about and what happens to the main character in the story. Then ask how the stories are similar and different. Grouping: <i>whole or small</i></p> <p>Ask questions, role-play, use story props, flannel cut-outs with flannel board, puppets, etc., to compare and contrast the adventures of characters from two stories that have been read and reread to children (e.g., “How are the three pigs and the three billy goats gruff the same? How are they different?”).</p> <p>Read the traditional version of a story first. Then read a different version of the story and discuss the beginning, middle, and end of the story. Next read one of the other versions and compare and contrast the adventures and experiences of the characters in the two stories. Grouping: <i>whole or small</i></p> <p>After reading a few stories with students, have students complete a Venn Diagram or a Character Comparison graphic organizer to compare and contrast the adventures and experiences of characters in different stories. (Use the graphic organizers that are hyperlinked, a Venn Diagram pocket chart, or two pieces of string to make a Venn Diagram on the floor.) Three characters can be analyzed with three characters using a three-circle Venn Diagram. Grouping: <i>whole, small, or partner</i></p> |
| <p>References: Harvey, S., & Goudvis, A. (2007). <i>Strategies that work: Teaching comprehension for understanding and engagement</i>. Portland, ME: Stenhouse.</p> | | |

| RL.K.10 | Actively engage in group reading activities with purpose and understanding. | |
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| | Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
| | <p>Buddy Reading. Two students sit beside each other. Each holds a copy of the same book that has been in a shared reading with the whole class. The children take turns reading in a variety of ways. The teacher may instruct them to read together in unison, take turns with one reading one page and the other reading the next. Or one may read the whole book aloud and then the other reads it again. The only rule is that they read the same book together. After they read, they might talk or draw about their favorite parts. These favorite parts can then be shared with the entire class.</p> <p>Story Retelling Boxes. Story retelling boxes are used to store costumes or props students use to retell a story. They require students to remember the sequence of a story, use dialogue to make characters come alive, and comprehend main ideas from a story. (Scheinkman, 2004)</p> <p>Book Boxes. Before reading, activate students' schema to get them interested in reading. Create a book box or a book bag. Fill a box or a bag with items that pertain to a book such as gloves, earmuffs and a picture of a snowman for a book about winter. Before reading, show the items to students and ask them to guess what the book will be about. During reading, keep students engaged by stopping and asking questions often. Ask readers how they feel about what has recently happened, what they think will happen on the next page and how they think characters will relate to recent events.</p> | <p>Use formal and informal, one-on-one, small and large groups of children to choose books and texts for activities that support and challenge children's instructional reading levels. (e.g., "Nancy and Joe are partner reading <i>Flying (Donald Crews)</i> at the reading table with Ms. Paul, while Pat and Jason will be with me at beanbag chairs reading the <i>Bob Books (Bill Maslen)</i>.").</p> <p>Use the Model Lesson approach outlined in this link to assess student's reading.</p> <p>Use this checklist or one you choose while students are reading to check the strategies they are using. Grouping: small or individual</p> <p>Conference with students several times throughout the school year. This will allow the teacher to assess improvement, as well as make students aware of their learning. Use this conference form or one you choose during the conferences. Grouping: <i>individual</i></p> |
| <p>References: McGill-Franzen, A. (2006). <i>Kindergarten Literacy Matching Assessment and Instruction in Kindergarten</i>. Scholastic Inc. Scheinkman, N. (2004). Picturing a story. <i>Teaching Pre K-8</i>, (34)6, 58-59.</p> | | |

RL.1.1

Ask and answer questions about key details in a text.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
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| <p>DRTA. The Directed Reading Thinking Activity is a comprehension strategy that guides students in asking questions about a text, making predictions, and then reading to confirm or refute their predictions. The DRTA process encourages students to be active and thoughtful readers, enhancing their comprehension. Prepare a DRTA by marking breaks at thought-provoking stopping points in the text, points where your students can form and justify their predictions in response to questions similar to ‘What do you think will happen next?’ and ‘Why do you say that?’ In fiction, these points often occur just after a problem is introduced, and your students can predict possible solutions, using their knowledge of story grammar. (Stauffer, 1969)</p> <p>Pause and Wonder. While reading aloud, pause at predetermined points in the story and model how to “wonder” about the story. Invite students to share their “wonders” as well. Encourage student “wonders” to extend beyond predicting, and include aspects such as background, details, clarification, or motive. After modeling and practice, “Pause and Wonder” can be done in pairs, where students share their “wonders” with a partner. Some pairs may share their thoughts with the whole group. For example: “I wonder if the boy had ever been to the city before; I wonder what makes the mother’s special hat so special; or I wonder why the teacher did not let the students see what she was holding in her hands.”</p> <p>White Board Responses. After reading a story, ask a question about the text. Provide a list of possible responses: Yes, no, maybe, sometimes, etc. depending on the story/questions/level. Students respond to the question by writing one of the provided responses and then draw a picture or write the remainder of their response. The purpose of the second part of the answer is to show why they think the way they do or how they know their answer is correct. Students erase responses and repeat the same steps for all questions.</p> | <p>The teacher can use a large hand graphic organizer. She writes a question on each of the fingers about key details in the text. Students come up and choose a question to answer for the group. Continue until all questions have been asked. Grouping: <i>small</i></p> <p>Students are given two sets of sentence strips. One set has questions about key details in the text and the other set has answers. The students must match up a question strip with the correct answer strip. Grouping: <i>partner</i></p> <p>Students have two signal cards. One is red and one is green. The teacher asks a question referring to key details in the text and calls on a student for a response. Students will raise the green card if they agree with the response or the red card if they disagree with the response. Then have a discussion about the correct response and why it is correct. The teacher can cite a part of the passage to prove the answer. After modeling, students will be able to support their answer in this manner as well. Grouping: <i>whole or small</i></p> <p>Students are given question cubes with the words: who, what, where, when, why and how on the sides of the cube. Students roll the cube. Whatever question word they land on, they must ask a person in their group a question about the key details in the text that starts with the word that is face up about the passage/story read. The other student responds. If the group doesn’t agree, have students use the book or passage to point out or support their answer. The teacher can inform the students as to how many times they roll the cube. Grouping: <i>small or partner</i></p> |
| <p>References: Stauffer, R. G. (1969). <i>Directing reading maturity as a cognitive process</i>. New York, NY: Harper & Row.</p> | |

RL.1.2

Retell stories, including key details, and demonstrate understanding of their central message or lesson.

Strategy/Lesson Suggestions

Low-Battery Retell. After reading a story, list details/events from the story in sequential order. Tell students to pretend that they are talking to someone on their cell phone who needs to know about the story, but the battery is about to die any second. If they had to pick just a few things, from all the details/events listed in the story to hurry up and say before the phone died- what would be the most important things for them to let the other person on the phone know? Go through different options and discuss why some pieces of information would be more helpful than others for the other person to have as much of an understanding of the story possible.

Oral retellings using props. Visual prompts help children organize their thoughts when retelling a story. Props such as finger puppets and felt boards provide a concrete structure to frame the story. Make simple puppets by photocopying or drawing the main characters from a story and gluing them to craft sticks. You can also use these with a felt board—a small board covered in felt—using adhesive or Velcro. (Owocki, 1999)

Headline News. After exposure to the organization of newspaper articles, provide several sentences relating to a story read in class. Help students choose the sentence/headline phrase that represents the headline for the article (the central idea/lesson) and use the remaining sentences to tell the story beneath the headline. After sentences are in order, color or decorate the headline, so it is different from the rest of the “article” and is similar to a newspaper.

Keep or Toss. After reading a story in class, list several details from the story. Go through the list with the class and help them identify which details to keep and which ones to toss for a good retell. Explain why some details are necessary for a retell and why some may be interesting, but not necessary.

Assessment FOR Learning Suggestions

Main Idea Can. During reading, model think-alouds with students. After reading a story/passage, have students come up with the main idea. Write the main idea on a strip of paper and glue it to outside of a large coffee can, paint can, or any container. Then have students recall some key details from the story/passage. Write the details on strips and place inside the can. Students then pull the strips out of the can, put in order and then retell the story/passage and make the connection back to the main topic or idea. Then ask students what the central message or lesson is from the story. Grouping: small

Snowball toss. After reading a story, develop the main topic or idea with students and write the main topic or idea on a piece of paper. Put students in a circle on the floor. Wad the paper up and hand to a student. Have the student unwrap the paper and read the main topic or idea aloud and then provide a key detail from the story that supports the main idea. Continue tossing until you feel all key details have been mentioned. You may have to assist some of your students in the process. Be sure to have lots of discussion about the key details and how they support the main idea, as well as the central message or lesson from the story. Grouping: small

After reading a story, give students the [film graphic organizer](#). Ask students to fill in the film with events/ key details from the story from beginning to end. (This can be done using words and/or illustrations.) Then have students write the central message or lesson on the back of the film paper.

References:

Owocki, G. (1999). Literacy through play. Portsmouth, NH: Heinemann.

RL.1.3

Describe characters, settings, and major events in a story, using key details.

Strategy/Lesson Suggestions

Who Am I?: After reading a story, provide a list of characters, using pictures or names. Give students “clues” about a character by describing characteristics and attributes. Students identify the “mystery” character being described and explain how they arrived at this conclusion.

Step-by-step Drawing: Write directions for drawing a character or setting in a story. When writing steps, include direction to draw key details. Directions for a character may include a facial expression, scar, or item of clothing that is significant in explaining the character. For a setting, directions may include showing the weather, season, or color of a home. This allows for discussion on evaluating the importance of different details in the story as they relate to understanding of the text.

Top 5 List: After reading a story, the teacher works with students to identify the top 5 events of the story. This activity can be adapted to a Top 10 or Top 3 List, as needed.

Flow chart retellings. A flow chart is a way for a child to organize sequential information. Older children can use this technique for fiction and nonfiction texts with clearly sequenced events. 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 the second key event inside, continuing to add boxes until the retelling is complete. Adding boxes one at a time helps the child consider what information is important enough to add and the order in which events occurred (Morrow, 1985).

**Assessment FOR Learning Suggestions**

After reading a text, students fill in the [graphic organizer](#) with the major events and key details in the beginning, middle, and end of the story. Students may use words and/or illustrations. Grouping: *small, partner, or individual*

During and/or after reading of a text, complete the attached graphic organizer with students. (This could be enlarged and kept in your classroom for multiple uses and for students to use interactively in small groups or centers. The teacher may laminate the organizer and use wipe off markers when completing.) Once students have practiced, the teacher might complete a portion of the organizer and then ask students to complete the remaining parts of the graphic organizer with a small group, a partner, or individually. Students may use words and/or illustrations to show understanding of the characters, setting, major events and key details in a story. Grouping: *whole, small, or partner*

After reading a story, allow each student to choose a character from the story to describe and illustrate. Invite students to draw using a small piece of paper or to make a life-size picture of the character. The students may write attributes of the character on their papers. Grouping: *partner or individual*

After reading a story, have students draw a picture of the setting. (You could use this [Setting the Stage](#) graphic organizer.) Encourage them to add details to their illustrations. Then have students share their illustrations and discuss the details in their drawing. Grouping: *partner or individual*

Story on a Kite. Use this [kite template](#). After reading a story, students draw a picture of the setting on one side of the kite and the characters on the other side. They can write events from the story on the bows that will be attached to the string of the kite. These can be shared and then hung in the classroom. Grouping: *partner or individual*

References:

Morrow, L.M. (1985). Retelling stories: A strategy for improving young children’s comprehension, concept of story structure, and oral language complexity. *Elementary School Journal*, 85(5), 647–661.

RL.1.4

Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
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| <p>Marking the Text: Using a big book or read aloud book, model identifying words that show feelings or senses. Mark these places in the text with a sticky note/arrow/dot. Explain how the word conveys certain feelings or senses. After modeling, this strategy becomes useful in a shared reading and small group setting, still incorporating the explanation of how the marked words convey feelings or appeal to senses.</p> <p>Emoticon Response: Supply students with a variety of emoticons to choose from (“smiley” faces showing a variety of expressions). Emoticons can be pre-cut, for students to hold up or display. Or students could circle appropriate emoticons on a sheet of paper that provides a variety of emoticon choices. While reading a story, students use different emoticons to show the feelings expressed through the author’s words. Initially, the teacher can predetermine points in the text for students to identify feelings. As students improve their use of this strategy, they can display emoticons when they find places in the text that suggest feelings.</p> <p>Voice Expressions: While reading a story, as words that suggest feelings are read, have students to use “voice” or say the word in a manner that they feel represents the feeling evoked by the word.</p> <p>Visual Imagery: Begin reading a story that has words and/or phrases that suggest feelings or appeal to the senses. Pause after a few sentences or paragraphs that contain descriptive information. Share the image you've created in your mind, and talk about which words from the book helped you "draw" your picture. Your picture can relate to the descriptive words found to describe a setting, characters or event in the story. Talk about how these pictures help you understand what's happening in the story. Continue reading. Pause again and share the new image you created. Then ask students to share what they see, hear, taste, smell and feel. Ask what words helped create the mental image and emotions.</p> | <p>Read a story or poem to the students or students may read with a partner or individually. Model creating a two doors book. Fold a piece of paper in half, and cut up the middle of one of the sides to the fold to create two flaps. Students will write the word “Feelings” on the left flap and the word “Senses” on the right flap. They will find words and phrases from the story that show feeling or appeal to the senses and write them under the correct flap. Grouping: <i>partner or individual</i></p> <p>For more details, click here.</p> <p>Give each student a card with the letter “F” on it and a card with the letter “S” on it. (This can also be done with dry erase boards.) During reading, stop and ask students if a word or phrase suggest feelings or appeals to the senses. If it suggests feelings, students hold up the “F” card. If it appeals to the senses, students hold up the “S” card. You can do a quick scan of the room to check for understanding. Ask students to support their response. Grouping: <i>whole or small</i></p> |
| <p>References: Gambrell, L.B., and Jawitz, P.B. (1993). Mental imagery, text illustrations, ad children’s story comprehension recall. <i>Reading Research Quarterly</i>, 23, 265-273.</p> | |

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| RL.1.5 | Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types. | |
| Strategy/Lesson Suggestions | | Assessment FOR Learning Suggestions |
| <p>Back and Forth. Gather a fiction and non-fiction text on the same topic. Read the fiction story and discuss. Then, read a non-fiction text related to a topic in the story, allowing the students to become more informed on the topic. Go back and re-read the original fiction text, noticing how the information in the non-fiction text changes their understanding of the story.</p> <p>Text Type Prediction. Prior to reading a selection, show students a portion of the text and ask if they think the selection will be a fiction story or non-fiction/informational. The teacher may show a page of the book containing headings, or the title of the book, illustrations, graphs, font size, or page set-up. Discuss how some features can help indicate whether a book is fiction or non-fiction. This strategy can be utilized with many text types including text books, magazine articles, newspapers, cartoons, story books, etc.</p> <p>Text Feature Scavenger Hunt: Have student discover text features from a scavenger hunt. Possible questions are listed below. Have students work with a partner to complete the hunt.</p> <ol style="list-style-type: none"> 1. Find and check out the index. Find a topic that has only a one page listed. Find a topic that has more than one page listed. 2. Look through the Table of Contents. Where did you find it? 3. Find the glossary. Where is it located? What information is in the glossary? 4. Write down two words that are familiar and two that are unknown 5. How does the text show that some words are important? (ex: bold print) Find 3 words that seem important. 6. How can you find out the meaning of a word in this book? 7. Find a photograph within the book. Write what you learned. <p>Find a graph, chart, diagram or map. Note the page number. Study this feature and write what you can learn from it (Robb, 2003).</p> | | <p>Share a fiction and nonfiction book with students related to the same topic. After reading each book, ask students if it was real or make believe; did it have pictures or photos; and was it a story, or did it provide information with facts? Make a T- chart and write the students' responses. Then analyze the chart information with the students. Students should realize that a fiction book is usually make-believe, tells a story, sometimes teaches a lesson, and usually has pictures. A nonfiction text is real, usually has photos, and provides information and facts. Students are assessed whether or not they can identify these characteristics on their own in further lessons. Grouping: <i>whole or small</i></p> <p>Share a fiction and nonfiction book with students related to the same topic. After reading each book, ask students to tell three things that make the book fiction or nonfiction. This can be completed orally or written. Information can be recorded on a graphic organizer. Grouping: <i>small, partner, or individual</i></p> <p>Allow students to choose a book they have enjoyed reading. Each student is to classify his book as fiction (tells a story) or nonfiction (gives information) and list three characteristics to prove it. Grouping: <i>partner or individual</i></p> |
| <p>References: Robb, L. (2003). <i>Teaching reading in social studies, science, and math, practical ways to weave comprehension strategies into your content area teaching</i>. New York, NY: Teaching Resources.</p> | | |

RL.1.6

Identify who is telling the story at various points in a text.

Strategy/Lesson Suggestions

Name Tag Read Aloud. While reading a story aloud, wear a name badge around your neck to show the name of the character telling the story. (A hat or some other identifying prop can also be used). As the character telling the story changes, change the name badge to reflect the next character telling the story. Explain how you knew to change the name badge. After repeated modeling, you may “forget” to change name badges and the students will remind you the character changed. Ask how they students knew it was time to change names. Books and name badges can be moved to an independent reading area and students can practice this activity on their own.

Pointer/Thumb. Using a selection that involves two characters telling the story at various points in the text, the teacher reads aloud to students. Prior to reading, the teacher identifies that one of the characters is represented by students holding up their pointer finger and the other character is represented by holding up a thumb. At the beginning of the read aloud, students hold up the finger that represents the first character telling the story. Students listen for a change in the character telling the story and switch fingers when they hear the change.

Identifying Who Is Telling The Story. Choose two books – one narrated by the author and one narrated by a character. After reading one story, ask students who narrated or told the story. Ask students to identify a sentence that helps show who is telling the story. Continue the discussion by telling the students that the next book is narrated or told differently. See if students can identify who told the story and a sentence that helps show who is telling the story. (Emery, 1996)

Assessment FOR Learning Suggestions

Share a story where characters have much dialog. Then ask students various questions about the thoughts and feelings of different characters in the story. This will show the characters’ different points of view throughout the story. Grouping: *whole or small*

Share a story with students. Write quotes of characters from the story on sentence strips. Then have the students identify which character goes with which quote. Grouping: *whole, small, or partner*

- This activity can be put in a center/station for students to complete with a partner or individually after the story has been read.
- For those students that are ready, they could work with a partner and develop the sentence strips of quotes themselves about a story the class has read.

Students can create a picture of each character from the story and attach them to a popsicle stick. When reading through the story a second time, students can hold up the character to identify who is speaking. The teacher can scan the group to check for understanding. If there are lots of characters in the story, put the students with a partner or group of three and develop the drawings and attach to popsicle sticks. They can work together to decide which one to raise when the teacher is rereading the text. The character sticks can be placed in a center/station for students to use while rereading the text with a partner or small group. Grouping: *whole or small*

References:

Emery, D. (1996). Helping readers comprehend stories from the characters' perspectives. *The Reading Teacher*, 49(7), 534–541.

RL.1.7

Use illustrations and details in a story to describe its characters, setting, or events.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
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| <p>Create a Brochure. Students fold a piece of paper into three sections (similar to a brochure). Using pictures copied from a story, or recreating illustrations by drawing, students put a picture in each of the three sections of the paper. The section can be labeled, and students use describing phrases beneath each picture to allow for someone to read the brochure and become aware of story details through the illustrations and brief descriptions provided.</p> <p>Read the Pictures. Students use a story with the text removed. By using only the illustrations, they read the story to a partner.</p> <p>The Important Job of an Illustrator. To help students understand the role of an illustrator in creating a story, the teacher reads a selection that emphasizes a character, setting, or event description. Discuss what an illustrator would need to include in an illustration to help show the details the author included while writing the selection. The teacher can show examples of illustrations and have students discuss why one may be the best at showing the details of the story. Students can also create an illustration that includes the important details of the selection.</p> <p>Noting the Illustration: From a young age, children can learn to note spots where they see something interesting in a book’s illustrations. Using post-its to mark interesting spots can as a springboard for conversations about books, leading to more rich discussions in literature circles or book clubs in the classroom.</p> <p>Mature Reading: Teach children to engage in “mature reading” as they read the text and attend to illustrations in making meaning. First model “mature reading” a number of times while explicitly showing how you use the illustrations to provide more information than the text gives. Then allow students the opportunity to “mature read” for the class or to a peer (Agosto, 1999)</p> | <p>Read a text with students. Create a details graphic organizer on large chart paper. Have students write key details from the text or the illustrations that describe the characters, setting, or events from the story on sticky notes and put the notes on the chart. Students can verbally tell the teacher the details so she can write them in the chart as well. Grouping: <i>whole or small</i></p> <p>Read a text with students, or have students read a text. Give each student or pair of students a copy of the details idea wheel. Tell students that after reading the text they are to write and/or illustrate the four key details in the text on the wheel. Grouping: <i>partner or individual</i></p> <p>After reading a text, have each student trace her hand. Then have students write the key ideas on each finger and thumb. On the thumb, describe the setting. On the index finger, describe the characters. On the remaining three fingers, write three major events from the story. Students may use words and/or illustrations. They can then share with the class or with a small group. Grouping: <i>individual</i></p> <p>After reading a text with students, have them fill in the graphic organizer attached to tell how the words and the illustrations describe the characters, setting, and events in the story. Grouping: <i>small, partner, or individual</i></p> |
| <p>References: Agosto, D. (1999). One and inseparable: interdependent storytelling in picture storybooks. <i>Children’s Literature in Education</i>, 30(5), 267-280.</p> | |

RL.1.9

Compare and contrast the adventures and experiences of characters in stories.

Strategy/Lesson Suggestions

That Reminds Me. After reading a story, have “That reminds me....” time. Students share parts of the story that remind them of other stories read in class and explain the relation they see between the two stories.

Character Jar. After reading a story, write the name of the main character/characters on a strip of paper and place it into a character jar. This is done after each story read as a class. Periodically, have a student draw two names from the jar. The student reads the names, then identifies a way the two character’s experiences were similar or different.

Graphic Organizers: Graphic organizers can provide an effective means for students to gather and organize information in order to compare two or more characters. One of the more popular graphic organizers to use is the Venn Diagram. Students can use any type of graphic organizer as long as it provides a tool to record information so students can talk, write or draw about the similarities and differences. (Allen, 2004)

Story Map Showing Character Change. Characters often change during the course of a story. These changes are usually the result of some specific event or events. Have students compare characters in a story from the beginning to the end. Use a chart similar to the one below to keep track of the character.

| Character at the Beginning of the Story | Events That Caused Change | Character at the End of the Story |
|---|---------------------------|-----------------------------------|
| | | |

Assessment FOR Learning Suggestions

After a teacher-led or student independent reading of a few stories, have students complete a [Venn Diagram](#) or a [Character Comparison](#) graphic organizer to compare and contrast the adventures and experiences of characters in different stories. You can use the graphic organizers that are hyperlinked, a Venn Diagram pocket chart, or two pieces of string to make a Venn Diagram on the floor. This could also be done with three characters using a three-circle Venn Diagram. Grouping: *small, partner, individual*

After a teacher-led or student independent reading of two stories, students create a tri-fold brochure out of a large 11x14 or 12x18 piece of construction paper. They can decorate the front of their brochure to reflect a character from each of the two stories. When it is opened flat, students write the name of one character on the left and will list the experiences that are specific to this character. They will write the name of the character from the other story at the top of the right side and will list the experiences that are specific to this character. The middle is for information that both characters have in common. Students can write and/or draw on all three sections. Students can then share their information. All students can do this activity with the same two texts or put them into groups and assign each group a different set of books. Grouping: *small, partner, individual*

Have each student complete a [Character Traits Sheet](#) for a character of his choice. Put students in groups to share their sheets and discuss the similarities and differences of the characters. Grouping: *small*

References:

Allen, J. (2004). Tools for teaching content literacy. Portland, ME: Stenhouse.

| RL.1.10 | With prompting and support, read prose and poetry of appropriate complexity for grade 1. | |
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| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Poetry Folders. Create a simple poetry folder, using construction paper or folder with clasps. Weekly, read a poem as a class and provide each student with a copy to secure in their folders. Discuss aspects of the poem such as meaning, word choice, structure, and author’s perspective. Provide time to practice fluency in a variety of ways such as whole group, pairs, or individually. After focusing on the poem for the week, have students look back through the other poems in their folders, from prior weeks, and reread for fluency. Throughout the year, students build a folder full of poems of which they understand and can read fluently.</p> <p>Readers Theater. Provide opportunities to learn and perform various Readers Theater scripts ranging in complexity, building to appropriate First Grade complexity. Allow students to participate in roles according to reading levels. Students at lower reading levels can assume larger parts in scripts at lower complexity levels and smaller parts in scripts at higher complexity levels, until they are secure in reading aloud at first grade text complexity. Allow scripts to remain available in the classroom for students to reread and perform, increasing familiarity and confidence with the material.</p> <p>Stop and Think. When reading independently, students are given a “stop” point prior to beginning reading. Students read until they reach the stop point and then think and discuss or write what they learned. The teacher then checks with the students to see if there was anything in the assigned portion of the text that was tricky. Students may write/share a word in which they did not know the meaning, a word they could not decode, or something they found to be confusing. The teacher assigns another portion and the steps are repeated. Individual student needs are considered through varying the amount of text assigned to be read before the “stop” and “think.” (Jensen & Nickelsen, 2008)</p> | <p>Teachers may use this checklist while observing students reading to evaluate strategy application. Grouping: small or individual</p> <p>Conference with students several times throughout the school year. This will let the teacher know how students are doing, as well as make them aware of their learning. Consider using this conference form during the conferences. Grouping: <i>individual</i></p> <p>3-2-1. Students write three key terms from recent reading, two ideas they would like to learn more about, and one concept they have mastered. Grouping: <i>individual</i></p> <p>Annotation Notation Rubric: Have students use the following symbols to show understanding of the text:</p> <p><input type="checkbox"/> The main idea (Put a box around the main idea.)</p> <p><u> </u> Details (Underline the details.)</p> <p><input type="radio"/> Words to remember (Circle key words to remember.)</p> <p>Then students write a summary. Grouping: <i>partner or individual</i></p> <p>Have students read a piece of literature at the appropriate grade level aloud to the teacher. Note any miscues. Then have students tell you the main idea, supporting details of the piece, and any other thoughts they may have about the text. The teacher may decide to use a checklist for this assessment for each student. Grouping: <i>individual</i></p> | |
| <p>References: Jensen, E., & Nickelsen, L. (2008). <i>Deeper learning</i>. Thousand Oaks, CA: Corwin Press.</p> | | |

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| RL.2.1 | Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Kids Question Quiz. Ask students to generate generic questions about who, what, where, when, why, and how that small groups and individuals can answer. Model what kinds of answers are acceptable with read alouds. Copy questions on note cards and place the questions in a station for students to use.</p> <p>Question the Author. Ask students to generate questions that they could ask relating to the author. Students may ask questions such as: What is the author's message? Does the author explain this clearly? How does this connect to what the author said earlier? Have students of varying abilities work together to determine answers to questions.</p> <p>Reading Guides. The teacher determines the major ideas from a book and then writes questions or statements designed to guide readers through the major ideas and supporting details of the text. Guides may be phrased as statements or as questions. Initially, teachers and students work together to respond to statements or questions on the reading guides during the reading process. Teachers should monitor and support students as they work. As students gain proficiency at completing reading guides, they may design their own guides and provide support for one another. Click here for more information.</p> <p>Book Commercial. Using the book commercial form created by Hoyt (1999), students create an advertisement for a narrative book they have read. An example from the book is: "Are you tired of being hungry? Wondering where your next meal will come from and which day of the week you might find it? At 8:00 P.M. every Monday on Channel 8 you can join <i>The Very Hungry Caterpillar</i> for your most challenging food solutions!" (Hoyt, 1999)</p> | <p>Signal Cards. Students have two signal cards. One says Agree and one says Disagree. The teacher reads a question, and the students have to raise the card to signal if the question is about the text. If the question is about details in the story, they raise the Agree card. If not, they raise the Disagree card. Grouping: <i>whole or small group</i></p> <p>Question Cubes I. Students are given question cubes with the words: who, what, where, when, why and how on the sides of the cube. Students roll the cube. Whatever question word they land on, they must write a sentence using that word about the text. The teacher can inform the students as to how many times they roll the cube. Grouping: <i>small group or individual</i></p> <p>Question Cubes II. When partnering one student rolls the cube, and asks a question using the word the cube displays. The other student answers the questions. (This can be done orally or by both students writing down their responses.) Grouping: <i>partner</i></p> <p>Hand Graphic Organizer. The teacher can use a large hand graphic organizer to model retelling the story orally or to create a written summary. Grouping: <i>whole or small group</i></p> <p>Give Me Five. Students will trace their hands and write five questions related to the text. Another option: Students could then swap hands and answer each other's questions. Grouping : <i>partner or individual</i></p> <p>Thick and Thin. After students read a story, the teacher models, asking "thick and thin questions" for students to answer. Thin questions are surface level/recall or literal questions and thick questions require deeper thinking, inferring and synthesizing skills. The teacher uses a think aloud to model the strategies for developing questions. Grouping: <i>whole group or small group</i></p> <p>Click here for more information.</p> | |
| <p>References: Hoyt, L. (1999). <i>Reflect, Revisit, Retell: Strategies for improving reading comprehension</i>. Portsmouth, NH: Heinemann.</p> | | |

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| RL.2.2 | Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. | |
| Strategy/Lesson Suggestions | | Assessment FOR Learning Suggestions |
| <p>Aesop’s Fable Website. Students read or watch fables that are presented by University of Massachusettes students and narrate the steps or main ideas in the story. There are several versions of the same story available and many are updated to modern times. This comparison allows second grade students to determine the lesson in the fable more readily.</p> <p>American Folklore is a website that houses hundreds of different very short stories of American folktales, African American tales, Latin American tales and other ethnic folklore. Traditionally, folktales were passed on by word of mouth from one generation to the next. Have students choose one tale to retell to book buddies or a younger group of students. Practice in partners before telling the story to others by sharing the characters, the setting and the beginning, middle and end.</p> <p>Storytelling Glove. Using white garden gloves or food handler’s golves, write storytelling elements on each finger of the glove: characters, setting, problem, events or plot, and solution. In the palm of the glove, place a heart titled the author’s message or lesson. Students wear the glove when retelling the story they have read. (Hoyt, 1999)</p> <p>Retell Checklist. Allow students to use the checklist to retell the events of a story to a partner, a volunteer, a parent, book buddy or other individual and use the checklist to personally reflect on their work. (Hoyt, 1999)</p> | | <p>Moral Description. Given a fable, students write, draw, or describe the moral. They may even be able to underline it within the passage. Grouping: <i>small group or individual</i></p> <p>Message Description. Given a folktale, students write, draw, or describe the message of the story. They may even be able to underline it within the passage. Grouping: <i>small group or individual</i></p> <p>Read a story with students. Have students read with a partner or read independently. Then have students fill out the graphic organizer attached to show their ability to recount the story and determine the moral, message, or lesson of the story. Grouping: large, small, partner, or individual</p> <p>Click here for an example. Grouping: <i>small, partner, or individual</i></p> <p>For more information click here.</p> |
| <p>References: Hoyt, L. (1999). <i>Revisit, reflect, retell: Strategies for improving reading comprehension</i>. (p. 57). Portsmouth, NH: Heinemann.</p> | | |

RL.2.3

Describe how characters in a story respond to major events and challenges.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
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| <p>My Character Says. Students work in teams of two, each choosing to “become” a different character from a story or historical event. Sharing one piece of paper, one student opens by writing a question for the other to answer. Students write back and forth regarding an event in the story and how it affected the character in the story. (Hoyt, 1999)</p> <p>Reader’s Theater. Allow students to read multiple versions of stories in reader’s theater scripts. Compare the way the characters reacted to the major events in the two versions of the stories. When students hear each character verbalize his feelings in a script, it can often be easier for the student to extract how the character responds to the challenge or event.</p> <p>Two Column Chart. Students use a two column chart with the title of the chart as the character’s name. On the left side of the chart, a major event should be listed from the story. On the right side, students list how the character reacted to the event using character traits and explain those traits.</p> <p>Fan Fiction. Students become very familiar with a story or tale. After reading, students rewrite the text based on four categories: in-canon writing, alternate universe stories, cross-overs, and self-insert. The basic premise is to place themselves into a text and rewrite the story with their inserted character and respond to events. An adapted chart by Lankshear and Knobel (2006) explains the categories. (Lankshear & Knobel, 2006)</p> | <p>Events Graphic Organizer. Within a graphic organizer, the teacher gives the major events or challenges from the story, and the students fill in how the characters reacted to that event. Grouping: <i>small group, partner, individual</i> After reading a text with students, allow students to choose a character from the story and complete a Character Analysis graphic organizer for that character. Organize students into groups so that every character is represented and have students explain their character analysis. Grouping: <i>partner or individual</i></p> <p>Role Playing. Have students act out a major event from the story to show their understanding of the characters’ responses. Grouping: <i>small group or partner</i></p> <p>Character Response Cards I. Write the major events in a story along with the character’s name that was affected by the event on index cards. Then place the cards in an envelope. Students work in partners. Student A will choose a card from the envelope and describe the event and the character’s response to Student B. Student B will choose a card and repeat the process for Student A. This continues until all cards are chosen. Grouping: <i>partner</i></p> <p>Character Response Cards II. Write the major events in a story along with the character’s name that was affected by the event on cards. Then place the cards in an envelope. Students will choose four cards and write the character’s responses on a blank card or piece of paper. Grouping: <i>partner or individual</i></p> <p>Character Response Drawing. Give each student an event from the story, and tell the students they are to draw a picture of the event and include what the character or characters are doing because of that event. Then have them write a sentence below the picture that describes the characters response/reaction. Grouping: <i>small group or individual</i> For more assessment ideas, click here.</p> |
| <p>References: Hoyt, L. (1999). <i>Revisit, reflect, retell: Strategies for improving reading comprehension</i>. Portsmouth, NH: Heinemann. Lankshear, C., & Knobel, M. (2006). <i>New literacies: Everyday practices and classroom learning</i>. New York, NY: Open University Press.</p> | |

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| RL.2.4 | Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Expressed Oral Reading. Students read stories, poems or songs by representing character voice changes, intonation and rate changes to match the story line, and experiment with rate to match the mood or rise and fall of the action in the story. Invite students to enhance their reading with background music that reflects the interpretation of the story.</p> <p>Onomatopoeia Poems. Students write poems that follow any form such as haiku or couplet and then add a line of onomatopoeia. Students share the sounds where they choose in the poems. Once they practice the poems and share with the class, student must also share the reasoning as to why the sound best fit in the poem where it was placed.</p> <p>Alliteration Poems. Use the following website to print alliteration poems and disperse to the classroom in a station or as a whole group. Students read and become familiar with the structure of the poems. As they become familiar with the term alliteration and how it is used in the poems, ask students to describe how the words give the reader a better understanding of the poem?</p> <p>Poetry Power (Dybdahl & Black, 2010) Allow students to brainstorm words that describe a familiar topic such as snow or rain using their senses. Supply more vocabulary knowledge to students by reading several books about the topic and continue placing the words in a chart. Students then chose words from the chart to create two word lines about each of the senses. A sample is provided.</p> | <p>Give the students a copy of a poem or song. Ask them to underline the rhymes, repeated lines, or regular beats. Then ask them to write at the bottom or on the other side how does this make the image in their head better. Ask them what visual do they have, and does the rhyme, repeated lines, or beats add to the meaning of the poem or song. They could also draw a picture to match the poem or song.</p> <p><i>The Seasons</i> (Serio & Crockett, 2005) is a book of collected poems. Introduce the poem “Summer Song.” Ask the students, “What did you notice about the first four lines of the poem?” (<i>Possible answer:</i> Repetition of “By the . . .”) Note the pattern of rhyme in the first four lines (i.e., ABAB) and how it changes as it progresses through the poem (i.e., AABB). Continue to look at the features of poetry as you read other seasonal poems in this unit. Each of the poems from <i>The Seasons</i> exemplifies at least one of the characteristics of the grade two standards: rhyme, rhythm, alliteration, and repetition. Encourage students to choose a poem to perform (recite) for the class.</p> <p>Have students write a story, poem, or song. Ask them to follow a specific pattern or allow them to choose which type of poem or rhyming they would like to use. Then have the students share with the class, and ask the class what the pattern, rhyme, and/or repeated lines are in the text. Then ask for students to tell what they think the meaning of the text is, and how the beats, alliteration, rhymes, or repeated lines helped with their understanding of the text. Grouping: partner or individual</p> | |
| <p>References: Dybdahl, C., & Black, T. (2010). Poetry power: First graders tackle two worders. In B. Moss & D. Lapp (Eds.), <i>Teaching new literacies in grades k-3: Resources for 21st-century classrooms</i> (p. 45). New York, NY: Guilford Press Serio, J. N. (Ed.) & Crockett, R. (Ill.). (2005). <i>Poetry for young people: The seasons</i>. New York: Sterling Publishing Company.</p> | | |

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| RL.2.5 | Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action. | |
| Strategy/Lesson Suggestions | | Assessment FOR Learning Suggestions |
| <p>Teaching About Structure Using Fairy Tales. This lesson, from readwritethink.org, helps students explore the concepts of beginning, middle, and end by reading a variety of stories and charting the events on storyboards. Students use the attached storyboard to chart out the events of a fairytale after reading various tales and then construct their own tale.</p> <p>Story Pyramid. Using a story pyramid, students identify the parts of a story and the structure. Students should be able to identify when and how the the story begins and when and how they know the story ends. As students develop this skill, they should be able to provide specific evidence or points in the story where the rising action concludes or justify the point in the story where their thinking is supported.</p> <p>Story Tree Map. Students identify the parts of a story and fill in the graphic organizer. Once completed, students think, pair, share the parts of the story where the action begins and the ending concludes the action. (Gibson, 2004)</p> | | <p>Strong Beginning. Students are given the sentence prompt “A strong beginning has...”, and they are to complete the sentence with a list of story beginning traits. This can be done on chart paper in a list format or in a concept web format. An example utilizing trait writing can be found here. Grouping: <i>small group, partner, individual</i></p> <p>Strong Ending. Students are given the sentence prompt “A strong ending has...”, and they are to complete the sentence with a list of story ending traits. This can be done on chart paper in a list format or in a concept web format. An example chart utilizing trait writing can be found here. Grouping: <i>small group, partner, individual</i></p> <p>Identifying a Strong Beginning and Ending. Show students a passage. They have to decide if it has a strong beginning and ending. They have to support their answer by citing evidence from the passage that does or doesn’t make it a strong beginning or ending. Grouping: <i>small group or individual</i></p> <p>After reading a piece of literature, have students complete a story map graphic organizer. Grouping: <i>partner or individual</i> (story map graphic organizer option #1) (story map graphic organizer option #2)</p> <p>For more assessment ideas, click here</p> |
| <p>References: Gibson, A. (2004). Reading for meaning: Tutoring elementary students to enhance comprehension. From <i>The Tutor Newsletter</i>, Spring 2004, 1-12. Portland, OR: LEARNS at the Northwest Regional Educational Laboratory. DOI: http://www.readingrockets.org/article/22800/</p> | | |

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| RL.2.6 | Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading aloud. | |
| | Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
| <p>Voki. At www.voki.com, a teacher can create an account students can use without registering for individual accounts. This tool allows students to design an avatar emulating a character from a book. Voices are recorded into the computer and recited back as a character. The student can become a character and give the point of view of a scene in the text or create a reader's theater dialogue and place a character in a cartoon scene.</p> <p>Comic Strip Project. As students read a text with different characters, students create a comic strip that represents each character's viewpoint regarding an event in the story. For example, using the exemplar <i>The Fire Cat</i> by Ester Averill located in Appendix B of the Common Core State Standards, a student may portray Pickles the cat in one cartoon and how he feels about the firemen going down the pole. In another cartoon, the student may portray the Chief speaking to Mrs. Goodkind.</p> <p>Point of View Flashcards. Allow students to choose different characters in a text. They use the chart to identify which point of view is being represented and then choose parts of the text that share feelings and thoughts.</p> <p>Reader's Theater: This strategy allows students to perform dramas while increasing fluency and practicing the above standard. The following guide provides other research based ideas on implementing reader's theater in the primary and intermediate classrooms. For more information, click here. (Carrick, 2000)</p> | <p>Reader's Theater. Give students a reader's theater to practice and perform in front of the class. The teacher will remind students to use their voices and actions to represent the characters. Grouping: small</p> <p>Point of View Description. During reading, ask students to describe the character's point of view about a particular event in the story. What feelings does the character show? How does the reader know (connection)? What evidence from the text can be used? Can other characters' points of views be formed? Draw upon word knowledge or clues from the text to infer meanings. Grouping: whole, small, or individual</p> <p>Character Description. Have students use character trait words to describe each main character in the story and complete a character trait sheet. This will help students focus on the characters and their points of view. This can be completed in a list or paragraph form. Grouping: partner or individual</p> <p>Cartoon Strip. Have students draw a cartoon strip to show one character's point of view. Then have students read aloud their cartoon strips. Remind each student to change the tone of his voice based on what is said in the speech bubbles and the mood of the character. Grouping: partner or individual</p> <p>For more assessment ideas, click here.</p> | |
| <p>References: Averill, Esther (1960). <i>The Fire Cat</i>. New York, NY: HarperCollins. Young, C., & Rasinski, T. (2009). Implementing Readers Theatre as an approach to classroom fluency instruction. <i>The Reading Teacher</i>, 63(1), 4–13. National Governors Association/Council of Chief State School Officers (2010). Common Core State Standards: English Language Arts. Retrieved from http://www.corestandards.org/the-standards</p> | | |

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| RL.2.7 | Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting or plot. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Story Maps. Students use a graphic organizer to write the beginning, middle and end of the plot of the story. They may illustrate the parts of the book which should contain characters and setting.</p> <p>Open-minded Portraits. If the students understand the character and his motivation they will develop deeper meaning. This strategy helps clarify what things/thoughts are important to the character. Students draw and color a large portrait of the head and neck of a character. Attach some paper to the back so students can write about the characters' thoughts on the second page. Attach at the top with a staple. Students share the portraits with classmates and talk about the words or pictures they chose to include in the mind of their characters. Click here for more information:</p> <p>Sketch to Stretch. A teacher can read a selection of a book focusing on one of the elements in the standard such as setting. As a suggestion, the teacher may not show the illustrations in the text. Students respond to what they have heard by creating a drawing or sketch. Students are encouraged to focus on unfamiliar concepts and to try and share them in an illustration. Once completed, students then explain to classmates what their illustrations meant. (Cunningham, Moore, Cunningham & Moore, 2012)</p> | <p>Wanted Poster. Students create a wanted poster for each of the main characters in the story. In the description, students identify traits and qualities of the characters that would place them on a wanted poster. This will demonstrate their understanding of each character. Grouping: small or individual</p> <p>Setting Illustration. Students draw a picture of the setting in the story. Be sure they know to include background details. Grouping: partner or individual</p> <p>White Board Setting Activity. Using interactive software, post sound effects and pictures on the interactive white board and some items that are not sensory images. Discuss what we can hear, see, smell etc. Separate the items into two groups either in a t-chart or a Venn diagram. Grouping: whole or small</p> <p>Recipe Card. Have students create a recipe card for a main character in the story or for the setting of the story that lists the qualities and characteristics as the ingredients for that character or setting. For example Little Red Riding Hood might have 2 c. of kindness and a pound of courage. Grouping: partner or individual</p> <p>After reading a story, have students complete the story map or story map #2 to show understanding of the text. Grouping: partner or individual</p> <p>Create a scrap book page showing the key details in the text, while making reference to the characters, setting, and events in the story.</p> | |
| <p>References: Cunningham, P., Moore, S.A., Cunningham, J., & Moore, D. (2000) <i>Reading and writing in elementary classrooms: Strategies and observations (4th edition)</i>. New York, NY: Longman.</p> | | |

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| RL.2.9 | Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Venn Diagram with Web 2.0. Read a traditional fairy tale such as Red Riding Hood or other tale that has many different cultural perspectives. List the story elements on a piece of chart paper that can be referenced regularly. Choose several other versions for students to read individually, with partners or in small groups. Students compare the story elements from the traditional tale to the cultural tale using a Venn Diagram. Challenge students to create a presentation using a web 2.0 tool such as Power Point or Voki and present their findings. As a culminating activity, groups of students can recreate the story by combining elements from different cultures or choosing a different culture altogether to represent.</p> <p>Semantic Feature Analysis. This is a comprehension strategy that helps students identify characteristics associated with related words or concepts. With a Semantic Feature Analysis Chart, one can examine related concepts but make distinctions between them according to particular criteria across which the concepts can be compared. Each story can be compared utilizing this chart. A sample suggestion is provided. (Anders & Bos, 1986)</p> <p>Roll of the Dice. After reading several pairs of stories (such as Little Red Riding Hood, The Three Little Pigs, Cinderella, and Jack and The Beanstalk), give small groups of students a pair of dice: one labeled with the elements of a story and the other labeled with the titles of the stories. Students roll the pair of dice and compare or contrast what comes up on the face of the dice. For example, if the student rolls Cinderella and setting, the student would compare the two settings from two versions of Cinderella.</p> | <p>Checklist Comparison. After reading two or more versions of the same story, students create a checklist of the things the stories have in common, as well as make a list of traits each story has as its own to compare and contrast the different versions of the same story. Grouping: <i>small, partner or individual</i></p> <p>Venn Diagram. Students complete a Venn diagram or comparison map to compare and contrast the stories. They could write responses on the chart paper, handout, or use sticky notes to put on a chart. Grouping: <i>whole, small, partner, or individual</i></p> <p>Comparison Sentences or Essay. Students write two sentences that tell how the stories are alike and two sentences that tell how they stories are different. Some students may be able to write an essay comparing and contrasting the different versions of the story. Students may use notes, checklists, or any other graphic organizers they may have already completed to assist with their writing. Grouping: <i>partner or individual</i></p> | |
| <p>References: Anders, P.L., & Bos, C.S. (1986). Semantic feature analysis: An interactive strategy for vocabulary development and text comprehension. <i>Journal of Reading</i>, 29(7), 610-616.</p> | | |

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| RL.2.10 | 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. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Summary Frames. Allow students to fill out a template created by Boyles that lists the main elements of a narrative story such as the setting, main characters, supporting characters, problem, steps to solve the problem and solution. Students can also end the summary frame with a reason the author may have written the text and what the intended purpose of the text would be. Throughout the answer to these questions, stress the importance for students to support their answers with evidence from the text. This supports many different books throughout the year. (Boyles, 2004)</p> <p>Poet Tree. Allow students to decorate a bulletin board tree with different poems that correlate to a theme throughout the year. Students can practice for fluency before hanging their poem on the tree and give supporting evidence as to why it belongs with that theme.</p> <p>Literature Circles. This link will give guided step by step instruction on how to employ literature circles in a second grade classroom.</p> <p>Book Buddies. Provide time to have discussion about a book recently read with a peer or older student. Provide a template of information that should be included when speaking about a book that has been read such as the setting, main characters, problem, steps to solve the problem, and solutions. If the text is informational, include the main idea, three or four supporting details and what is one question that the reader still has. Also, discuss the structure of the text with regards to table of contents, glossary, bold faced words, photographs, etc.</p> | <p>You may use this checklist, or one you choose while students are reading to check the strategies they are using. Grouping: <i>small or individual</i></p> <p>Conference with students several times throughout the school year. This will allow the teacher to assess students, as well as allow students time to reflect on their learning goals. This conference form may be used during the conferences. Grouping: <i>individual</i></p> <p>3-2-1. Students write three key terms from what they have just learned, two ideas they would like to learn more about, and one concept or skill they have mastered. Grouping: <i>individual</i></p> <p>Annotation Notation Rubric. Have students use the following symbols to show understanding of the text:</p> <p><input type="checkbox"/> The main idea (Put a box around the main idea.)</p> <p>_____ Details (Underline the details.)</p> <p>○ Words to remember (Circle key words to remember.)</p> <p>Then write a summary. Grouping: <i>partner or individual</i></p> <p>Have students read a piece of literature at the appropriate grade level aloud to the teacher. Note any miscues. Then have students explain the main idea, supporting details of the piece, and any other thoughts they may have about the text. A checklist may be used for this assessment for each student. Grouping: <i>individual</i></p> | |
| <p>References: Boyles, N. (2004). <i>Constructing Meaning</i>. (p.188). Gainesville, FL: Maupin House Publishing, Inc.</p> | | |

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| RL.3.1 | Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Wonder Worms Use the sample “I Wonder Worm” bookmarks that students can place inside a text. Ask “I Wonder” questions as students read. Students should form answers based on the text. For example, “I wonder how the main character’s feelings changed in the story.” Students then find the evidence in the text that supports their answer and places a page number in the section on the worm. As time allows, students may share with everyone.</p> <p>Dialogue Digs Provide time for students to be social about reading. Offer a list of questions useful for general narrative texts and supported by critical thinking models such as Bloom’s Taxonomy. Students then have discussions in an electronic format such as a blog, wiki or as pen pals with another school or student. For a reluctant reader the blog could be posts between the student and an adult, such as the teacher. In all scenarios, students utilize the text to support their ideas. (Allyn, 2012)</p> <p>Questioning Types Students examine texts that have the same theme such as taking a journey. They create their own questions to ask of other students who have examined the same texts. An example chart is provided for use. (Goudvis & Harvey, 2012)</p> | <p>Students read a text on their own or with a partner. They then pair up, taking turns asking questions from what they read. The partner then answers the question, showing where he can find it in the text. Students could also participate in this activity in a small reading group. The teacher walks around the room as the students complete this task, recording questions and responses. Grouping: <i>Small group, pair, individual</i></p> <p>Exit Slip. Students read a text, and then create an exit slip for the information found in the story. They randomly exchange slips, complete the questions with references to the text. The students are evaluated both on the questions they create and the answers, with references supplied. Grouping: <i>Small group, pair, individual</i></p> <p>Foldable Chart. After completing a text, students write four quality questions on the top four flaps of a piece of construction paper, folded lengthwise and cut to the fold to form 4 doors. Under each question door they may write the answer with reference to the text. A variation would be to have students exchange charts and answer on another’s questions. These can be hung in the hall as a challenge for other students to read and answer the questions if they have read the passage. Grouping: <i>Pair, individual</i></p> | |
| <p>References: Allyn, P. (2012). Taming the wild text: A top-10 list of strategies to help the struggling reader become fierce, unafraid, and strong. <i>Educational Leadership</i>, 69(6), 16-21. Goudvis, A. and Harvey, S. (2012). Teaching for historical literacy. <i>Educational Leadership</i>, 69(6), 52-57.</p> | | |

RL.3.2

Recount stories, including fables, folktales, and myths from diverse cultures, determine the central messages, lesson, or moral and explain how it is conveyed through key details in the text.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
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| <p>Semantic Feature Analysis: This is a comprehension strategy that helps students identify characteristics associated with related words or concepts. With a Semantic Feature Analysis chart or grid, one can examine related concepts but make distinctions between them according to particular criteria across which the concepts can be compared. It can be used to compare folktales, myths, and fables. A lesson design idea is located here. A list of books is available organized by fairy tales, fables, legends, tall tales, myths and cultures from the Washburn University Mabee Library. A suggested example chart is also attached. (Stahl & Nagy, 2005)</p> <p>Montessori Mystery Bags (adapted): To help teach main idea, place several items that are related in a small brown bag. Discuss with students that the bag is a big idea and each item represents a key idea or detail. As each item is removed from the bag, ask students to use the clues to understand the meaning of the bag's contents. A suggestion is attached. Next, use just one picture with a central theme, like a beach, and ask students to decide what the main idea is and the key details of the picture. What would they put in a bag to describe it? Finally, choose short passages of text and ask students to decide what would go in the bag as key details and then title the bag for the main idea. (see Montessori site below).</p> <p>Picture Perfect: Use old posters from your library, book covers, illustrations, or even jigsaw puzzles that are put together from a variety of cultures. Cover the central idea with a larger sticky note and then 4-6 other sticky notes cover lesser important details of the picture. Peel the detail notes off and describe what is under it explicitly, noting each time if students think the whole picture is about the one detail. Finally, lift the larger note in center up and decide what the whole picture is about. Students then create a sentence in a journal about the main idea and sentences regarding the details (under smaller sticky notes), supporting the main idea.</p> | <p>Groups of students read different cultural versions of a traditional folktale or fable. After reading, they recount the story through a brief oral summary to the group. Next, they work together identify the central message, moral or lesson present in all the stories using key details from their different stories. Finally, they create a graphic organizer where the central message is listed in the center, with spokes coming out for each different story. In those bubbles, students will list the culture of the story through key details. Students will be evaluated on their ability to determine the central message, lesson or moral as well as identify key details. Grouping: Small group</p> <p>After completing the activity above, groups may present their chart to the class, display them in the halls and or travel to other rooms to explain their work.</p> <p>Students read a fable, folktale or myth. They make notes as to the central message and key details. They discuss their notes with a partner or small group. They then create a graphic novel of the story using pictures and word bubbles, demonstrating knowledge of the central message as well as key details. These are then bound and made available for other students to read during independent reading. Students are evaluated on their ability to show the central message and key details. Allow this work to be done either by hand or on a computer. Grouping: Small group, pairs, individual</p> <p>After reading an assigned story, students create a mobile, with the central message at the top and strips coming down with the key ideas supporting the central message. Grouping: Pair, small group</p> |
| <p>References: http://www.montessori.edu/ Stahl, S.A., & Nagy, W.E. (2005). <i>Teaching word meanings</i>. Mahwah, NJ: Erlbaum.</p> | |

RL.3.3

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Strategy/Lesson Suggestions

Character Pyramids: Using the graphic organizer, students identify traits, relationships with other characters, behaviors and the problems those might create for the character and how the character changed in the book. Once those are established, discussion on how those traits explain the characters actions in the book can be fostered. Students should use evidence from the text to support their analysis.

Character Dolls. Design paper dolls that are connected at the arms and legs. (There are many free templates online.) The first doll should be dressed or decorated with words to describe the character and their feelings. On the remaining dolls students should note with words or pictures the actions of that same character. After completing the character dolls, have students summarize the character’s actions and how they contributed to the sequence of events by using questions such as:

1. Explain how _____ feels when he/she learns what happened. How does that affect what he/she does next?
2. Explain why the main character changes during the story. How does that influence what happens next in the story?
3. Describe ____ (a character in the story). How did his/her actions contribute to the sequence of events in the story?
4. Explain how the actions of ____ (a character in the story) influence what happens next.

Before and After. Students sketch drawings or write words on the “Before” side of a t-chart to communicate the traits, feelings and motivations of the character near the beginning of the story. The teacher should determine where the student should read to, to complete the “before” section. Once the “before” is completed, the students can begin writing notes and sketching drawings of changes the character goes through. Students can also be assigned to write the page number of where in the text they noted the evidence to support their notes/drawings.

IEPC Imagine, Elaborate, Predict Confirm Students close eyes and imagine the scene of characters and events using their senses. They then elaborate to a partner giving details of what they “see” in their minds. Using these details, partners make predictions or guesses about the next passage to be read. Students read to confirm or change their predictions about the passage. (Wood & Endres, 2004).

Assessment FOR Learning Suggestions

Students read a story in a small group. Each student then creates a poster including a drawing of a character described in the story. Around the picture students add words or phrases that describe the characters feelings, traits, and motivations and how their actions contributed to the sequence of events in the story. Allow students to complete this task on a computer. Students collaborate with teammates to ensure each poster has similar attributes. Finally, students make a brief presentation as a group, with each child explaining his character. After the presentation, the class could discuss and evaluate the presentations. Grouping: *Small group*

Who am I? Students read various short stories. They create a “Who am I?” paragraph with clues about the characters traits, motivations and actions in the story. Student first write clues on strips of paper, organize them from general to specific, and write them out in that order and read them aloud. Other students listen and guess who is described. Grouping: *Pair, individual*

Who am I? Variation. After all students have created their list, rather than read them aloud, they crumble them up and on the teacher signal they throw them across the room. The students then grab a paper off the floor and on the teacher’s signal toss them again. This is repeated a third time. Then students open the last paper they picked up, read the clues, write who they believe the character is, and check with the author. Then students can participate in a whole group or small group discussion about the traits listed, and students can agree or disagree mentioning evidence from the text. Grouping: *Small group, whole group*

References:

Wood, K. & Endres, C. (2004). Motivating student interest with the Imagine, Elaborate, Predict, and Confirm (IEPC) Strategy. *The Reading Teacher*, 58 (4), 348.

RL.3.4

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from non-literal language.

Strategy/Lesson Suggestions

Four Fold: Students fold their papers into rows of 4 sections each. The number of rows can relate to the number of words to be studied. In the first section, the student writes the word. In the 2nd section, the student writes a definition of the word in their own words. In the 3rd section, the student draws a picture or symbol to represent the word. In the 4th section, the student writes a sentence with the word based on their definition.

| Word | Definition | Picture | Sentence |
|---------|------------|---------|----------|
| retreat | | | |
| layer | | | |

After completing the page, the students cut apart the sections and put them in an envelope. The words are review by having student reassemble the word rows. Students can trade rows/envelopes with others.

Possible Sentences: The teacher chooses six to eight words from the text that may pose difficulty for students. These words are usually key concepts in the text. The teacher chooses four to six words that students are more likely to know something about. The teacher lists the ten to twelve words on the board and provides brief definitions as needed. Students are challenged to devise sentences that contain two or more words from the list. All sentences that students create, both accurate and inaccurate, are listed and discussed. Students now read the selection. After reading, revisit the Possible Sentences and discuss whether they could be true based on the passage or how they could be modified to be true. (Moore & Moore, 1986)

Concept Word Sorts: As students learn different parts of speech, synonyms, antonyms, homonyms, figurative language, etc. teachers and students create word sorts from texts and share with classmates.

Assessment FOR Learning Suggestions

Students read from a text where the teacher has underlined vocabulary words. (Using a photo copy is advised). They re-read and highlight where they feel the information is found to determine the meaning of the word, by strategies such as a literal definition, a synonym, antonym, or a less direct, non-literal approach. When complete, students, in small groups, compare where they found the meaning in the text and agree on what the words mean. The teacher evaluates students on what they highlight as well as their discussion. Grouping: *Small group, individual*

Students read an assigned text, focusing on targeted vocabulary words. After reading the text, they create note cards for the targeted words with a personal definition. After the definition, they defend it by noting what words or phrases in the assigned text lead them to this definition. (Allow for prior knowledge and familiar root word recognition.) Students are evaluated on their ability to accurately determine the meaning of the targeted text vocabulary. Grouping: *Small group, individual*

In a small group with the teacher, students read a brief segment of text where one word is in another language, such as Spanish, or a made up word. Using the words and phrases surrounding the word, they determine the meaning and defend their answer from the text. Grouping: *Small group*

References:

Moore, D.W., & Moore, S.A (1986). *Reading in the content areas: Improving classroom instruction*. Dubuque, IA: Kendall/Hunt.

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| RL.3.5 | 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. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Poems for Voices. After instructing students on the different structures of poems (lines, stanzas, verses, etc.), allow them to choose a poem to practice reading aloud in partners or teams. This can be differentiated by one student reading the part of the poem and the other student stating the terms. Students share with the class how each portion adds significance.</p> <p>Scene Stealer. A familiar series story with several characters is selected by the teacher. Using preselected chapters, students create a script or reader’s theater from these chapters. Students create scenes using the beginning, middle and end of major events in the story. Ideally, this is a whole group or small group activity. Students will need prior exposure to reader’s theater or scripts.</p> <p>Reading Response Journals. Students will need visual aids in the classroom and practice reminding them of the structure of texts. Allow them to write about these structures frequently. Answering questions in their journals or as part of exit slips with regularity will assist them in understanding the terminology. Such questions can be framed as: What scene in the play had the problem? What are the steps to solve the problem? Or the solution? How do you know? How is a poem like a story? Compare stanzas to paragraphs and how they progress like the chapter in a story. Ask students to discuss their responses with partners.</p> <p>Cloze activity with rhymes/songs. Create songs or rhymes using familiar tunes about other topics such as a scientific concept. Students become very clear about the parts of a poem when replacing portions with their own words.</p> <p>What’s on the Line? Introduce a poem that is missing the last stanza or last couple of lines. Ask students to work in groups to write the missing lines. Each group presents the poem they have work with and then present them with the original. (Gould-Lundy, 2007)</p> | <p>Students read from a long, grade appropriate poem, such as a Dr. Seuss poem , with different groups presenting different stanzas. They use theater and presentation to interpret the story, building on information from the previous group. Discussions between groups prior to the presentation will address how each stanza builds on the earlier sections, with both verbal and physical clues. Grouping: <i>Whole group, small group</i></p> <p>Using Reader Theater, students work in groups to read over a story, discuss the structure, demonstrating terminology knowledge such as scene, and how the action builds through each successive scene. They will plan the presentation based on this knowledge. Students are evaluated by observation as they discuss how each successive part builds on the earlier scene and how they apply that in their reader’s theater. Grouping: <i>Whole group, small group</i></p> <p>The teacher reads aloud from a grade appropriate novel to the class or a small group. Students create a doodle (pictures and words) of the chapter as they listen. They do this for each chapter, referring to the key ideas and how they build on information from earlier chapters. At the conclusion of the book, students will write or orally describe how each part (chapter) built on the previous ones to tell the story. Students are evaluated on their ability to describe how each successive chapter builds on earlier chapters. Grouping: <i>Whole group, small group, individual</i></p> | |
| <p>References: Gould-Lundy, K. (2007). <i>Leap into literacy</i>. Portland, ME: Stenhouse.</p> | | |

RL.3.6

Distinguish their own point of view from that of the narrator or those of the characters.

Strategy/Lesson Suggestions

Student Friendly Point of View Instruction. Instruct students on the differences in first and third person point of view at the following [link](#). This interactive site allows practice and offers immediate feedback once students understand the differences.

Pick a Part. The teacher types sections of stories that show first or third person point of view specifically looking for parts where a character might react to an event in the story. These can be short paragraphs with just a few lines. Cut the stories apart and place in a hat for students to draw. Students select one and read the part aloud stating if it is first or third person. This task can also be completed using an interactive white board. Students then state how the character may react to a similar event.

Fairy Tale Tell. Read aloud a popular fairy tale that has two points of view, one from the heroine's side and one from the villain's point of view. Students then write a paragraph choosing which character they believe and support their choice with evidence from the text they read.

Three Column Comparison Chart The teacher lists specific main events down the middle of a three column chart from a story the class has read . On the left side of the chart list certain characters. The student fills in how those characters responded to the event that is listed in the center. On the right side of the chart, the student reacts to the text and writes their own thoughts to the event in the middle. This could be how the student would react to the event or what they believe the character's reaction should have been. This will need to be modeled before independence is mastered. (Adapted from Marzano, Pickering, & Pollock, 2001)

Assessment FOR Learning Suggestions

In Other Words. Students read a story written in first person. They create a T chart with the main character's name on one side and their name on the other. On the main character's side they list three to five significant events in the story and the way the character responded to them. On the other side of the chart, they list their reactions to those same events. Students are evaluated by their ability to present their own point of view on the events of the story. Grouping: *Individual*

In My View. Students read one of the many alternate stories, such as *The True Story of the 3 Little Pigs*, and then rewrite the story from their point of view. Students are evaluated on their ability to distinguish their point of view from that of the original story teller. Grouping: *Small group, individual*

Looking Back, Looking Forward. Students read a historical fictional text. They then discuss in a small group how their point of view differs from that of the person relating the story. Grouping: *Small group*

References:

- Marzano, R. J., Pickering, D. J., & Pollock, J. E. (2001). *Classroom instruction that works: Research-based strategies for increasing student achievement*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Scieszka, J. & Smith, L. (1996). *The true story of the three little pigs*. New York, NY: Scholastic.

RL.3.7

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).

Strategy/Lesson Suggestions

Setting The Stage. Select a setting in a text that can be read aloud to students but do not share any illustrations with the students when reading aloud. Ask students to visualize the setting and then draw it according to the description that has been given to them using their senses. After the students share their illustrations, reread the text aloud but change the setting in some way such as the time of day, temperature, location, etc. Have students turn and talk about how their illustrations would change. Finally, discuss how illustrations contribute and more fully define the words in a story.

Mood Tracker. Discuss the term mood with students and define a few of the moods which the students may have had in the past. As students read books in independent reading, ask them to keep track of the types of moods they see characters exhibiting in their illustrations. A tip to watch for is that most illustrators will show a highly emotional scene in their illustrations. Students might have a mood chart available to reference in small groups or stations to discuss the types of moods their characters had during the story. Finally, ask students to tell what mood they felt the author was trying to convey to the reader when the story was complete. Discuss that this is the true meaning of the literary term mood.

Sensory Connections. Select texts that convey a certain mood such as *The Thirteen Clocks* by James Thurber. Students choose the specific words or phrases in the text that appeal to the senses. Students then look for the ways the illustrator may have depicted those words. (Owocki, 2003)

Assessment FOR Learning Suggestions

Without Words. Using wordless Caldecott Award books, such as *Tuesday* by David Weisner, students tell the story conveyed with respect to mood, character and setting. Discuss how they were able to tell these aspects using illustrations. Grouping: *Small group*

Provide students with a familiar story that has colorful illustrations in a foreign language, such as *Little Red Riding Hood* or *Cinderella*. Ask them to interpret the story’s mood, setting and characters from just using the illustrations. Students are evaluated on their ability to explain how the illustrations support the story’s mood, setting and characterizations. Grouping: *Whole group, small group*

Without Illustrations. Provide students with an illustration free text to a story. After reading the story this way, provide them with the original text that included illustrations. Have students in small groups discuss how the illustrations supported aspects of the characters, setting or mood. They could also write their explanations regarding the illustrations contribution to the story. Grouping: *Small group, individual*

NOTE. The Caldecott Award is for outstanding illustrations. It would be an excellent source for books to support this standard. Most libraries have many of these books.

References:

- Owocki, G. (2003). *Comprehension: Strategic instruction for K–3 students*. Portsmouth, NH: Heinemann.
 Wiesner, D. (1991). *Tuesday*. New York, NY: Clarion Books.
 Thurber, J. (2008). *The thirteen clocks*. New York: New York Review Books.

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| RL.3.9 | 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). | |
| Strategy/Lesson Suggestions | | Assessment FOR Learning Suggestions |
| <p>Character Counts. Choose a character trait or theme that students wish to explore such as curiosity. Find a series that the same set of characters can be compared and contrasted such as <i>The Stories that Julian Tells</i> by Ann Cameron listed in Appendix B of the Common Core State Standards. Using a chart, list the characters across the top and the list of stories along the side. Students find instances in the story where the character trait is exhibited and list a sentence or piece of evidence that supports their thoughts.</p> <p>Plot Plunk. Using a game mat like Twister, mark the columns at the top with the names of elements in a story such as settings, themes, characters, problem, solution, character traits, etc. On the side along the rows, list the names of books in a series or characters from a series that can be compared in the books. Invite students to throw a bean bag on the mat. When they land on a color, they must compare or contrast the story and the element that align.</p> <p>Theme Thinking. Read aloud stories that may have the same theme such as friendship or cooperation. Brainstorm a definition regarding the theme and then have students choose other books from a classroom library or books they have read that may fall into the same category. Create book jackets that can hang under the definitions.</p> <p>Card Pyramid. Students make cards labeled theme, setting, characters, beginning, middle, and end on different colored paper. Each color represents one book from a series. Students fill in the cards for each book read from the series and compare/contrast the different parts of the books. An example is provided. (Adapted from Boulware-Gooden, Carreker, Thornhill, Joshi, 2007).</p> | | <p>Author study. Students read one book, such as a first in a series, in a small group setting. They discuss the characters, themes, setting and plot of the story. This task could be completed as a whole group read aloud as well. Next, they select another book in the series to read. Using a book mark with characters, theme, setting and plot, they record this story's information. Finally, they compare and contrast the 2 books based on those topics, either through small group discussion or with a graphic organizer. Students are evaluated on their ability to compare and contrast the themes, setting, and plot. Grouping: <i>Small group, pair, individual</i></p> <p>Author Study 2. Students read two or more books in a series by the same author. Next they make a poster diagramming the themes, settings, and plots of the multiple texts. They will show how the multiple books compare and contrast using the same characters. Grouping: <i>Small group, pair, individual</i></p> <p>Becoming a Character. Students read two or more books in a series. They then create a dialog as the main character, where they tell the two stories as that character, referring to themes, settings, and plots. They may also address any personal changes in the chosen character or other characters' personalities as the books progress. Finally, they present this dialog to the class and perhaps to other classes to encourage them to read the series. Students are evaluated on their ability to compare and contrast the themes, settings, and plots of the books. Grouping: <i>Pair, individual</i></p> |
| <p>References: Boulware-Gooden, R., Carreker, S., Thornhill, A., & Joshi, R.M. Instruction of metacognitive strategies enhances reading comprehension and vocabulary achievement of third-grade students. <i>The Reading Teacher</i>, 61 (1), 70-77. Cameron, A. (1981). <i>The stories that Julian tells</i>. New York, NY: Random House.</p> | | |

| RL.3.10 | 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. | |
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| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Synthesis Starters. Discuss with students how using background knowledge combined with information learned from the text creates a new idea. Then use sentence starters that synthesize information after reading a piece of literature. Some suggestions are:</p> <p>My opinion on this topic has been changed because.....</p> <p>From reading this text, I will remember...</p> <p>The theme in this text was _____ which is like.....</p> <p>(Oczkus, 2004)</p> <p>Summary Frames. Allow students to fill out a template created by Boyles that lists the main elements of a narrative story such as the setting, main characters, supporting characters, problem, steps to solve the problem and solution. Students can also end the summary frame with a reason the author may have written the text and what the intended purpose of the text would be. Throughout the answer to these questions, stress the importance for students to support their answers with evidence from the text. (Boyles, 2004)</p> <p>Discussion Web. Allow students to read a text or a passage from a text and introduce a central question that lends itself to an opposing viewpoint. An example from <i>Tops and Bottoms</i> by Janet Stevens could be, “Was Mr. Rabbit fair in splitting the crops the way he did with Bear?” Divide students into groups of three or four and ask them to generate a list of reasons answering the question in the affirmative and the negative. Bring the class together to discuss the answers. Students then independently choose one side and defend it listing their answers on an index card or the example template provided. (Johns, 2001)</p> | <p>Teachers may use this checklist while students are reading to evaluate the strategies they are using. <i>small or individual</i></p> <p>Conference with students several times throughout the school year. This will assist the teacher in assessing student growth as well as make students aware of their learning. This conference form may be used during the conference. <i>individual</i></p> <p>3-2-1. Students write three key terms from what they have just learned, two ideas they would like to learn more about, and one mastered concept. <i>individual</i></p> <p>Annotation Notation Rubric. Have students use the following symbols to show understanding of the text:</p> <p><input type="checkbox"/> The main idea (Put a box around the main idea.)</p> <p>_____ Details (Underline the details.)</p> <p>○ Words to remember (Circle key words to remember.)</p> <p>Write a summary</p> <p>Grouping: partner or individual</p> <p>Have students read a piece of literature at the appropriate grade level aloud to the teacher. Note any miscues. Then have students explain the main idea, supporting details of the piece, and any other thoughts they may have about the text. A checklist may be used for this assessment for each student. <i>individual</i></p> | |
| <p>References:</p> <p>Boyles, N. (2004). <i>Constructing meaning</i>. (p.188). Gainesville, FL: Maupin House Publishing, Inc.</p> <p>Johns, J. and Davis Lenski, S. (2001). <i>Improving reading: Strategies and resources</i>. (3rd ed, p.402.). Dubuque, IA: Kendall Hunt Publishing.</p> <p>Oczkus, L. (2004). <i>Super six comprehension strategies: 35 lessons and more for reading success</i>. Norwood, MA: Christopher-Gordon Publishers, Inc.</p> <p>Stevens, J. (1988). <i>Tops and bottoms</i>. Orlando, FL: Harcourt.</p> | | |

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| RL.4.1 | Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Speech Bubble Writing. White out the speech bubbles on several comic strips and photocopy them for the class to use. Have groups of students decide what might be occurring in each frame of the comic strip. After they finish, encourage sharing of ideas among the class, as well as sharing of why they made specific inferences from the pictures. Click here for a site that allows students to create their own comics as well.</p> <p>Newspaper Cartoons. Have students look at newspaper cartoons and decide what inferences need to be made to allow others to perceive the cartoon as funny. The teacher thinks aloud about the first few cartoons; Students bring in cartoons and tell about the inferences needed to understand the humor of the cartoons. Finally, students look at cartoons independently and write the inferences needed to find the humor in them. (Beers, 2003)</p> <p>Detail vs. Inference Two-Column Chart. After reading a story, model for students how to make a two-column chart on the board with the headings “Details” and “Inference.” Then write various details or inferences on sentence strips and have students put each sentence into the appropriate column. Discuss the difference between details and inferences. Make sure that students understand that you can point to a detail in the text, whereas with an inference, you can point to something in the text that seems to hint at the inference. Another graphic organizer that could help students track details and inferences can be found here. (Hansen, 1981)</p> | <p>Advertisement. Students create a print advertisement for a story. They refer to explicit details and examples from the text in their advertisement. They may also draw inferences from the text that they include in promoting the story in advertisement form. Students are assessed on their explicit references to details and examples from the text when explaining the story in their advertisement. Grouping: <i>Small group, individual</i></p> <p>I Predict. Students refer to details and examples from the text of a novel or novel excerpt to make inferences regarding what behavior to expect from characters as the novel progresses. They can keep these in a journal and evaluate their accurateness as they progress through the book. Novels such as <i>Tuck Everlasting</i>, by Natalie Babbitt, provide frequent opportunities to draw inferences from the text. Students are assessed on their ability to refer to specific, explicit details from the text for the basis of their inferences. Encourage small group discussions for students to defend their predictions. Grouping: <i>Small group, individual</i></p> <p>Most Interesting Character Debate. Students read an historical fiction story and then select or are assigned a character to defend as the most (your choice here: interesting, important, meanest...). In a group, using explicit details and examples from the text, students prepare a defense of their character. Groups then debate, using their information, as to who is the most interesting (or whatever). Students are evaluated on their reference to explicit details and examples in the text as well as inferences drawn from those details. Grouping: <i>Small group</i></p> | |
| <p>References: Babbitt, N. (1975). <i>Tuck Everlasting</i>. New York, NY: Farrar, Straus and Giroux. Beers, K. (2003). <i>When kids can't read: What teachers can do</i>. Portsmouth, NH: Heinemann. Hansen, J. (1981). Inferential comprehension strategy for use with primary grade children. <i>The Reading Teacher</i>, 34, 665-669.</p> | | |

RL.4.2

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

Strategy/Lesson Suggestions

Four Steps to a Summary. Read a passage in order to model the following summarizing steps:

1. Go through the passage and delete trivial or unnecessary material.
2. Delete redundant or repeated material.
3. Model how to substitute terms for lists (i.e.; substitute flowers for daisies, tulips, and roses).
4. Model how to create a one sentence summary based on the steps 1-3.
5. After practicing this strategy together, students try this strategy independently.

One Sentence Paraphrase (1SP).

1. Select a section of text that includes several paragraphs. Consider using a method to display the text on the board or screen to allow the class to work as a group when learning this strategy.
2. Read the first paragraph with the class. Cover the paragraph. Ask students to write one sentence—and only one sentence—that reflects their understanding of the paragraph
3. Share several sentences, looking for similarities and differences.
4. Read the next paragraph and continue the process.
5. After students feel comfortable with the process, have them work independently. (Lawwill, 1999)

Theme Hunt. A theme is a story’s message. It is what the author of a piece of text wants the reader to remember most. *The theme of a fable is the moral. The theme of a parable is the teaching. The theme of a piece of fiction is the view about life and how people behave.* A good place to start when learning how to identify theme is to look at Aesop’s Fables. In fables, students can identify the theme of the text right away, because the author explains it to the reader. Students read several versions of fables and summarize the theme in each story. Collect poems that represent various themes, making sure there are several poems for each theme, and have students categorize them in a station or center. (Lesesne, 2000)

Assessment FOR Learning Suggestions

Comic Book Summary. Students read an assigned story. They use key details from the text to determine the theme of the story and create a 6 – 8 panel comic book summary of the story. Students are evaluated on their use of key details to summarize the story and its theme. Grouping: *Pair, individual*

Personal Poetry Book. Students select a theme that appeals to them, and then read through poetry anthologies to locate poems they enjoy that fit in their chosen theme. They select one or 2 of these poems to summarize, and if they wish, illustrate. They may also write their own poems to fit with the theme. Students are evaluated on their accurate selection of poems to fit their theme and use of details in their summary. Grouping: *individual*

Drama critic. Students attend a play presentation or watch a video of a performance of a story. They pretend to be a theater critic and review the play, determining the theme from details in the presentation and providing a summary of the story. Students are evaluated on their accurate identification of the theme and summarization through the use of key details. Grouping: *individual*

References:

- Lawwill, K. (1999). *Using writing-to-learn strategies: Promoting peer collaboration among high school science teachers*. Diss. Virginia Polytechnic Institute and State University, Blacksburg, VA: 29-30.
- Lesesne, T. (2000). Finding the thread: Character, setting, and theme. *Voices from the Middle*. 8(1), pp.78-84.

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| RL.4.3 | 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). | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Character Web In the center circle, write the name of the character, setting or event. In the circles branching out from the center, write details about the character, setting or event. Students may draw their own web and draw as many circles as needed. Students may write notes or draw pictures in the circles. An example graphic organizer is provided.</p> <p>Stick Character</p> <ol style="list-style-type: none"> 1. Draw a stick person with one hand extended. 2. Place an item on the extended hand to show something about the character. 3. Add any other details such as speech bubbles, clothing, or features to the stick person to help track the details of the character. A graphic example is provided. <p>Character Change After reading a text, students should note the changes in a main character during the story and why the changes occur. Student should use specific details from the story in their explanation. A sample graphic organizer can be used. It may be changed to utilize with setting or a major event.</p> <p>Sketching the Text To help students read closely while analyzing the role of the setting in the story, students sketch the setting as they read while focusing on the following questions:</p> <ol style="list-style-type: none"> 1. Where does the story take place? 2. Why is that important? 3. Which specific details from the story support your answer? (McLaughlin & Allen, 2002) | <p>Students read from a grade level text that has an unusual setting, such as <i>The Alice’s Adventures In Wonderland</i> by Lewis Carroll. Using a graphic organizer, with the setting in the middle, they describe how the setting relates to the action, character’s thoughts and words by drawing on specific details in the text. They may use illustrations as well as words to describe the setting. Students are evaluated on their ability to draw on specific details from the text to describe the setting. Grouping: <i>Small group, pairs, individual</i></p> <p>Students read a text or text excerpt where a main character is an animal. They then create a dialog describing their experience with a key event in the story, drawing on specific details from the text from the animal’s point of view. An example text that illustrates this dialogue is <i>The Lovely Summer</i> by Marc Simont or <i>Piggie Pie!</i> by Margie Palatini. Students then will present their dialogue to the class. Students are evaluated on their ability to draw on specific details from the text to describe an event in the story. Grouping: <i>Pair, individual</i></p> <p>Students read from an historical novel, such as <i>Snow Treasure</i>, by Marie McSwigan, and draw on specific details to describe the setting and or action from a different place and time. They may write the description, create a visual design, or make an oral description of the setting and or action. Students are evaluated on their ability to draw on specific details from the text to describe the setting or action in the story. Grouping: <i>Pair, individual</i></p> | |
| <p>References Carroll, L. (1992). <i>Alice’s adventures in wonderland</i>. New York, NY: William Morrow. (1865). McLaughlin, M., & Allen, M.B. (2002). <i>Guided Comprehension: A teaching model for grades 3–8</i>. Newark, DE: International Reading Association McSwigan, M. (1995) <i>Snow treasure</i>. New York: NY. Scholastic. Palatini, M. (1995). <i>Piggie pie!</i> New York, NY: Clarion Books. Simont, M. (1992). <i>The lovely summer</i>. New York, NY: Bantam Books.</p> | | |

RL.4.4

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).

Strategy/Lesson Suggestions**Questioning the Author** (Beck, McKeown, Hamilton & Kugan, 1997)

Questioning the author (QtA) is a strategy that engages students actively with a text. QtA strategy encourages students to ask questions of the author and the text. The following are sample questions:

- What is meant by the phrase, “Put on your thinking cap,” in para. 4?
- What is the meaning of _____ on page 2?
- Which words help the reader understand the meaning of ___ in paragraph 5?
- What does it mean to have the Midas touch? How does this reference help the reader understand the character in the story?
- What is meant by a Herculean task? How does this reference help the reader understand the task the character faced?

Student VOC Strategy (Billmeyer, R. & Barton, M., 1998)

This strategy helps students learn and analyze new content concepts by encouraging them to use a variety of learning techniques, such as, utilizing context clues, writing the word in a sentence, and designing a meaningful way to remember the word. It is designed to aid student comprehension and retention. This strategy also encourages students to find and utilize various sources and materials to help them develop this understanding. Two example graphic organizers (AA and BB) are attached to utilize for this strategy.

Morpheme Triangles (rectangles or pentagons) (Winters, 2009)

Teachers draw a large inverted triangle on the board and write the key term in the center such as transported. The word is broken into syllables and each syllable is defined in the outer parts of the triangle if it is 3 syllables, rectangle if it 4 syllables, and a pentagon if word is 5 syllables. Students brainstorm other words that have similar morphemes and place them outside the shape. A plus or minus sign signals whether the brainstormed words belong to the same morphological structure. A [sample](#) is provided.

Assessment FOR Learning Suggestions

After learning some Latin root words, students are given a text with words and phrases that relate to those roots or to other grade appropriate vocabulary. Students make a T chart with the selected words and phrases from the text on one side and their interpretation of the meaning of those words on the other side, with an explanation of how they arrived at that meaning. Students are assessed on their accuracy in determining the meaning of the words as well as their ability to explain their method of determining the meaning. Grouping: *Pairs, individual*

Students, working in small groups, are given a text about significant characters in mythology. They read it over as a group, determining the meaning of words and phrases through use of root words, prior knowledge, context, etc. They discuss any words that they aren't certain about the meaning and arrive at an agreed meaning. Finally, they rewrite the story in their own words, defining by means of definition, synonyms, or antonyms, the targeted words or phrases. Grouping: *Group*

Students read an assigned text, taking time to determine the meaning of words and phrases that might challenge them. Students listen as the teacher gives a definition, synonym or antonym for some word or phrase in the assigned text. Students, referring back to the text, write the word or phrase they believe it to be, on a white board or piece of paper and turn it over. On the teacher's signal, they all hold up the word/phrase they believe was defined. Teachers take note of students who are struggling with this assessment to provide further support with vocabulary strategies. Grouping: *Whole group, small group*

References:

- Beck, I.L., McKeown, M.G., Hamilton, R.L., & Kugan, L. (1997). *Questioning the author: An approach for enhancing student engagement with text*. Newark, DE: International Reading Association.
- Billmeyer, R., Barton, M.L., (1998). *Teaching reading in the content areas: If not me, then who?* (2nd ed.). Aurora, CO: Mid-Continent Regional Laboratory.
- Winters, R. (2009). Interactive frames for vocabulary growth and word consciousness. *The Reading Teacher*. 62(8), pp. 685-690.

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| RL.4.5 | 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. | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Categorizing. Create a three-column chart. Label each column with a literary form (i.e., poetry, drama, prose). Have students brainstorm the structural elements that are common to each. Encourage students to provide examples of each genre from their own reading to include on the chart. Post the chart and revisit it throughout the year to add or refine elements or to add other examples. Have students use the chart to classify pieces of literature that they read independently. The chart also can be used as a guide for setting up and running a student-led classroom library that is organized by genre. (Gill, 2007)</p> <p>Is/But Chart: Allow students to collect different definitions of poetry and prose from different sources. Create a 2 sided chart that states Poetry Is...on one side and But Prose... on the other side. Students fill in the charts with information collected from all sources.</p> <p>Gallery Walk. The gallery walk is a cooperative learning strategy in which the teacher posts examples of poetry, drama and prose around the room. Form as many groups as there are posts. Each group moves from post to post (hence the name "walk"). After writing 2-3 characteristics or similarities and differences of the text at the first post, the group rotates to the next position, adding to what is already there. At the last post, it is the group's responsibility to summarize and report to the class. Have each group of students use a marking pen of a different color from the other groups. The teacher can then lead a whole class discussion on the differences between poetry, drama, and prose. (Gregory & Chapman, 2007)</p> | <p>Students read a variety of poems, discussing the structural elements such as verse, rhythm and meter. They collect several in a personal poetry book, writing a review of one or 2 of their favorites which includes the explanation of structural elements. Students will have a discussion about one of these poems in a small group. They may also wish to write some personal poetry to add to their book. Students will be evaluated on their accurate explanation of the structural differences of their selected poems. Grouping: <i>Small group, pair, individual.</i></p> <p>Students read a dramatic script and discuss the structural elements such as characters, setting, descriptions, dialogue, and stage directions. Next, they read a piece of literature on a similar topic. Finally they create a T-chart with the title of the poem on one side and the title of the literature on the other and list differences between the 2 formats. Students are evaluated on their ability to refer to the structural components of a drama and their ability to explain the major differences between the 2 pieces. Grouping: <i>Small group, pairs, individual</i></p> <p>What Am I? After completing a comparison of differences between 2 types of writing in a Venn diagram, students create a "What Am I?" riddle where students list specific structural elements and ask what type of writing it is. Students are evaluated on their ability to identify major structural elements in poems, drama and prose. Grouping: <i>Pairs, individual</i></p> | |
| <p>References: Gregory G. & Chapman C. (2007). <i>Differentiated Instruction: One Size Doesn't Fit All</i>. Thousand Oaks, CA: Corwin Press. Gill, S. (2007). The forgotten genre of children's poetry. <i>The Reading Teacher</i>. 60(7), pp. 622-625.</p> | | |

RL.4.6

Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
|---|---|
| <p>Fractured Fairy Tales. When children read a familiar story told from a different point of view and then use what they have read to help them write their own version, they think critically about how changing the perspective of the story changes what the reader gets out of the story. Fairy tales are perfect for this activity because they are students are usually familiar with the perspective from which the story was originally told; new versions of fairy tales are often called fractured fairy tales.</p> <p>Point of View Evaluation. Give students a story written in the third person point of view. In a small group have students answer the following questions:</p> <ol style="list-style-type: none"> 1. Why do you think the author wrote the story in the third-person point of view instead of the first-person point of view? 2. How would the story be different if it had been told in the first-person point of view rather than the third-person point of view? 3. Do you think telling the story from the third-person point of view effective? Why or why not? Use examples from the story to support your answer. <p>Point of View Comparisons. Read aloud two different versions of a story, i.e. written from two different points of view. Compare and contrast the point of view from which ____ (text title) and ____ (text title) are narrated. Use examples from both texts in the comparison. Students can use a simple graphic organizer to note the similarities and differences of the two texts.</p> <p>Character Perspective Charting. The teacher reads a story with two main characters having a differing view point. Students discuss the character’s individual goals, the intentions that may have led to the actions in the story, and whether the characters met their respective goals. A chart is provided as a resource with the lesson plan. (Shanahan & Shanahan, 1997)</p> | <p>Students read two or more stories on the same event (historical fiction) from different points of view, first person and third person. They select key statements from each text that demonstrate point of view and copy them on strips of paper. Finally, they exchange their slips with a partner, who sorts the statements into first and third person piles, and makes a first person versus third person graphic organizer or poster. Students will be evaluated on their ability to find statements that demonstrate point of view, and their ability to compare and contrast them via the graphic organizer. Grouping: <i>Pair</i></p> <p>Point of View Detective. Students are charged with reviewing anthologies, novels, and other pieces of literature to find examples of both first and third person point of view narration. Each time they locate an example, they record it in their Detective Log under 1st or 3rd person with a reason for why they believe it to be that point of view. Students are evaluated on their ability to compare and contrast the narration of stories to determine their point of view. Grouping: <i>Small group, pair, individual</i></p> <p>New View. Students read a story told with third person narration. They then retell or rewrite the same story in first person, and discuss, with compare and contrast, what differences there are between the 2 stories. Finally, they decide which point of view is better and defend their idea with excerpts from the text. Students are evaluated on the ability to compare and contrast the 2 point of view. Grouping: <i>Small group, pairs</i></p> |
| <p>References: Shanahan, T., & Shanahan, S. (1997). Character perspective charting: Helping children to develop a more complete conception of story. <i>The Reading Teacher</i>, 50, 668-677.</p> | |

RL.4.7

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.

Strategy/Lesson Suggestions

Questioning. To help students make connections between versions of text, use higher level questioning to guide students to identify connections. Some examples include:

1. How is reading the drama _____ (title) similar and different from viewing the drama _____ (title)? Use examples from each version to support your answer.
2. How does watching a play help a reader understand stage directions?
3. How is reading a text, for example *Holes*, similar and different from viewing a filmed version? Use examples from each version to support your answer.
4. How is reading a text, similar and different from hearing an oral presentation of the text? Use examples from each version to support your answer.

Graphic Poetry. Students are given written versions of their favorite poems. After reading the poems, teachers can distribute copies of the same poems but inclusive of graphics. These may be available in local libraries or for purchase at many book supply houses. Listen to the poem without seeing the visuals. Have them write an initial response. Then have students listen to the poem while looking at the visuals. Students write about if or how their response changed. Students can also create their own graphic poems using pictures and graphics from the internet. Students trade poems and discuss whether their initial reactions to the poem would have been different if the visuals were included or changed, but the text remained the same. (adapted from Calo, 2011)

Before Reading Visual Walk. Ask students to look closely at the pictures of a story before reading it and make a list of what they see. Students look for **ideas** that appear in the pictures, such as the main problem, supporting details, and characters. Students then support or discount their ideas with evidence from the text during and after reading.

References:

Calo, K. (2011). Comprehending, composing and celebrating graphic poetry. *The reading teacher*. 64(5), pp. 650-657.
Sachar, L. (1998). *Holes*. New York, NY: Farrar, Straus and Giroux

Assessment FOR Learning Suggestions

Students read a novel or short story and then watch the movie based on the novel /short story. They create a doodle art, an artistic note-taking with words and pictures, where they identify specific descriptions and directions from the text and how it was alike or different in the movie. They meet in small groups to discuss their observations. Students are evaluated on their ability to make connections between the story and the movie through specific descriptions and directions. Grouping: *Whole group, small group, pairs*

Students read an excerpt from a play or television script. Then they watch the presentation of the play (excerpt) or television program and identify where each version reflects specific descriptions and directions from the text. Students are evaluated on their ability to make connections between the text and the visual, and identify where each version reflects specific descriptions and directions in the text. Grouping: *Small group, pairs*

Do You See What We Read? Students are given a text and allowed to practice and act it out. The rest of the class evaluates how their presentation reflects specific descriptions and directions from the text. Students are evaluated on their presentation and evaluations as to identifying specific descriptions and directions. Grouping: *Whole group, small group*

RL.4.9

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.

Strategy/Lesson Suggestions

Identifying Theme. Theme is the central idea or message and usually inferred. The theme is revealed by the way characters change in a story, conflicts in the story, and statements made by the narrator or characters. Understanding theme involves understanding plot, characters, and setting. Students create a T-chart with "Theme" on the left side and "Evidence from the Text" on the right side. As the story is read, students should note the theme on the left side, and must provide evidence from the story that supports it on the right side.

Greeting Card Theme. Most greeting cards are themed based. Bring in greeting cards and have individual students or small groups determine the theme of the card. Students must provide evidence to support their suggestions for the theme.

Similar Theme. Using stories, myths, or traditional literature from different cultures, model how to compare _____ (text title) and _____ (text title) which have similar themes using a Venn diagram. Once this has been modeled, students work in small groups for continued practice. This may also be done using poetry.

Story Map. Story Maps are used for teaching students to work with story structure for better comprehension. This technique uses visual representations to help students organize important elements of a story to determine theme. Click [here](#) for a sample. (Reutzel, 1985)

Assessment FOR Learning Suggestions

Big Trick. Students read a variety of literature that relates to the theme of the Big Trick. For example, in Rumpelstiltskin, the Big Trick is to guess his name. They may use fairy tales, fables, and contemporary stories. The teacher or students label a cube with the Big Trick from each of the different stories. In a small group, they will toss the cube twice and compare and contrast how each story treated the theme. Grouping: *Small group, pairs*

Great Battle. Students will read and discuss a variety of stories dealing with battles in different cultures. They will explain why they consider it a story about a great battle, since it might be about friends fighting or countries going to war or a person in conflict with what to do in a situation. Students are evaluated on their ability to identify the patterns in the theme of the Great Battle and their ability to compare and contrast the similar themes. Grouping: *Small group, pairs, individual*

Big Mystery. Students in a group each read a different mystery story (or pairs could read the same story). Students meet as a group and discuss how their stories are similar and different in relationship to the theme of a Big Mystery. They create a poster showing what the stories had in common (center circle) and listing differences outside the circle, by the name of the story. Students are evaluated on their ability to compare and contrast the similar themes and pattern of events in their stories. Grouping: *Small group, pair*

References:

Reutzel, D.R. (1985). Story maps improve comprehension. *The Reading Teacher*, 38(4), 400-404.

RL.4.10

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.

| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
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| <p>Anticipation Guide. To activate and assess student’s prior knowledge, establish a purpose for reading, and assess comprehension of the text:</p> <ol style="list-style-type: none"> 1. Identify the major concepts you for students to learn from reading. 2. Create statements that address important points, major concepts, controversial ideas or misconceptions addressed in the text. 3. Prior to reading the text, students react to each statement by identifying whether they agree or disagree with the statement. 4. Students read the selected text in order to support or contradict their original reactions to each statement. 5. One possible variation addition to this strategy would be to create statements and have students predict if the statement is true or false, prior to reading. While reading, students identify any statement that was actually false and change it to a true statement. (Herber, 1978) <p>Sticky Notes. Sticky notes can be used to mark sections in a text that students would like to return to, difficult sections that require clarification, and identify passages they would like to share with others. These stopping places can be used to foster discussion and inspire writing.</p> <ol style="list-style-type: none"> 1. Students read a text independently, placing sticky notes at locations in the text which they would like to write about or discuss. 2. Begin discussion with students sharing text they have marked with sticky notes, and explain why those points of the text were chosen. <p>Story Face. This strategy functions like a story map, allowing students to visualize the important components of a narrative text, including setting, main characters, problems, events, and a resolution. (Staal, 2000)</p> <ol style="list-style-type: none"> 1. Preview the Story Face with students prior to reading a narrative text. 2. Review the information that students should identify while reading. 3. Students read the text and fill out the Story Face. 4. Click here for directions on creating a Story Face. | <p>You may use this checklist, or one you choose while students are reading to check the strategies they are using. Grouping: <i>small or individual</i></p> <p>Conference with students several times throughout the school year. This will make you aware of some reading performance behaviors as well as make them aware of their own learning behaviors. You may use this conference form, or one you choose during the conferences. <i>individual</i></p> <p>3-2-1. Students write three key terms from what they have just learned, two ideas they would like to learn more about, and one concept or skill they think they have mastered. Grouping: <i>individual</i></p> <p>Annotation Notation Rubric. Have students use the following symbols to show understanding of the text:</p> <p> The main idea (Put a box around the main idea.)</p> <p> Details (Underline the details.)</p> <p> Words to remember (Circle key words to remember.)</p> <p>Write a summary Grouping: <i>partner or individual</i></p> <p>Have students read a piece of literature at the appropriate grade level aloud to the teacher. Note any miscues. Then have students tell you the main idea, supporting details of the piece, and any other thoughts they may have about the text. You may decide to use a checklist for this assessment for each student. Grouping: <i>Individual</i></p> |
| <p>References: Herber, H. (1978). <i>Teaching reading in content areas</i>. (2nd ed.) Englewood Cliffs, N.J.: Prentice-Hall. Staal, L.A. (2000). The story face: An adaptation of story mapping that incorporates visualization and discovery learning to enhance reading and writing. <i>The Reading Teacher</i>, 54 (1), 26-31.</p> | |

RL.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

Strategy/Lesson Suggestions

Inference Charades

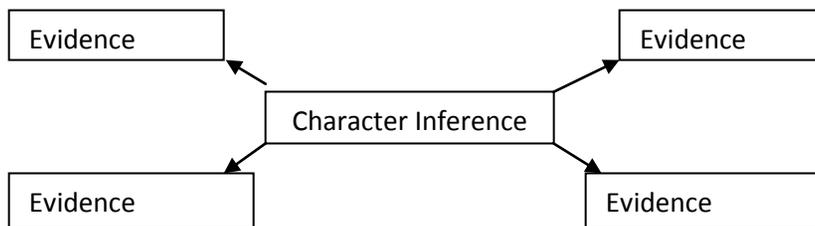
Students role-play various feelings to practice making inferences based on actions. To model, the teacher may roll eyes, breathe hard and slump in a chair. The teacher points out that nothing was said about the feeling, but asks what they can infer. Students should support their inferences with specific actions from your role-play. After role-playing several examples, break the class into small groups and allow the groups to plan their own examples. Allow a few minutes for the groups to plan and practice.

During whole-group sharing, record inferences on a large two-column inference-evidence chart.

| Inference | Evidence |
|-----------|----------|
| | |

Inference Web

A web can be a useful graphic organizer for inferring. Since much inferring is done about the characters in texts, create an inference web that includes an inference about the character as well as evidence to support the inference. (Harvey & Goudvis, 2000)



Assessment FOR Learning Suggestions

Three Points to a Summary. Students read a story. As students are reading, they are to note the “most important point” from the beginning of the story, the “most important point” from the middle of the story and the “most important point” from the end of the story. Next to each point, they write a quote from the story that supports it. Students then meet in small groups and discuss their “important points” and the supporting text. They are then to come to agreement on what are the 3 most important points of the story and the text to support it. The group then makes a poster with a summary of the points and presents it to the class. Students are evaluated on their ability to quote accurately from a text to explain what the text says explicitly and by inference. Grouping: *Small group, pairs*

Write a Letter to a Character. Students write a letter to a main character of the story. In it they ask about their actions, using accurate quotes from the text. They will demonstrate their understanding of the text, both explicitly and through inference by their questioning and quoted text. Grouping: *Pairs, individual*

Through Their Eyes.

1. The teacher prepares a simple face drawing with prominent glasses.
2. Underneath the face put a box in which the student will write a quote they have chosen.
3. Draw a box in the upper right where the student will write what the quote means.
4. Draw a "thought" balloon/bubble into which the student will write what the inference is from the quote.
5. Click here for an [example](#) .

Students are evaluated on their ability to quote accurately from the text and draw accurate inferences from the text. Grouping: *Small group, pair, individual*

References:

Harvey, S. & Goudvis, A. (2000). *Strategies that work: Teaching comprehension to enhance understanding*. York, ME: Stenhouse.
 Sachar, L. (1998). *Holes*. New York, NY: Farrar, Straus and Giroux

| RL.5.2 | 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. | |
|---|--|---|
| | Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions |
| | <p>Sticky Note Strategy. Have students write the following questions on small sticky notes:</p> <ol style="list-style-type: none"> 1. What is the theme of _____ (text title)? What details in the story/poem/drama help the reader determine this theme? 2. How does the author use the way _____(character) responds to his/her situation to develop the theme of the story? <p>While reading, have students place the sticky note where the text answers the question. The student may want to make more than one sticky note per question to note multiple places that references or answers the question. Color coded sticky notes to represent each question could also be used.</p> <p>Television/Movie Summarizing. One way to introduce summarizing to students is to select a familiar movie or television show and give a one- to two-sentence summary. Model your summary and then say to the students, "Did I tell everything about the movie? No, I told the most important information in my own words." Then have the students think about one of their favorite movies or television shows, and ask them to share the main points in one or two sentences (Cooper, Chard, & Kiger, 2006).</p> <p>Read, Cover, Remember, Retell. Hoyt suggests only reading as much text as a student's hand can cover, covering the words that a student just read, remembering what was just read, and retelling to a partner. After students become adept at using this strategy to orally retell portions of the text, encourage them to write a summary sentence of each section, then to use these sentences to write an overall summary of the selection. (Hoyt, 1999)</p> | <p>Skeleton Outline. Students read a story. Using the general arrangement of a skeleton, students determine parts of the text: the spine is the theme of the story; the limbs are the details such as how characters respond to challenges. Under the skeleton students write a brief summary of the story. Students are evaluated by their ability to determine the theme of the story and using details to explain how characters respond to challenges. Grouping: <i>Small group, pairs, individual</i></p> <p>After reading through a reader's theater, students use details from the text to determine the theme of the play and how characters in the play respond to challenges. They then create a poster to show the major challenges and diagram how each of the main characters responded to the challenge using details from the text. Students then discuss their posters with their classmates to compare details. Students are evaluated on their ability to determine the theme, identify the characters method of responding to the challenge and sharing this information with classmates. Grouping: <i>Small group</i></p> <p>Theme Match. Half the class is given cards with samples of poetry, stories and drama excerpts. The rest of the students are given cards with various themes. Students circulate and locate their partner and then explain or write why they believe that their match is the best they could make, including summarizing the example and the reason the theme matches the literary selection, using quotes to substantiate their opinion. Students are evaluated on their ability to find an appropriate sample/theme and to defend the choice through summary of the text and use of details and quotations from the text. Grouping: <i>Whole group, small group, pairs</i></p> |
| <p>References: Cooper, J., Chard, D., & Kiger, N. (2006). <i>The struggling reader: Interventions that work</i>. New York: Scholastic. Hoyt, L. (1999). <i>Revisit, reflect, retell: Strategies for improving reading comprehension</i>. (p. 140). Portsmouth, NH: Heinemann</p> | | |

RL.5.3

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).

Strategy/Lesson Suggestions

Different Same Different. Attributes from two different texts are compared and contrasted using three-columns (different-same-different). The students are to compare and contrast the attributes of two stories such as characters, settings, subjects or topics, events, etc by taking notes underneath the columns. The students share their notes with the class, and may extend the activity by putting their information into paragraph form.

| | | |
|-----------|------|-----------|
| Different | Same | Different |
|-----------|------|-----------|

Character Comparisons. This strategy provides students with a note taking device to keep track of the characteristics of characters. Students draw stick figures and as they read, students add props or clothing to their stick people, words in speech bubbles or scenery around the characters to provide clues as to how the characters interacted. Click [here](#) for an example.

Similar and Different Sentence Stems. The following sentence stems can provide a framework for students to think about the similarities and differences in two or more characters.

1. _____ and _____ are similar because they both:

2. _____ and _____ are different because:

Examining Plot Conflict: Students explore picture books to identify the characteristics of four types of conflict: character vs. character, character vs. self, character vs. nature, and character vs. society. Next, students write about conflict in their own lives and look for similarities among all the conflicts shared by the class, ultimately classifying each conflict into one of the four types. Finally, after investigating the compare and contrast format, students conclude with a compare and contrast essay that focuses on two conflicts—one from their own experience and one from a picture book or story that they have read. (Daniels, 2003) Click [here](#) for the full lesson idea.

References:

Daniels, H. (2003). The literature circle: Reading like a writer. *Voices From the Middle* 11(2), pp. 58-9.
Patterson, K. (1977). *Bridge to Terabithia*. New York, NY:T.Y. Crowell.

Assessment FOR Learning Suggestions

Character Comparison. After reading a story, students make a foldable graphic organizer where they fold a sheet of construction paper horizontally, open it up, take the short edges and bring each edge to the center fold, creating 2 doors that open from the center. On each side write the name of a main character. Open the doors and inside, student list 3 – 4 characteristics of the character, drawing on specific details from the text, to compare and contrast the 2 characters. They will then meet with a small group and share their details and observations. Small group, pairs

Setting Change. After reading a novel where a significant change has occurred in a setting, students create 2 sketches of the setting, from different times in the book. They will include specific details, which are labeled. For example, in the text *Bridge to Terabithia*, by Katherine Patterson, when Leslie is there and when she is gone or when Jess brings his little sister, students could sketch the bridge scenes. Students will be evaluated on their ability to compare and contrast the 2 settings drawing on specific details. *Small group, pairs*

Happy Birthday. Students select a perfect birthday gift for the main characters of a story, by drawing on the specific details of the story. They defend their choices with details from the text and compare and contrast the characters in this way. They could meet in a small group, tell their gift and see if fellow classmates can predict who the gift is for, using details from the text and their understanding of the characters. Students are evaluated on their ability to defend their choice of gift, based on the specific details of the story. *Small group, pair, individual*

RL.5.4

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

Strategy/Lesson Suggestions

Words Across Contexts. This strategy helps students add depth to a word they may already know. The students are asked to examine how the context influences the meaning of a word. The students may draw pictures, write words, or provide examples and non-examples that assist them as they examine the same word with multiple meanings. The students use a two column format to analyze a word in several different contexts. For example: What would the word **change** mean in:

| | |
|--------------|-------------------------------------|
| Mathematics? | (pictures, words, examples, etc...) |
| Science? | |

(Beers, 2003)

PAVE - Prediction-Association- Verification-Evaluation Procedure

Complete the [graphic organizer](#) using the following steps:

1. Write the word on the organizer.
2. Write a sentence using the word to show an initial understanding of the word's meaning.
3. Look up the word in the dictionary and write the definition.
4. Compare the dictionary's definition with the sentence that was written. If necessary, write a new sentence.
5. Draw a visual representation of the word.

(Bannon,, Fisher & Wessel, 1990)

Using Context with Vocabulary. This strategy provides students with a process to determine the meaning of unknown words:

1. Look – before, after, and at the word
2. Reason – connect what you know with what the author has written.
3. Predict – what could the word possibly mean?
4. Resolve or Re-do – decide whether you know enough, should try again or consult a reference.

Discuss each step and provide plenty of opportunities for practice. With time this process will become automatic. (Blachowicz & Zabroske, 1990)

Assessment FOR Learning Suggestions

Figurative Language Bookmark. Students are given a bookmark with specific figurative language listed, such as metaphors and similes. When they come across one, they list it on their bookmark, with the phrase, page number and what is meant by the figurative language used. The students can discuss their findings in small groups to compare results and check for accuracy of meanings. Students are evaluated on their ability to identify and determine the meaning types of figurative language. *Small group, pairs, individual*

Tongue Twisters. Student locates several tongue twisters, which demonstrate alliteration. They rewrite them to show what the meaning of the phrases are and then try to see how fast they can repeat them. Students are evaluated on their ability to locate and determine the meaning of phrases with alliteration. *Small group, pair, individual*

Clichés Collection. Students gather various clichés to form a personal collection notebook from their reading. On each page, they list the cliché, and then write what it means. Students are evaluated on their ability to determine the meaning of words and phrases as used in clichés. *Small group, pairs, individual.*

Show What You Think. Students fold a sheet of paper into 3 vertical columns. The center column is labeled Quotation, and here they place a quotation with figurative language from an assigned text. In the column to the left, students draw a picture to illustrate the quote as written and in the column on the right, students explain what the figure of speech really means. Students are evaluated on their ability to determine the meaning of text containing figurative language. *Small group, pair*

References:

- Bannon, E., Fisher, P., Pozzi, L., & Wessel, D. (1990). Effective definitions for word learning. *Journal of Reading*. 34, pp. 301-302.
- Beers, K. *When Kids Can't Read What Teachers Can Do: A Guide for Teachers 6-12*. Portsmouth, NH: Heinemann, 2003.
- Blachowicz, C. & Zabroske, B. (1990). Context instruction: A metacognitive approach for at-risk readers. *Journal of Reading*. 33, pp. 504-508.

RL.5.5

Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

Strategy/Lesson Suggestions

Window Paning with Critical Questioning. Window paning is a strategy for organizing steps to a process or helping students to remember important concepts. It basically operates with a few simple rules: (Click [here](#) for examples).

1. A window pane should have no more than nine cells. (If you need ten cells, then make two five-cell posters.)
2. Each cell should contain a simple picture/icon and only one word.
3. The pane should involve a lot of color.

After students have drawn/written a pane for each chapter, scene or stanza, students can write about how the chapters, scenes or stanzas fit together.

The teacher may need to provide questions for the students as a springboard for critical thinking. Such questions could be:

1. Why are chapters 1-3 important? How do these chapters contribute to the story?
2. Why is scene 2 important in the drama? How does it provide the connection between scenes 1 and 3?
3. How do the stanzas in _____ (text title) fit together so the poem flows from beginning to end? (Pike, 1994)

Clothesline Series. This strategy is a cooperative learning strategy to help students explain how a series of chapters, scenes or stanzas fit together to provide a structure. After students have read a story, drama or poem, assign each small group a chapter, scene or stanza to illustrate and describe. When the groups have completed their task, each group hangs their illustration/description on the clothesline to show the order of the text. Once the text is in order, have each group explain the purpose of their section and how it fits with the one previously shown. After groups share, each student can then be assigned to write about how two or more sections of the clothesline fit together.

References:

Pike, R. W. (1994). *Creative training techniques handbook: Tips, tactics and how-to's for delivering effective training*. (2nd ed.). Minneapolis, MN: Lakewood Publications.

Assessment FOR Learning Suggestions

Story Game. After completing a novel, students create a game board that shows how the chapters of the novel provide structure to the story. They use sequence type questions to indicate the progression of the story to its conclusion. Students are evaluated on their ability to explain, through the game, how the chapters fit together to provide the overall structure of the story. *Small group, pairs*

Scene Scramble. Students in pairs in a group are given separate scenes from a play. Each pair of students reads their scene. Next, they get back together with their group and discuss the events in their particular scene. Finally they decide the correct order of the scenes and defend their decisions based on their knowledge of overall structure of a drama. Students are evaluated on their ability to fit the scenes together in a logical order and to be able to defend their decision based on their knowledge of drama structure. As a challenge, some scenes could be omitted when giving them to the group. They would then need to try to figure out where these gaps occur and what happened during those scenes. *Small group, pairs*

Scramble Variation: Have students line up with cards that indicate their portion of the play and orally defend the arrangement.

Poetry Oratory. Students each take a stanza from a familiar poem or piece of writing. They practice it and then present it, showing through their voice, their comprehension of the material and how it flows from one stanza to the next. Students are evaluated on their ability to provide an understanding of the structure of the poem through their presentation. *Small group*

RL.5.6

Describe how a narrator's or speaker's point of view influences how events are described.

Strategy/Lesson Suggestions

What's Missing? After reading or hearing a story, have students respond to the following questions:

- What information is *unknown* to the reader because ____ (text title) is told from ____ (character) point of view?
- How does this impact the story?

Quick-write. This strategy asks students to write whatever comes to mind about the topic without focus on conventions (brainstorming on paper). Set a specific amount of time that students will quick-write, beginning with 1-2 minutes and answering one question or statement at a time. Have students answer the following questions:

- How would the story be different if it had been told in the first-person point of view rather than the third-person point of view?
- Use examples from the story to support your answer.
(adapted from Buehl, 2009)

Point of View Voting

Read a story to students written from first-person point of view and third-person point of view. Have student vote on which story they see as having more impact. Have students give their reasons why they chose to vote the way they did.

Narrator/Speaker Portrait

After listening to or reading a story with a specific point of view, students create a portrait of the narrator or speaker. This portrait must be labeled with evidence from the text that makes the reader think the narrator/speaker might look or act the way the protrait demonstrates.

Assessment FOR Learning Suggestions

From Another Direction. Small groups are each given a chapter or section of a short story. They are to re-read the selection, and then retell the events of the selection from the point of view of a different character in the selection than the one acting as narrator. Students may work together to decide how the new storyteller's viewpoint will/could change the story/outcome, but each student should rewrite that segment on their own.(This strategy would be especially useful for social studies literacy activities because history is frequently recounted from the victor's standpoint.) Students are evaluated on their ability to describe how a narrator's point of view influences how events are described. Grouping: *Small group*

Students are given excerpts from a story or novel where the narrator's point of view varies, such as the novel *Nothing But the Truth*, by Avi. Select an event and then study how each person's point of view influenced how the event was described. Students could take the part of one of the characters and explain the same event from their perspective.

Opening a Door to the Truth. Students select an event in a story. Using a foldable where they start with a square and fold in the corners to the center point to make 4 triangular flaps. On the back of the organizer they write a clear description of the event. On each of the flaps, the student writes one character's name. Under their flap, the student describes how their point of view influenced how they described the event. Students are evaluated on their ability to describe how a narrator's point of view influences how events are described. Grouping: *Small group, pairs, individual*

References:

Avi. (1991). *Nothing but the truth*. New York, NY: Orchard Books.

Buehl, D. (2009). *Classroom strategies for interactive learning*. (4th ed.) Newark, DE: International Reading Association.

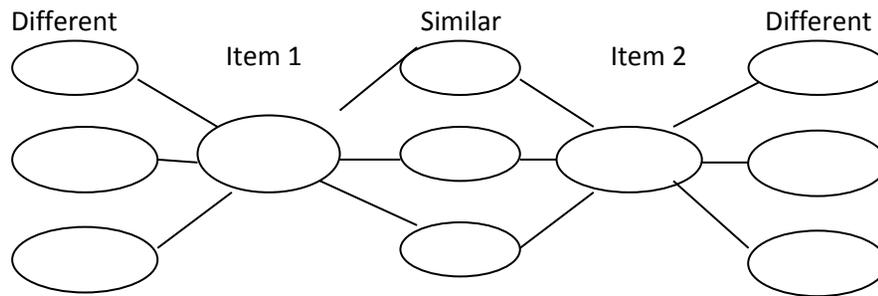
| | | |
|--|---|--|
| RL.5.7 | Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem). | |
| Strategy/Lesson Suggestions | Assessment FOR Learning Suggestions | |
| <p>Questioning the Illustrator. Which visual elements in _____ (a graphic novel or multimedia presentation of fiction, folktale, myth or poem) contribute to the novel’s meaning, tone or beauty? Use specific examples from the text to support your answer or explanation.</p> <p>How do the multimedia elements (animation, video, audio, still images) in _____ (a multimedia presentation of fiction, folktale, myth or poem) contribute to its meaning, tone, beauty? Use specific examples from the presentation to support your answer.</p> <p>Visual Representations. Students read a portion of a text such as a poem or myth, then create and share visuals they would have included had they been the illustrator. Students then discuss whether their initial reactions to the poem would have been different if the visuals were changed, but the text remained the same.</p> <p>Changing Views. Students can listen to a poem or text, or a portion of a poem or text, without seeing the visuals. Have them write an initial response. Next, students listen to the poem while looking at the visuals. Then, students share how their responses to the two exposures to the text were different, based on the inclusion of visuals. Discuss in pairs how visual and multimedia contributions can change how readers’ view the text.</p> <p>Transforming Fairy Tales. Using traditional fairy tales or folk tales, students create their own version after careful study of a culture in which they are interested. The students can rewrite the tales into a multimedia presentation using online tools to include visual elements of the culture. Once complete, the class can discuss the various versions and analyzes how the cultural additions contributed, or changed, the meaning or beauty of the text. (adapted from Young, Tuiaea & Ward, 2010)</p> | <p>Students view several SHORT opening clips from various interpretations of a short story or novel (or it could just be clips that are trying to set a similar tone or have a similar theme). Students then discuss what it was in the scene that gave the desired meaning or tone. Discuss lighting, music, color, setting. Students will then find, plan or create a scene that evokes a similar tone through their choice of media. Students are evaluated on their ability to analyze elements of visual multimedia that contribute to the meaning, tone or beauty of a text.</p> <p>The teacher chooses several music clips of all types of genres, including familiar classical, movie soundtracks, and appropriate popular selections. While the music is playing, students record what they feel is the tone, or meaning of the music. They may also draw to a piece of music, (Wikipedia: Program Music: Romantic Period). Students are evaluated on their ability to analyze elements of visual multimedia that contribute to the meaning, tone or beauty of a text.</p> <p>Scoring the Scene. Students take a scene from a novel or story and find music that would fit as a score for the scene or event. They write an explanation of why they chose the music present the scene, with the music to the class. This could also be done with a video piece if technology allows, contributing to the tone of the scene. Students are evaluated on their ability to analyze elements of visual multimedia that contribute to the meaning, tone or beauty of a text. Grouping: <i>Small group, pair, individual</i></p> | |
| <p>References: Young, T., Tuiaea, L., & Ward, B. (2010). Transforming traditional tales to improve comprehension and composition. In <i>Teaching new literacies in grades 4-6: resources for 21st-century</i>. New York, NY: The Guilford Press.</p> | | |

RL.5.9

Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Strategy/Lesson Suggestions

Double Bubble. In this strategy, teachers model using a Double Bubble graphic organizer to make comparisons between stories in the same genre. Students should identify two items they are going to compare and then record the information in appropriate bubbles.



For more graphic organizers like this, click [here](#).

Sentence Stem Comparisons. (Adapted from McLaughlin, 2010)

In this strategy, teachers should model using sentence stem comparisons such as the following:

Text A and Text B are similar because they both:

Text A and Text B are different because:

For more examples, click [here](#).

Assessment FOR Learning Suggestions

Students read a variety of stories or novels in a given genre. Then students prepare and participate in a talk show, with the teacher as the host. The students are asked questions as characters (or as the author) from those novels to elicit higher level thinking responses. Students are evaluated on their ability to compare and contrast stories in the same genre with similar themes and topics. Grouping: *Whole group, small group*

Variation. The teacher divides the class into groups, pairing two small groups for a panel discussion. Example: Adventure Novels -- One group of 3-4 members could portray Brian from *Hatchet* (Paulsen) and another group could be Cole from *Touching Spirit Bear* (Mikaelssen). Then any of the participants could respond to the teacher's questions, either collaboratively or individually.

I Want to be a Producer. After reading multiple books or stories in the same genre, the student selects one that they believe would make the best movie. They compare and contrast the stories they considered, reflecting on the individual themes and topics, and defend why they chose the book they did to make a film. Students are evaluated on their ability to compare and contrast stories in the same genre with similar themes and topics. Grouping: *Small group, pair individual*

For an interactive guide, click [here](#).

References:

McLaughlin, M. (2010). *Guided comprehension in the primary grades*. Newark, DE: International Reading Association.

RL.5.10

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.

Strategy/Lesson Suggestions**DRTA – Directed Reading Thinking Activity**

This strategy involves three processes: predicting, reading and proving. Click [here](#) for sample chart. Have students preview the story by looking at graphics and reading the title and the introductory paragraph.

1. Have the student note their prediction of what the text is going to be about on a graphic organizer.
2. After the students have written their predictions on the organizer, ask them to read to a predetermined place in the story where this is a logical break in the action.
3. Have students note the accuracy of their predictions on the organizer. Note whether or not the passages prove or disapprove their predictions.
4. Have students repeat the process until they have completely finished the story. (Stauffer, 1969)

REAP

1. **Read** the text. Write down the title and the author.
2. **Encode** the text by putting the main ideas in your own words.
3. **Annotate** the text by writing a statement that summarizes the important points.
4. **Ponder** the text by thinking and talking about what you have learned. Ask yourself why the author wrote the text. What do you think the author hopes you'll learn? (Eanet & Manzo, 1976)

| | |
|----------|----------|
| R | E |
| A | P |

Assessment FOR Learning Suggestions

You may use this [checklist](#), or one you choose while students are reading to check the strategies they are using. Grouping: *small or individual*

Conference with students several times throughout the school year. This will let you know how they are doing, as well as make them aware of their learning. You may use this [conference form](#), or one you choose during the conferences. Grouping: *individual*

3-2-1. Students write three key terms from what they have just learned, two ideas they would like to learn more about, and one concept or skill they think they have mastered. Grouping: *individual*

Annotation Notation Rubric. Have students use the following symbols to show understanding of the text:

The main idea (Put a box around the main idea.)

— Details (Underline the details.)

○ Words to remember (Circle key words to remember.)

Write a summary

Grouping: *partner or individual*

Have students read a piece of literature at the appropriate grade level aloud to the teacher. Note any miscues. Then have students tell you the main idea, supporting details of the piece, and any other thoughts they may have about the text. You may decide to use a checklist for this assessment for each student. Grouping: *individual*

References:

Stauffer, R. (1969). *Developing reading maturity as a cognitive process*. New York, NY: Harper & Row.

Eanet, M., & Manzo, A. (1976). R.E.A.P.:— A strategy for improving reading/writing study skills. *Journal of Reading*, 19: 647-652.

APPENDIX A - GRAPHIC ORGANIZERS AND ATTACHMENTS

Retelling Checklist

| Question | What level is the skill performed at? | | | Comments or Concerns |
|---|---------------------------------------|------------|--------|----------------------|
| | Beginning | Developing | Secure | |
| Can the student tell you what happened in the story or the subject of the book in her or his own words? | | | | |
| Does the student include details about the characters in the retelling? Can she or he explain the relationships between the characters? | | | | |
| Can the student describe the setting? How detailed is the description? | | | | |
| Can the student recall the events of the story, and can she or he place them in the correct sequence? | | | | |
| Can the student identify the problem and the resolution? | | | | |
| Does the student use vocabulary from the text? | | | | |
| Does the student's retelling demonstrate minimal, adequate, or very complete and detailed understanding of the text? | | | | |

| | |
|---------------------------|------------------------------|
| Genre and Title of story: | Author: |
| Describe the Setting: | |
| Describe the Characters: | |
| Major Event One: | Key details for Event One: |
| Major Event Two: | Key Details for Event Two: |
| Major Event Three: | Key Details for Event Three: |
| Conclusion of Story: | |

Fiction vs. Nonfiction T-Chart

| Fiction Text Book Title | Nonfiction Text Book Title |
|-------------------------|----------------------------|
| | |
| | |
| | |
| | |

| | Characters | Setting | Events |
|-----------------------|------------|---------|--------|
| Words in text | | | |
| Illustrations in text | | | |

Questions for Reading Guides: (adapted from Reading Rockets)

The following is a list of sample items that teachers might include on a Reading Guide:

- What do you think this book is about?
- What/Who were the characters, places, and events that took place?
- What happened in the story?
- Why did the author write this book?
- The author discusses the differences between _____ and _____ .
- The main idea of this book is...
- What new information have you learned from the book?

Book Commercial Form (Hoyt, 1999)

Name of copywriter for this ad _____ Date _____

Media to be used: Radio, television, magazine ad, newspaper ad, other _____

The Book to Be Advertised _____

Important Characters _____

Important Points _____

Art for the Ad

My opening question: _____

Details for the middle: _____

An ending that will sell this book! _____

| | |
|------------------------------|--|
| Book Title: | |
| Genre | |
| First | |
| Next | |
| Next | |
| Next | |
| Last | |
| Message, moral, or lesson | |

Retell Checklist

Name:

Date:

Opening:

I began my retelling with the title of my book and the author.

Setting:

I included where the story took place and when it happened

Characters:

I told about the main character.

I told about any other characters.

Problem:

I told about the problem in the story.

Solution:

I told about how the story ended.

Lesson:

I included what the character learned in the story or what the moral of the story the author wanted me to learn.

What I learned:

Fan Fiction (Lankshear & Knobel, 2006)

| Classification | Characteristics | Example |
|----------------------------|--|---|
| In-Canon Writing | Maintains settings, characters, and types of plotlines found in original. Adds new episodes and/or events to original. Presequels and sequels are popular. | New episode of <i>Hannah Montana</i> . Includes the characters and setting of original show. Plot develops that is believable and seems probable based on previous episodes in the actual series. |
| Alternate universe stories | Characters from an original medial text are placed into a new or different one. | Hannah Montana is placed at Hogwart's School (e.g., Harry Potter universe). Or she could be placed into a new and invented universe. |
| Cross-overs | Characters from two or more original media texts are put together in a whole new story. | Captain Jack Sparrow from <i>Pirates of the Caribbean</i> is brought together with characters from Sponge Bob. |
| Self-Insert | The writer puts him or herself into a narrative as a recognizable character. The result is a hybrid character with attributes of the writer and the character from the media text. | A boy writer inserts himself into the place of Bart Simpson. His new character contains elements of Bart from the original show but also mixes in attributes of himself. |

| Name of Character: | |
|--------------------|-----------------------|
| Event in Story | Reaction of Character |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

Poetry Power (Dybdahl & Black)

TOPIC:

| Looks like | Feels like | Sounds like | Tastes like |
|------------|------------|-------------|-------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

| RAIN | | | |
|------------------|---------------|------------------------|-------------|
| Looks like | Feels like | Sounds like | Tastes like |
| Shiny | Cold | Music | Cold |
| Crystals | Soft | Nothing | water |
| Falling sparkles | Wet | Sloshing with my boots | Ice cream |
| Tiny | Droplets | Drip or plops | Popsicles |
| Sparkling | Little stings | quiet | |

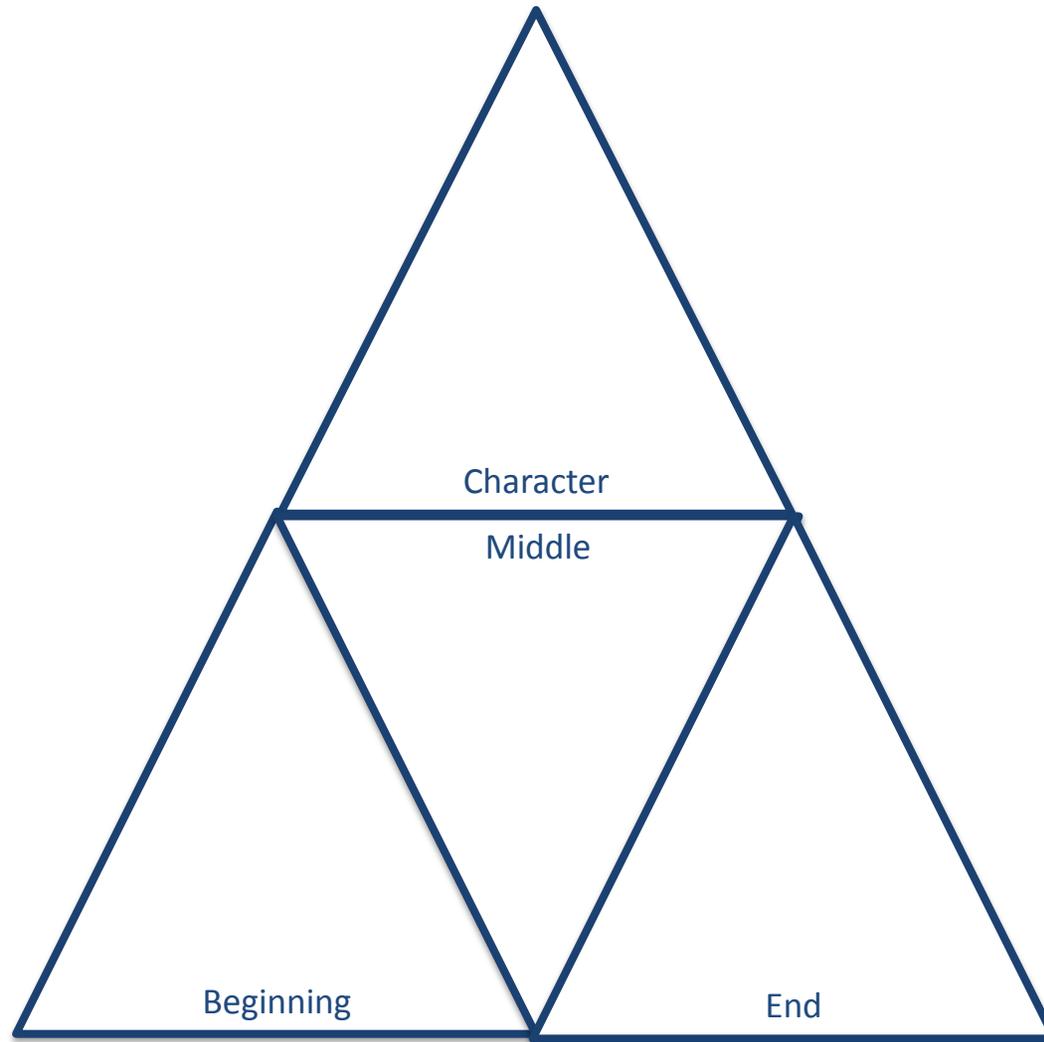
(Adapted from Teaching New Literacies in Grades K-3, pg 51, by Dybdahl & Black)

Example:

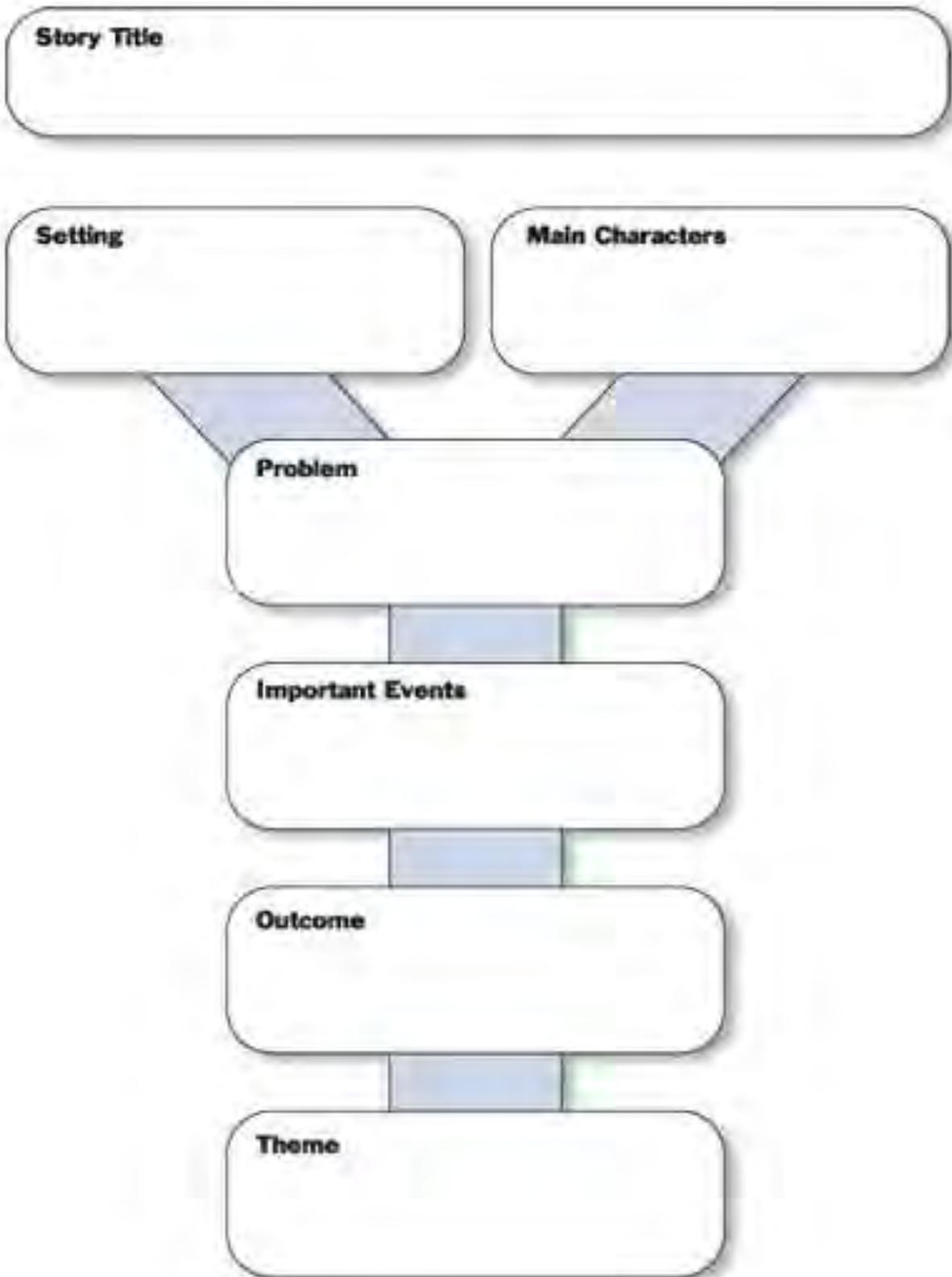
(Adapted from Teaching New Literacies in Grades K-3, pg 52, by Dybdahl & Black)

Rain

Shiny crystals
 Softly falling
 So wet
 Sloshing, sloshing
 Sparkling water
 Waiting quietly



STORY PYRAMID



Story Tree Map (Reading Rockets, 2012)

Narrator's Perspective - Flash Card Activity

Directions: Create a set of note cards to identify the character's point of view. Your cards should include an **example on one side and the name and definition on the other**. Underline thoughts and feelings in your examples.

Pronoun Case
Point of View Signal Words

| | |
|---------------|---|
| First Person | I , me, my, mine, we, us, ours |
| Second Person | You, your |
| Third Person | He, she, her, they, them or character's names |

Definition

Example

Name of character and Third Person (Front of the Card)
Narrator tells his or her story. Narrator shows the thoughts or feelings of one character.

He walked down the hallway. He was feeling very hungry, and he thought he might faint. Then He ate a big sandwich and he felt better.

Beginning

Middle

End

Sample Semantic Feature Analysis:

Fill in the blanks and compare the items in each book. Discuss why cultures would vary the items.

| Cinderella Book Versions | Character Name | Family Makeup (Stepmom?, sisters?) | Tasks | Shoes |
|--------------------------|----------------|---------------------------------------|-------|-------|
| Traditional | | | | |
| Egyptian | | | | |
| Russian | | | | |
| African | | | | |
| Other | | | | |

Wonder Worm



Name: _____

Page # _____

Page # _____

Page # _____

Wonder Worm



Name: _____

Page # _____

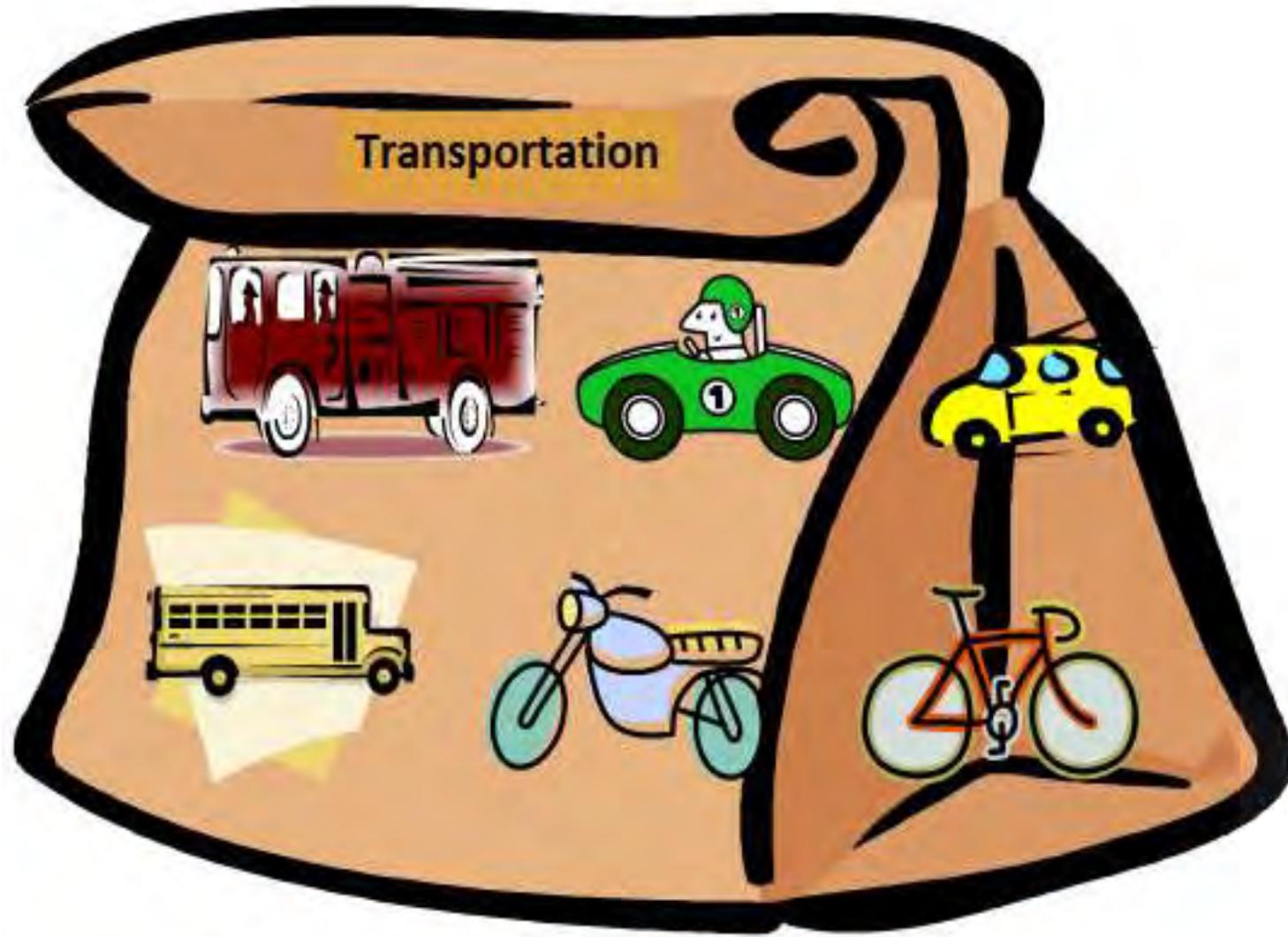
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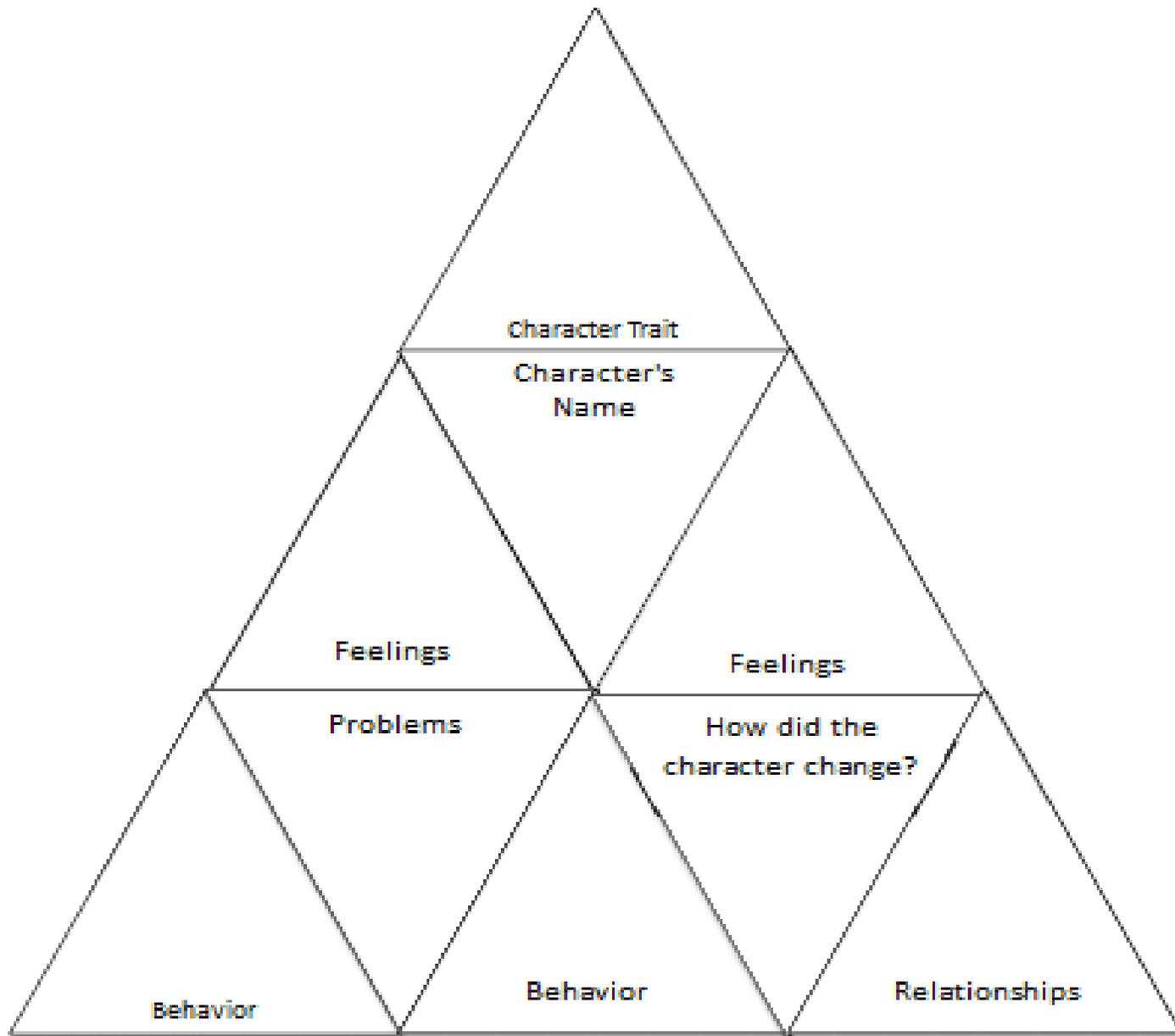
Page # _____

| Question Type | Example Questions | How such questions inform understanding |
|--|--|--|
| Information-seeking question | Did the main character meet any other characters in the text? What happened when they encountered one another? | Clarifies information and addresses any misconceptions. |
| Explanation-seeking question (why or how?) | How did the characters in the story survive hardships? | Addresses big ideas and issues and uses information to clarify. |
| Questions of empathy | How did the characters provide basic needs for themselves such as food and water? How do you know? | Builds awareness of other perspectives and viewpoints. |
| Questions that encourage imaginative thinking | How would the plot have turned out differently if the characters....? | Encourages critical thinking. |
| Questions that prompt investigation or challenge information | Is this story plausible in real life? Are there other sources | Analyzes sources, cites and substantiates evidence, and evaluates conclusions on the basis of text evidence. |

Goudvis, A. and Harvey, S. (2012) Teaching for historical literacy. *Educational Leadership*, 69(6), 52-57.

A suggestion of a typical mystery bag is defined:





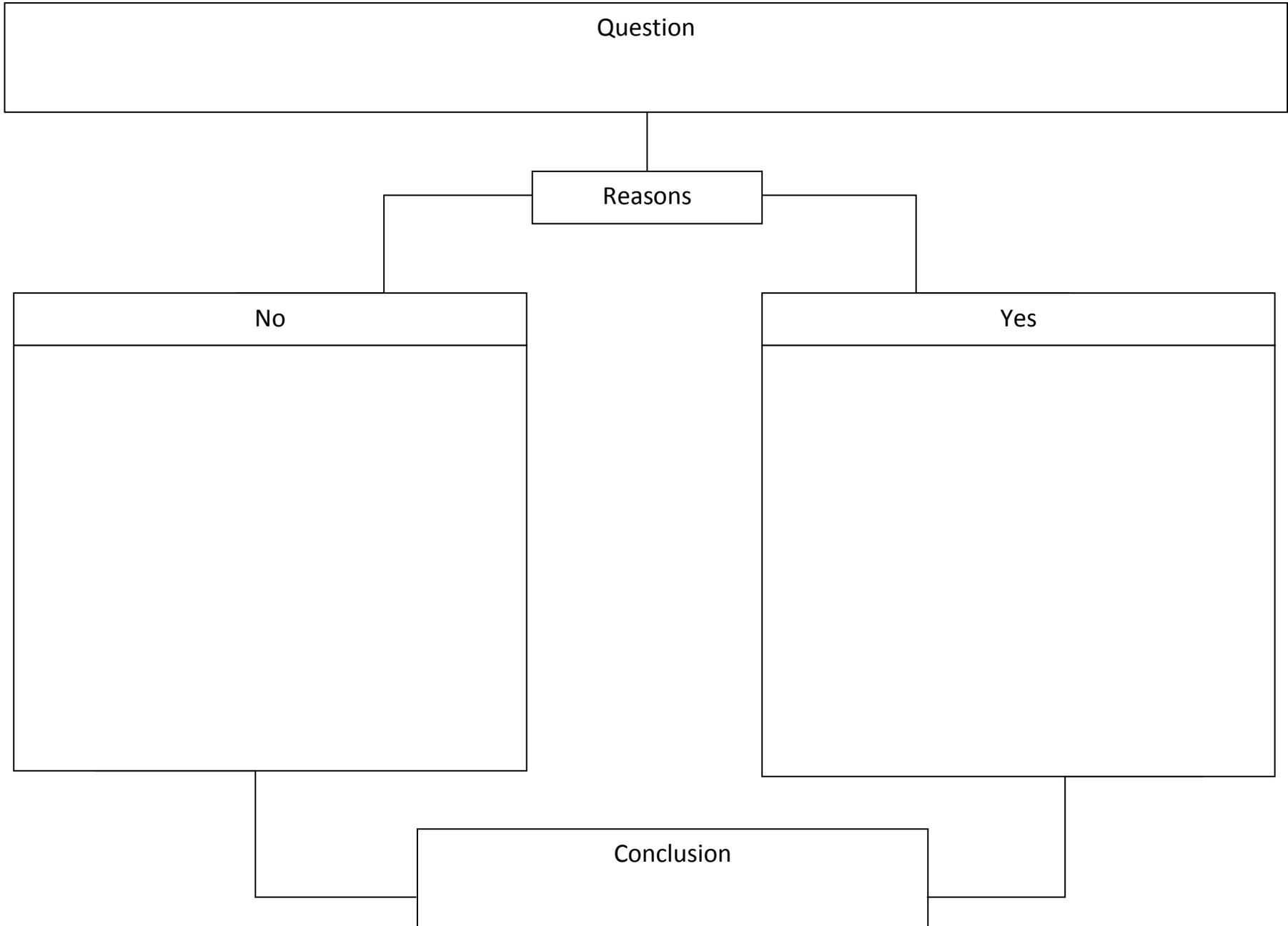
Character Pyramid Template

Card Pyramid (Adapted Boulware-Gooden, Carreker, Thornhill, & Joshi, 2007)

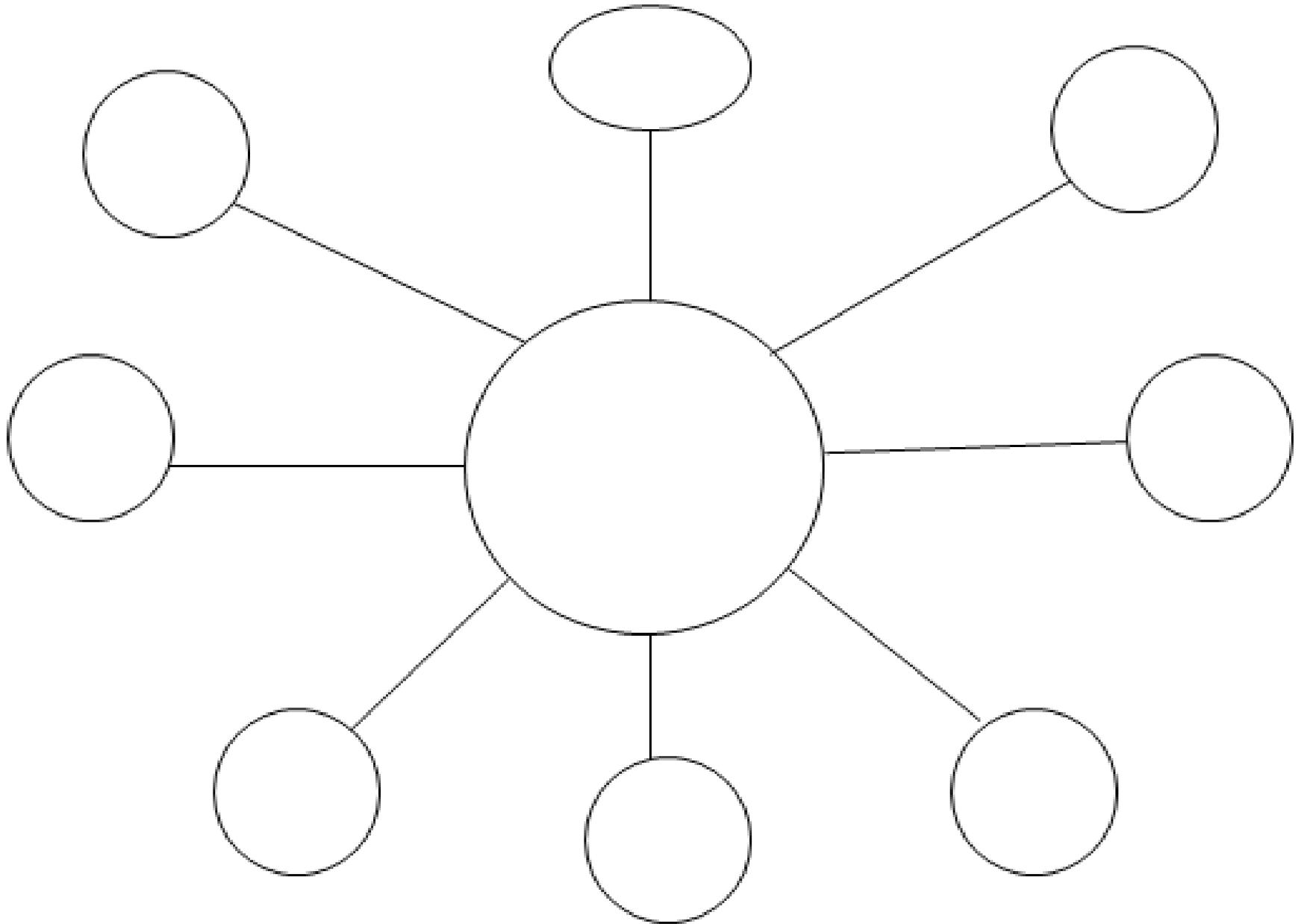
Junie B. Jones

| Theme | Setting | Characters | Beginning | Middle | End |
|---------|---------|------------|-----------|--------|-----|
| Story 1 | | | | | |
| | | | | | |
| | | | | | |
| Story 2 | | | | | |
| | | | | | |
| | | | | | |
| Story 3 | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

Discussion Web (Johns, 2001)

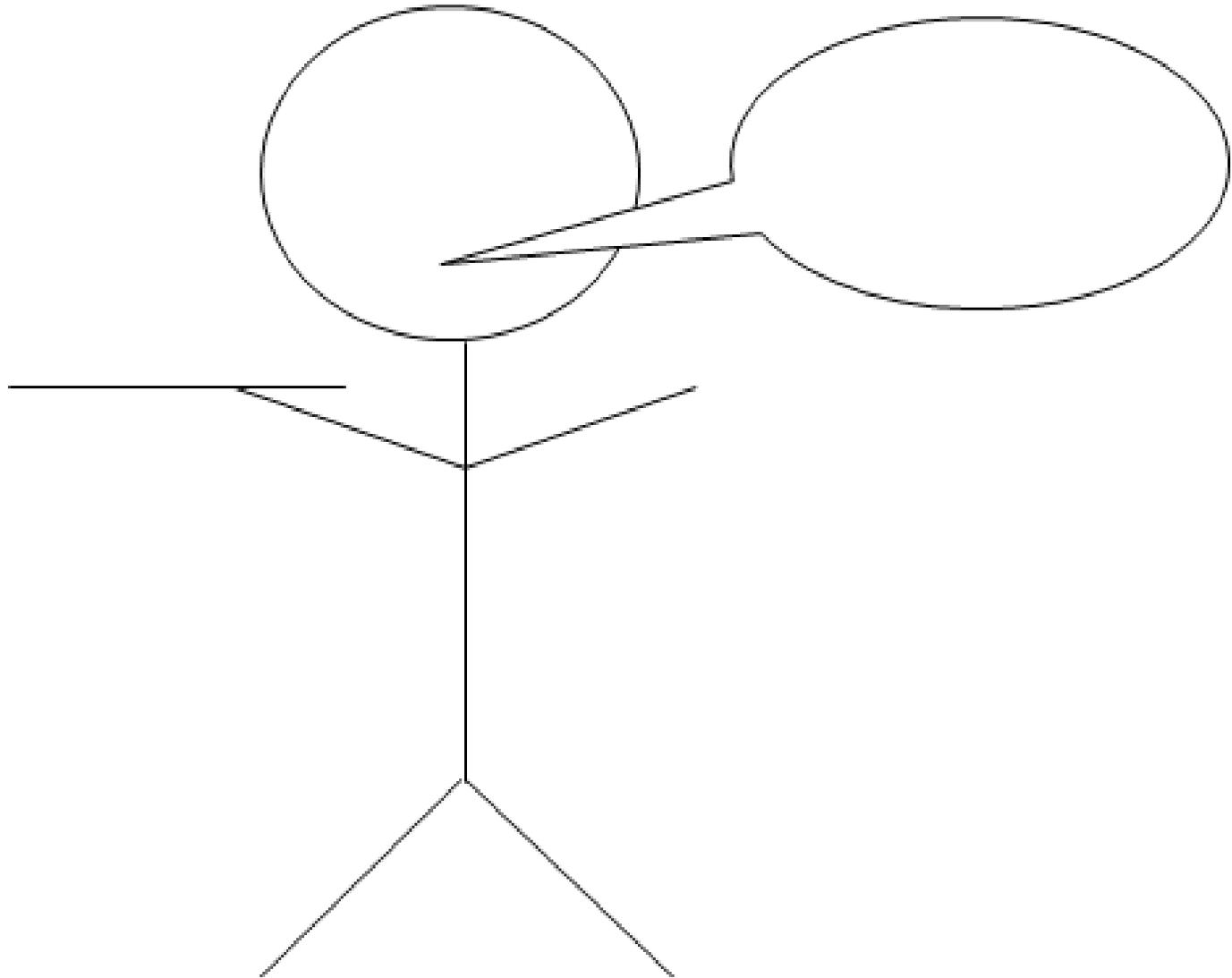


Character Web



Stick Character

Name of Character



Character Change

Title of Text: _____

Name: _____

Character's Name

At the Beginning

At the end



How the Character Changed



The character changed because _____

Student VOC Strategy (AA)

Vocabulary Word: _____

1. Write the sentence where the word is found in the text.
2. Based on the sentence, what do you think the word means?
3. Consult an “expert” for the actual definition (friend, text, dictionary).

Expert:

Expert’s Definition:

4. Write the word in a sentence of your own.
5. Choose one of the following ways to help you remember the word’s meaning: draw a picture; create a movement; connect the word to a story, song, or news report you’ve heard. Write down how you are going to remember this word.

1. Explain why you chose this method to remember the word.

STUDENT VOC STRATEGY (BB)

List words unfamiliar to you and reference the page on which the word appears in text.

Choose one word that would be most useful for you and classmates to learn. _____

Write the sentence from the text in which the word is used.

Using your knowledge of word parts and context clues, predict what the word means.

Consult an expert for the actual definition.

Expert _____

Expert Definition

Demonstrate your understanding by using the word in a sentence of your own.

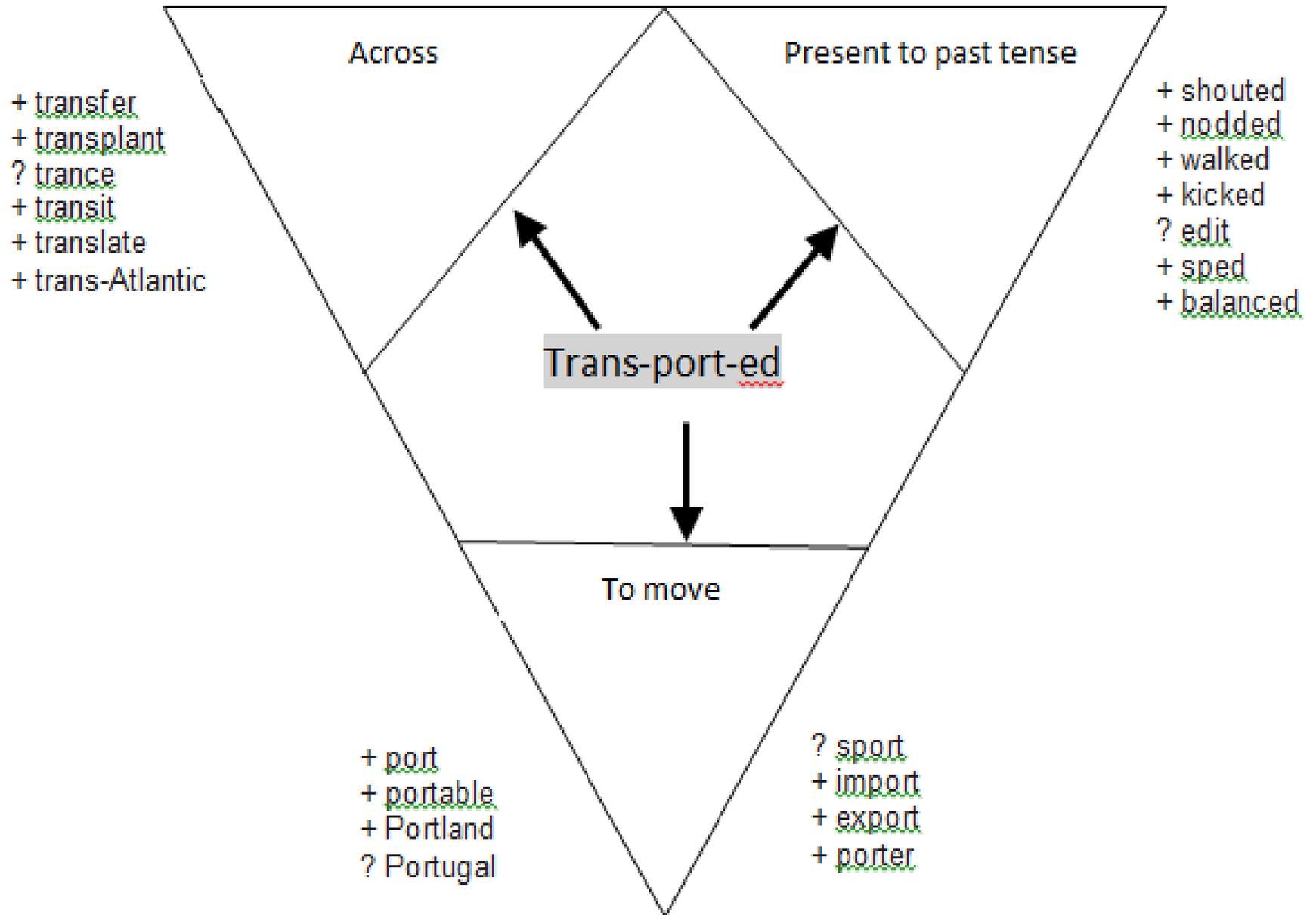
Choose a way to help you remember the word and its meaning.

- _____ Draw a picture.
- _____ Create a movement.
- _____ Connect the word with something similar.

Explain why you chose the way you did to represent what the word means.

Sample Morpheme Triangle

(Winters, 2009)



The Story Face

Appropriate Grade Level: Elementary

Procedures/Steps:

- The Story Face is an adaptation of story mapping that also uses a visual framework for understanding, identifying, and remembering elements in narrative text.

The Story Face is constructed by:

1. making the eyes: two circles representing the setting and main characters
2. eyelashes: specific descriptors and secondary characters
3. nose: problem
4. mouth: comprises a series of circles representing the main events that lead to the solution

- The teacher will fill out the story map as a visual for the students as both teacher and students read and reread the text to identify important information for the Story Face.

Comments and/or Tips:

- The Story Face can be learned through discovery and is flexible in how it accommodates resolutions, events, construction, and varying student ages and abilities.
- It is an easy-to-use model for narrative writing composition.

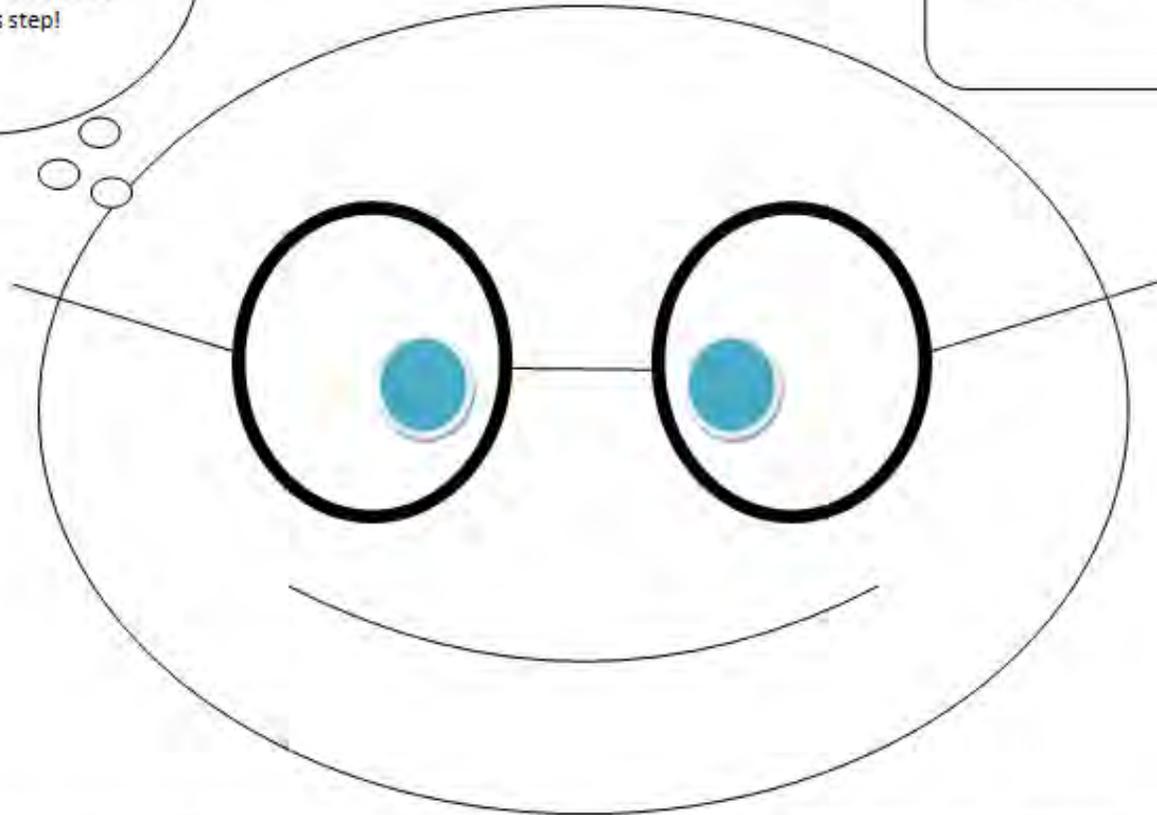
Source:

- Staal, L. (2000). The story face: An adaptation of story mapping that incorporates visualization and discovery learning to enhance reading and writing. *Reading Teacher* 54, 1, 26-31.

Through Their Eyes Sample

My inference: The students in the camp are hopeless and have turned to violence. The reader can sense that the narrator had better watch his step!

My understanding of the quote: There is disarray and chaos in the room. The people are not worried about picking it up. The boys are idle.



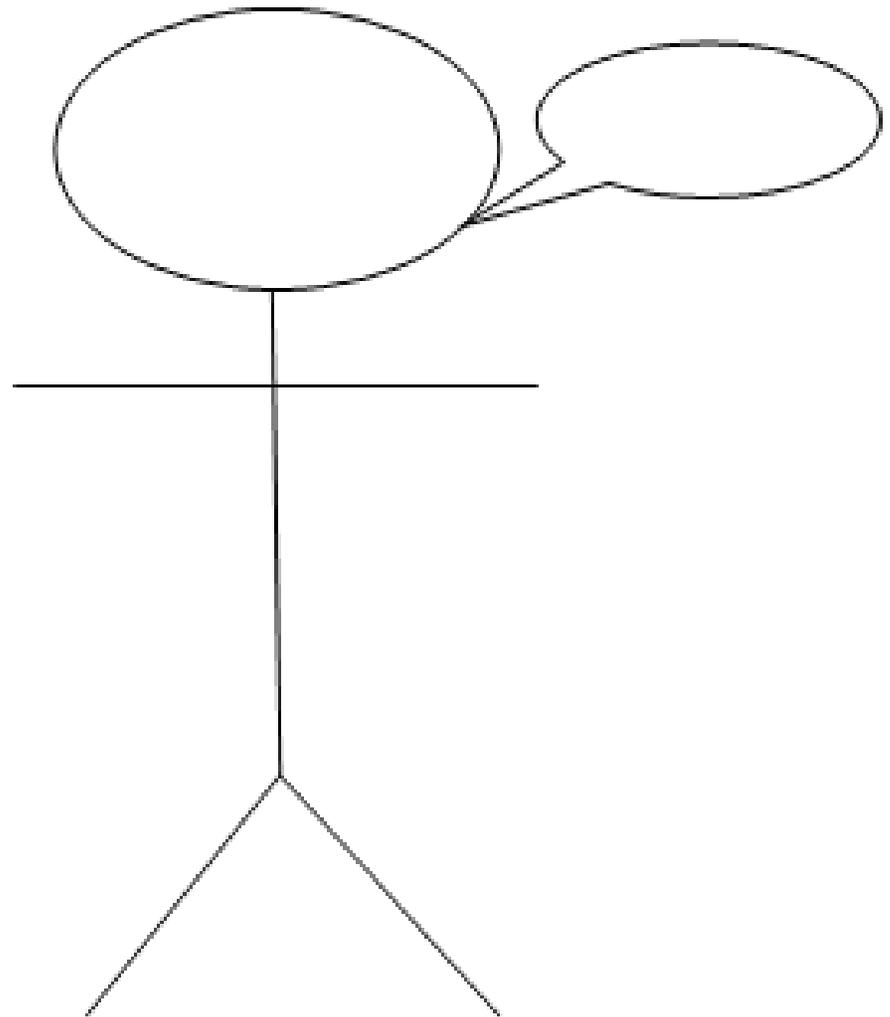
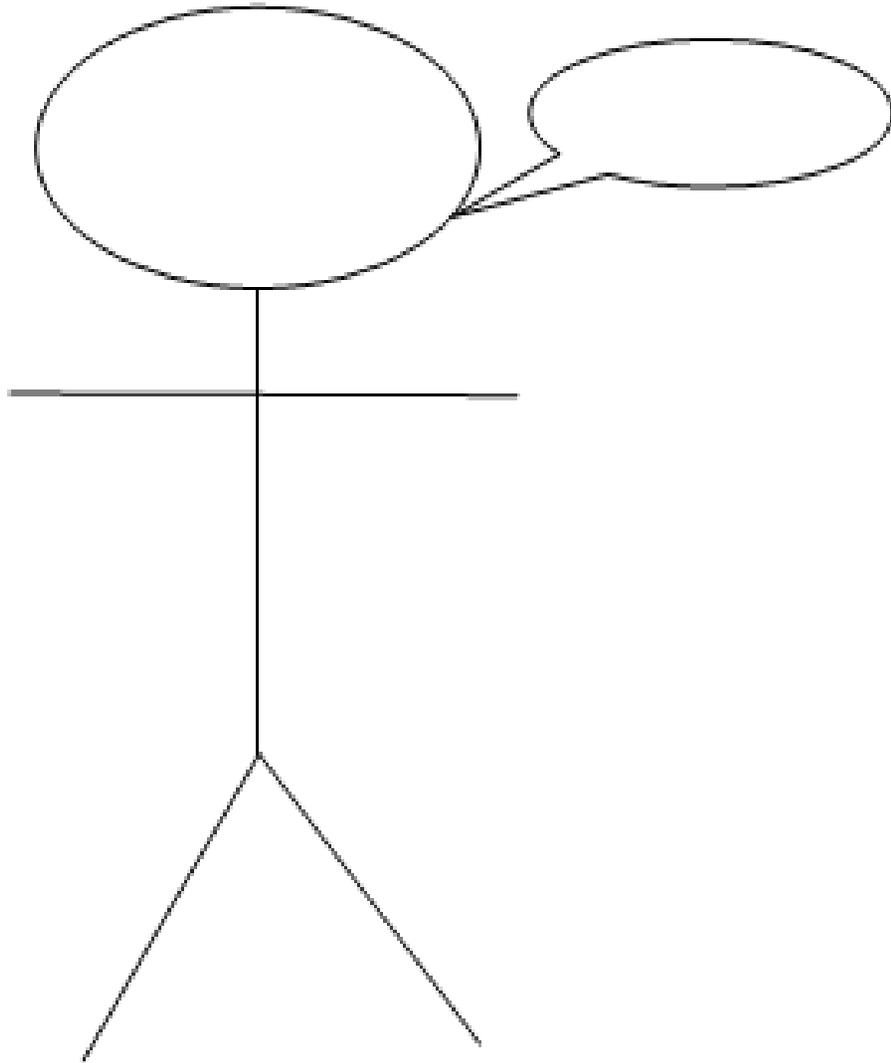
"Nearly everything in the room was broken; the TV, the pinball machine, the furniture. Even the people looked broken, with their worn out bodies sprawled over the various chairs and sofas." From *HOLES* by Louis Sachar.

Sample Poster Diagram

| Major Challenges | Character 1 | Character 2 | Character 3 |
|------------------|-------------|-------------|-------------|
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| | | | |
| | | | |
| | | | |

Character Comparison

Use the stick people below as a note taking device to keep track of the details of two characters.



1st Setting (page____)

2nd Setting (page____)

PAVE Map (Bannon, Fisher, & Wessel, 1990)

Sentence from the text:



Word

Predicted Definition:



Association or Symbol

One Good Sentence of My Own:

Verified Dictionary Definition:

Another Good Sentence of My Own:

Window Paning

| | | |
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Example of Visual

| | |
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| | |

Directed Reading Thinking Activity

Book Title: _____

Name: _____

| | My Prediction | Was your prediction approved or disapproved? |
|---|----------------------|---|
| Based on the graphic, title and introductory paragraph, what is your prediction of the text? | | <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved |
| Look at the graphics and first paragraph on page _____. What do you predict the text will be about? | | <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved |
| Look at the graphics and first paragraph on page _____. What do you predict the text will be about? | | <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved |
| Look at the graphics and first paragraph on page _____. What do you predict the text will be about? | | <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved |
| Look at the graphics and first paragraph on page _____. What do you predict the text will be about? | | <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved |