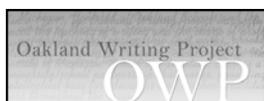


THE SECOND TEN DAYS SECOND EDITION

A Unit of Study - Reading is Thinking

ELA Grades 6-8



Overview: Lesson Focus
Reading is Thinking



CAUTION:
Test Preparation HAS ENDED.

| LESSON | Reading Is Thinking 45-60 minutes |
|---------------|--|
| 1 | Internal Conversation: <ul style="list-style-type: none">• Interacting voice• Distracting voice |
| 2 | Internal Conversation: Stopping to think and make connections: <ul style="list-style-type: none">• Character comparisons, motivations, or changes |
| 3 | Internal Conversation: Stopping to think and make connections: <ul style="list-style-type: none">• Problems – How they get complicated? How they get solved? |
| 4 | Internal Conversation: Using context clues to determine meaning of a word |
| 5 | Inferring author’s purpose: <ul style="list-style-type: none">• To entertain• To persuade• To inform |
| 6 | Informational text structures (organization): <ul style="list-style-type: none">• Cause and Effect• Descriptive• Problem/Solution• Compare/Contrast• Sequential/Chronological |

****Think of the above as a menu of lessons. Choose only what you think your students need to review.**

INTRODUCTION

OVERVIEW

During the final ten days before the MEAP test, teachers cannot talk about the test directly. However, teachers may continue to teach reading and writing in deep, rich ways. The topics discussed and the suggested structures are purposefully designed to create thoughtful readers and thinkers. The basic structure for the work in this unit is reader's workshop.

READER'S WORKSHOP STRUCTURE

Reader's workshop provides the structure for students to put into use the strategies they have been taught, develop stamina, and increase fluency.

After a short lesson, students read independently, with partners, or in groups while the teacher confers with small groups or individuals. During the sharing session at the end, the students process their strategy work.

Minilesson

Teachers teach a short well-planned lesson for about 10 minutes. The lesson follows a predictable structure each day. The structure used here was adapted from Lucy Calkins' architecture of a minilesson. It includes: connection, teaching point, active engagement, and a link. While the lessons may seem small, there is a large accumulation of knowledge over time.

Work Time with Instruction

Students are not managed with papers. They are taught appropriate procedures and behaviors and provided with materials they can readily read. Students need several books at their finger tips so they always have something appropriate to read. Book bags containing a variety of books at their level is one way to organize this and to keep students from wondering the room looking for something to read. Joke books, books of poetry, and magazines are fine additions to a book bag, as the text is usually shorter and the student can take a break from a longer text, but continue reading.

If the teacher does not have an extensive classroom library, the anthology can be used for independent reading. The teacher must make accommodations for the students who cannot read the anthology easily, as it is important students utilize what they have been taught with easy text.

Once the procedures for reader's workshop have been established and the students all have appropriate books to read, the teacher is available to teach directly to each child's strengths and needs through small group instruction or one-to-one conferences. These conferences are the heart of reader's workshop.

Conferring

Conferences are conversational. The teacher may listen to the child read a section of the text and then they might discuss: what the student is reading; how the book was chosen; what the student does when he comes to word he doesn't know; or the minilesson taught that day. The teacher teaches only one thing. Also, it is important to specifically compliment the student so the student knows what to do again.

Share

Teachers invite students to share who have utilized the minilesson of the day and can describe their use of it to their classmates. Teachers may take an under-developed student example and expand upon it. As they do, they are crediting the child with smart intentional use of the strategy. Hopefully, this explanation will enhance the student's use of the strategy the next time.

Selections

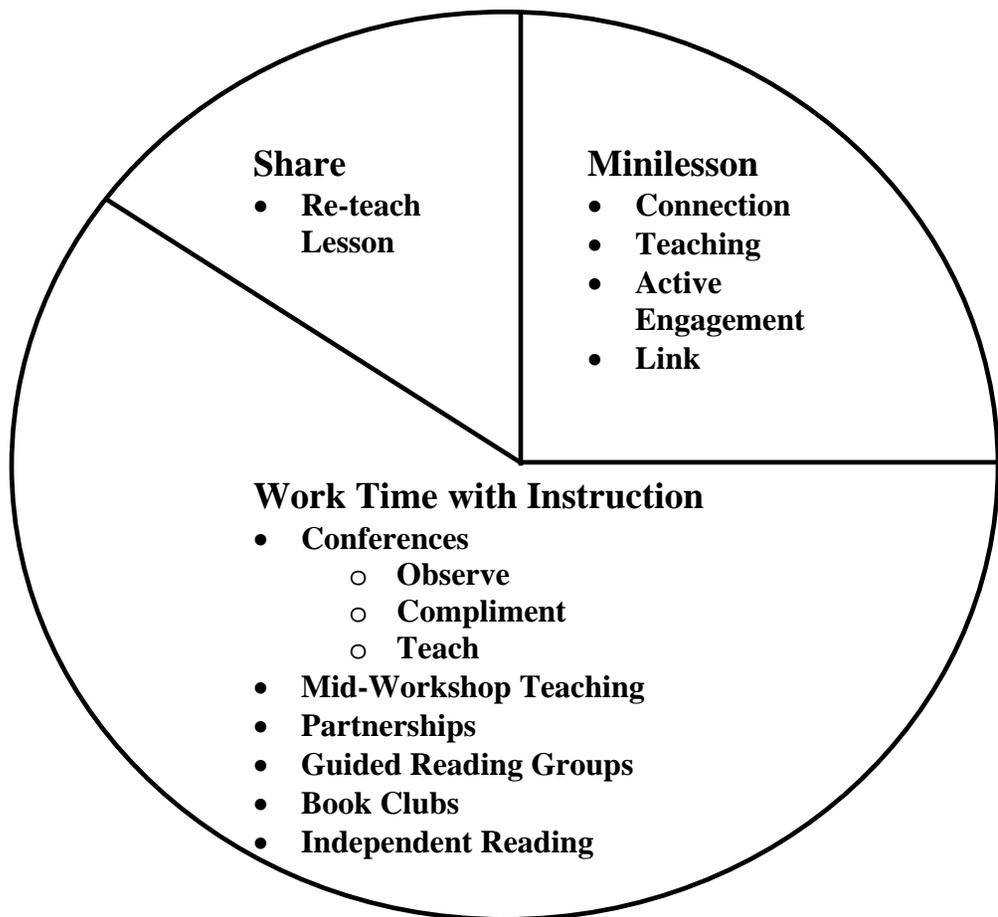
The table below lists the selections read in this unit. All of the selections are from the *Read-Aloud Anthology* by Janet Allen and Patrick Daley.

Judy Cova Kelly, Linda Denstaedt, and Laura Schiller

| Grade | Instructional Texts |
|--------------|--|
| 6th | “Around the River Bend” – Historical Fiction “Only a Dollar’s Worth” “The Sound of Annie’s Silence” “A Mouthful” |
| 7th | “Sir Gawain and the Green Knight” – Legend “Pictures of You” “Around the River Bend” “New Kid” |
| 8th | “I Escaped a Violent Gang” – Memoir “The Elian Gonzalez Story” “The Ballad of Birmingham” “9/11: An Eyewitness Account” |

Note: These texts are suggestions only. Many others would be suitable for use.

Reading Workshop



| Teacher Role | Student Role |
|---|---|
| MINILESSON <ul style="list-style-type: none"> • Demonstrate/Teach a strategy | <ul style="list-style-type: none"> • Listen attentively • Record Information |
| WORK TIME WITH INSTRUCTION <ul style="list-style-type: none"> • Meet with students one-to-one or in small groups • Do Mid-Workshop Teaching | <ul style="list-style-type: none"> • Read independently or with a partner • Apply strategies taught • Discuss texts read |
| SHARE <ul style="list-style-type: none"> • Lift up examples of student use of minilessons • Lift up interesting examples of student reading strategy use | <ul style="list-style-type: none"> • Share and respond |

LESSON 1

MINILESSON FOCUS

Understand:

1. Readers have strategies to remain focused while reading.
2. Readers quiet their distracting voice and use their interacting voice.

Able to Do:

1. Know when they are not thinking about the text and re-focus.

CONNECTION: *Students, for the last ten days we have been talking about how to read a test and answer questions. Today we will begin a series of lessons on thinking while reading.*

TEACHING: *Reading is thinking. All readers have two voices inside their heads. They are the interacting voice and the distracting voice. (Tovani 2000)*

- *The interacting voice talks back to the text. It says things like “I didn’t know that.” or “I wonder what will happen next.” This voice keeps us engaged with the text.*
- *The distracting voice takes our attention away from the text. It says things like “I wonder if we’ll have a math test today?” Or “Do we have practice today?”*
- *When we read, we want to use our interacting voice and turn off our distracting voice.*
- *As I read aloud to you today, I am going to share my thinking with you so you can hear my interacting voice and my distracting voice. I will also share with you how I turn off my distracting voice and get back to thinking about the text.*

Sixth Grade Read – “Around the Bend” from *Read-Aloud Anthology* by Janet Allen and Patrick Daley

Seventh Grade Read – “Sir Gawain and the Green Knight” from *Read-Aloud Anthology* by Janet Allen and Patrick Daley

Eighth Grade Read - “I Escaped a Violent Gang” from *Read-Aloud Anthology* by Janet Allen and Patrick Daley

- To prepare for this lesson, read your selection paying attention to your thinking. Mark where you will stop and share your thinking. Be sure you are sure paying attention to both voices.
- Begin reading aloud and share your thinking. Be sure to share your interacting AND distracting voices.
- Share how you realized your distracting voice pulled you away from the text and how you were able to refocus.
- Be sure to distinguish when you are reading aloud and when you are sharing your thoughts.
- **Stop demonstrating about a third of the way through the story.**

ACTIVE ENGAGEMENT: *Remember, students, it’s okay if your thinking goes off-task. The important thing is to be aware when your thinking drifts and to bring it back to the text.*

- **After reading about a third of the story demonstrating** your two voices, tell students you are going to stop periodically and ask them to share their thinking.
- **Stop reading about two thirds of the way through.**

LINK: *As you read today, pay attention to your thinking. Jot down one or two thoughts on a sticky note. During sharing time, I will ask for students to share their thinking with the class.*

WORK TIME WITH INSTRUCTION: **As students finish reading the story independently,** pull a chair up to individual students and ask them to share their thinking with you. As you confer:

- Ask students to share their responses/interactions.
- Ask students to share their distractions.
- Remind students not to summarize their reading.
- Compliment students who are aware when their thinking has drifted.

SHARE: *Students, share your thinking with your partner. Be sure to share what both voices were thinking. I am especially interested in hearing how you noticed you were not thinking about the text and how you drew your thinking back to your reading. So now you know that all readers have two voices in their heads and they focus their thinking on what they are reading.*

- After a few minutes, select students who can articulately express their thinking to share with the class.

LESSON 2

MINILESSON FOCUS

Understand:

1. Characters lead readers through narratives.
2. Readers notice characters' motivations and if they change or not.
3. Writers reveal their characters by what they say, how they act, and what they think.

Able to Do:

1. Infer what the characters are like in a story.

CONNECTION: *Yesterday you used your interacting voice to read for the essential facts so you can focus on what is important in a selection. Today you are going to use your interacting voice to think about one of the essential facts in a story, the “who.” In other words, you are going to talk about the characters in a story.*

TEACHING: *Before authors write stories, they create characters in their heads. Sometimes these characters are based on people they know in real life and sometimes they are created totally from their imaginations.*

- *Authors know characters drive what happens in a story. The characters are the reason a story exists. They encounter problems and they work to solve those problems.*
- *Sometimes the characters are in conflict with each other and sometimes they work together.*

Sixth Grade:

- *Think about the story “Around the River Bend.” The main character missed her dead brother. She loved him very much and they did many things together. (motive)*
- *This motive drove her actions in the story. Everything she did was because she loved and missed her brother.*
- *At the end of the story, she had changed. She had begun to understand why her brother had fought in the war.*
- *She was beginning to come to terms with his death.*

Seventh Grade:

- *Think about the story “Sir Gawain and the Green Knight.” The Knights of the Round Table were known to be the bravest in all the land. Sir Gawain wanted to maintain that reputation.*
- *He wanted to be the bravest of all the knights. (motive) Because of this desire, he accepted the Green Knight’s challenge.*
- *Equally important to him was his word. He had to keep his word.*
- *Point out the importance of how this strong motivation drove the action in the story.*
- *Sir Gawain got what he wanted at the end. He was known to be the bravest of all the knights.*

Eighth Grade:

- *Think about the story “I Escaped a Violent Gang” The narrator changed from the beginning of the story to the end. She was surrounded by gangs her entire life; she did know nothing different until a teacher told her she could be different and graduate from high school. Suddenly, she saw different possibilities for her life. (motive)*
- Point out the importance of how this strong motivation drove the action in the story.

ACTIVE ENGAGEMENT: *Students, turn and talk to your partner. What would ___ say now?*

- **Reread a section of the story aloud.** Select where to pause in your reading.
- Have the students turn and talk, pretending they are the main character. What would s/he say at this part of the story?

LINK: *Students, as you read today, pay attention to how a character acts in your story. Using your interacting voice, ask yourself why these characters are acting this way. What are they trying to do?*

WORK TIME WITH INSTRUCTION: As you confer with students, focus your discussion on the characters in their stories.

SHARE: *Students, remember stories cannot exist without characters. They make the action happen in a story. We can tell what characters are like by what they do, say, and think.*

- Process what students notice about the characters in their stories.

LESSON 3

MINILESSON FOCUS

Understand:

1. Writers use two basic plotlines when they write.
2. When the problem is solved, the story is over.
3. Stories are told in a series of events.

Able to Do:

1. Comprehend how problems can worsen before they get better in stories.

CONNECTION: *Yesterday you used your interacting voice to think about characters and how they drive what happens in a story. Today you are going to use your interacting voice to think about the problems in stories.*

Teacher Background Information: There are two basic plotlines, linear and circular.

- **In a linear story, the main character goes forward and gets what he wants. He is in a different place at the end of the story.**
- **In a circular story, the main character comes back to the beginning, possibly dealing with an issue brought up in the beginning of the story.**

TEACHING: *Authors create characters in stories and they usually center their attention on a common problem.*

- *Some stories start off telling us about the characters; others begin by describing the setting; and still others start with an action or a character talking.*
- *Eventually, the problem is introduced. In some stories, the problem can get worse before it is solved.*
- *Usually a story is told in chronological order from the first event to the last.*
- *All of the parts work together to build the plot and theme.*
- *Make transparencies of pages 12 and 13 to use as you explain plotline.*
- *Use the appropriate plotline graphic as you review one of the following stories you have read in this unit.*
- *The dips on the rising action side represent when the problem gets more complicated.*

Sixth Grade: “Around the River Bend” (linear)

Seventh Grade: “Sir Gawain and the Green Knight” (circular)

Eighth Grade: “I Escaped a Violent Gang” (linear)

ACTIVE ENGAGEMENT: With their partners, have the students discuss a familiar story, such as “Cinderella,” using the plotline.

- *Discuss each part of the plotline and how the problem gets more complicated before it is solved.*

LINK: *Students, as you read today, use your interacting voice to pay attention to the plotline. Watch to see how the parts of the plot work together to build the story.*

WORK TIME WITH INSTRUCTION: As you confer with students, focus your discussion on the plot. Notice how the events come in a sequential order and work together.

Sixth Grade: “Only a Dollar’s Worth”

Seventh Grade: “Pictures of You”

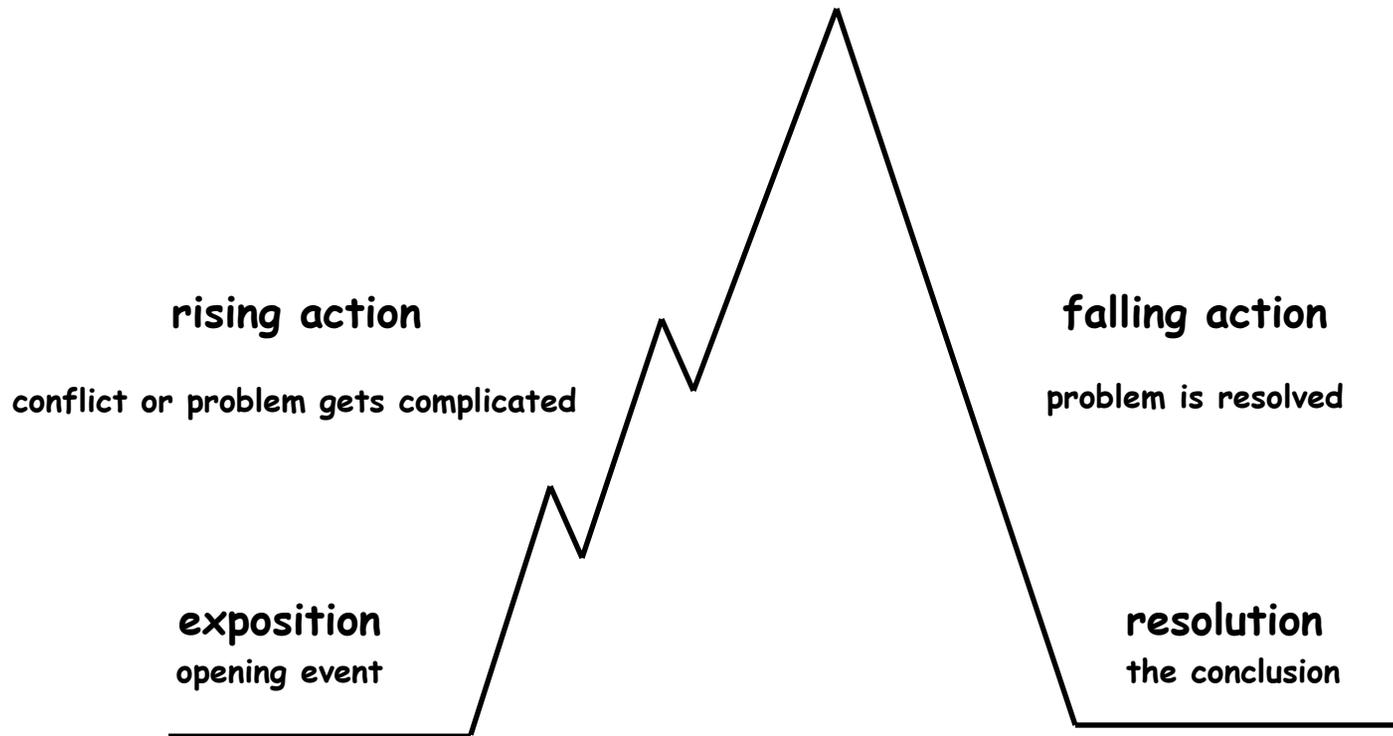
Eighth Grade: “The Elian Gonzalez Story”

SHARE: *Students, remember stories have a series of events that make up the plot. They work together to build the plot and theme.*

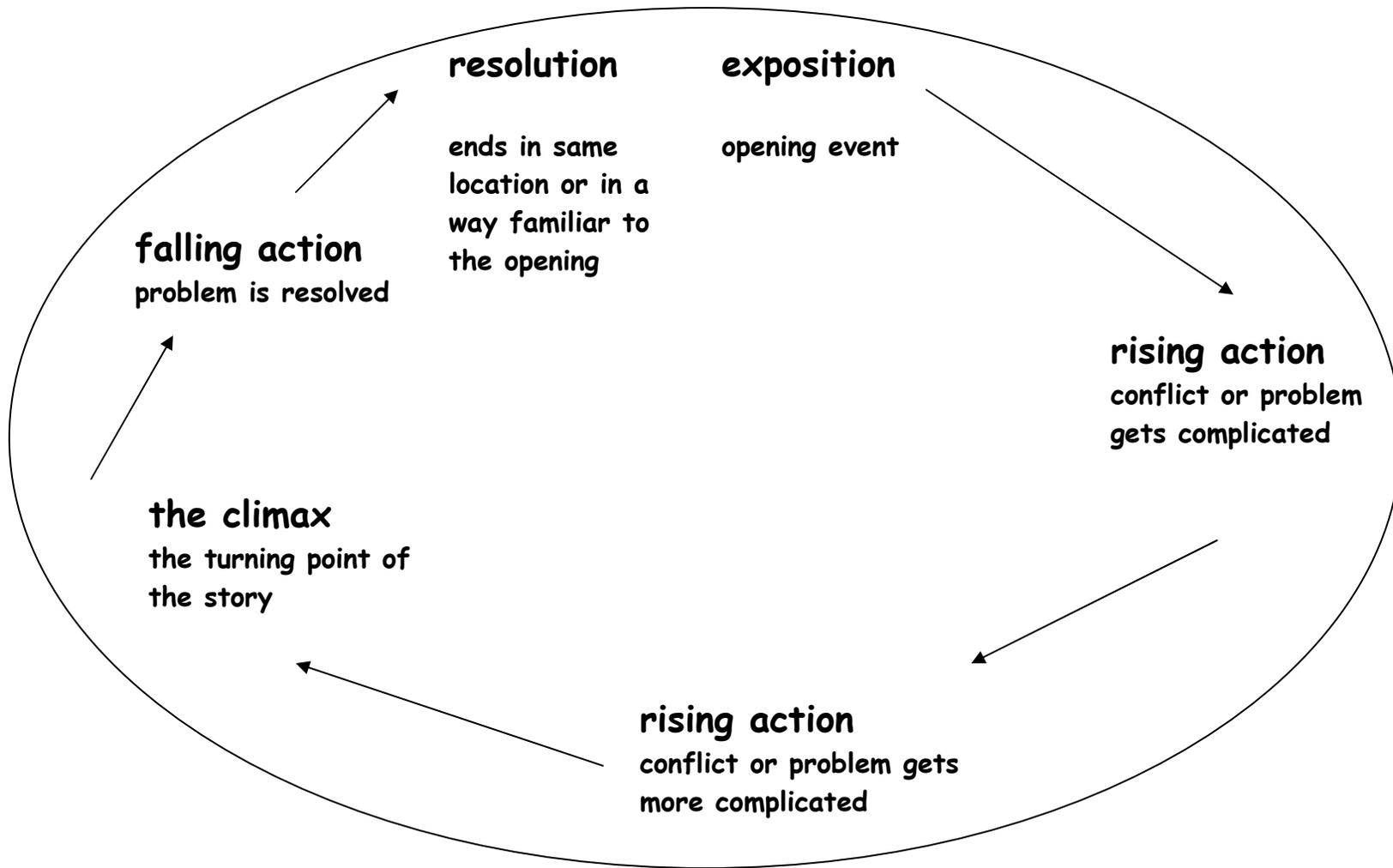
- Process what the students notice about the plots in their stories.

Linear Plotline

the climax
the turning point of the story



Circular Plotline



LESSON 4

MINILESSON FOCUS

Understand:

1. Authors include context clues for readers.
2. Readers use context clues to infer the meaning of an unknown word.

Able to Do:

1. Use context clues to read unfamiliar words.

CONNECTION: *Yesterday you used your interacting voice to think about plotline and the problem in the story. Today you are going to use your interacting voice to infer what a word means by using the words around it. This is called using the context clues.*

Teacher Background Information: According to Kylene Beers (2003), there are four different kinds of context clues.

- One provides a definition or explanation of the term in the same sentence.
- The second is a restatement in simpler terms or the use of a synonym, but not usually in the same sentence.
- The third type of context clues provides a contrast or antonym.
- The last type is probably the most difficult to use, because it uses the gist or general meaning to provide clues to word meaning.

Today we are teaching the first kind of context clue, as that is what is used in the text. Look for examples of the other three to point out to your students.

TEACHING: *While you read, you infer.*

- *You use your prior knowledge and what the author tells you to determine what is probably true.*
- *Sometimes you do this to decide what a word means.*
- *The author may write words around the unknown word to actually give the definition of the word. Sometimes he will put those words in the same sentence as the unknown word. Other times he won't and we will have to read farther to understand the word.*

ACTIVE ENGAGEMENT: Work through the following with your students.

- *Proficient readers know they may have to read several sentences or paragraphs to figure out the meaning of an unfamiliar word.*

Sixth Grade:

- Make a transparency of the following passage on page 17.
- Place on an overhead projector and read it aloud to the class.
- *In the selection, "Only a Dollar's Worth," the author, Herma Werner, uses the entire story to help her readers infer the meaning of the word frugal.*
- *Discuss with your partner what you think frugal means based upon the clues given by the author.*

- Process their thinking.
- *Authors think about who will read their writing as they write. They want their readers to understand their writing so they add extra information about certain words that they think their readers will not know.*

Seventh Grade:

- Make a transparency of the following passage on page 18.
- Place on an overhead projector and read it aloud to the class.
- *In the selection “Pictures of You,” the author, Guang-Shing Cheng, helps us to infer the meaning of perception.*
- *Discuss with your partner what you think perception means based upon the clues given by the author.*
- Process their thinking.
- *Notice in the second example, she uses synonyms to help us understand the word grief.*
- *Authors think about who will read their writing as they write. They want their readers to understand their writing so they add extra information about certain words that they think their readers will not know.*

Eighth Grade:

- Make a transparency of the following passage on page 19.
- Place on an overhead projector and read it aloud to the class.
- *In the selection “The Elian Gonzalez Story,” the author, Michael Dahlie, explains enough about the conflict between the U.S. and Cuba that we can infer the meaning of the word showdown.*
- *Discuss with your partner what you think perception means based upon the clues given by the author.*
- Process their thinking.
- Point out how much of the passage leads up to the meaning of this word.
- *We have to read far beyond the sentence it is in to infer its meaning.*
- *The author wanted to be sure his readers would understand what he meant by showdown so he used many examples of how the two countries disagreed.*
- The author offered gist or general meaning context clues in this instance.
- *Authors think about who will read their writing as they write. They want their readers to understand their writing so they add extra information about certain words that they think their readers will not know.*

LINK: *Students, if you come across a word you do not know, use your interacting voice to pay attention to the words around the new word. Perhaps those words will help you determine the meaning of the new word.*

WORK TIME WITH INSTRUCTION: Have the students read the following selections independently or with partners.

Sixth Grade: “The Sound of Annie’s Silence”

Seventh Grade: “Around the River Bend”

Eighth Grade: “The Ballad of Birmingham”

- As you confer, watch for students who use context clues to help them understand the meaning of an unfamiliar word and briefly draw it to the students' attention.

SHARE: *Remember from this day forward when you come across a word you do not know, be sure to use your interacting voice to pay close attention to the words around it. Perhaps the author has provided clues for you to figure out what the new word means.*

- Process how students used context clues to determine the meaning of words in the text.

...She had never thought of Mr. Watts as anything but mean and cheap and nasty. But suddenly, she understood him better. She was young and strong and able to do what he considered a man's work. He was old and poor. He didn't like buying a dollar's worth of gas at a time. He had to be frugal. But he still had pride, so he covered up what he had to do with a lot of noise.

**From "Only a Dollar's Worth" (6th)
Read-Aloud Anthology by Janet Allen and Patrick Daley**

Well, it has been 12 years since that vacation. Time has a funny way of twisting my perception of you. You'll always be my big brother, although you will never grow out of your nine-year old body. Did you know that I dreaded turning nine, because I thought I would die, too? I wonder if you are still nine in soul or 20, like you would be if you were still here. Can you hear me and know what I'm feeling? Maybe time has made you ageless.

Are you happier where you are now than when you were here? Don't you miss being able to grow up with us and doing those things that you could be doing? You left me with what some may call grief, or sorrow, or mourning, but there is no word to describe it. It is the feeling that makes me cry in the dark when I'm alone, and ask these questions, knowing you won't answer.

**From "Pictures of You" (7th)
Read-Aloud Anthology by Janet Allen and Patrick Daley**

...In other cases, it would be a simple decision. Most people would say that a boy who loses his mother should live with his father. But since Castro's communist government took control of Cuba forty years ago, Cuba and the U.S. have been enemies. The U.S. says that Castro's government mistreats its people and that Cubans are not free. And Elian's American family agrees. The family said Cuba is a terrible place for a boy to grow up. They said it would be wrong to send Elian back to Cuba. He would have no money and none of the freedoms people in the U.S. have.

But Elian's father thought differently. When he heard that his son was alive, he demanded that Elian be returned to Cuba. Elian's father said that it was wrong for a boy to grow up without his parents. He said Elian belonged with him – his father. Cuban President Fidel Castro and his government quickly took the father's side. A major showdown was beginning to brew.

Soon, people in both Cuba and the United States were talking about Elian. What might have been just an argument between family members became an argument between nations...

**From "The Elian Gonzalez Story" (8th)
Read-Aloud Anthology by Janet Allen and Patrick Daley**

LESSON 5

MINILESSON FOCUS

Understand:

1. A writer's purpose for writing determines how and what he writes.

Able to Do:

1. Can determine an author's purpose for writing:
 - To entertain
 - To persuade
 - To inform

CONNECTION: *Yesterday you used your interacting voice to determine what a word meant by using the context clues in the selection. Today you will use your interacting voice to think about an author's purpose for writing a selection.*

TEACHING: *Authors write for different reasons.*

- *Sometimes they write to teach us something. Many authors who write non-fiction write to teach us things we don't know.*
- *Some authors write to entertain us. They may write funny stories, because they want to make their readers laugh.*
- *Still other authors want to persuade us to agree with them. They find facts that support their point of view and use them to convince us they are right.*
- *Why authors write determines how they write. If they want to teach us how to do something, they must be careful to write the directions in the right order and they must be very specific.*

ACTIVE ENGAGEMENT: *Look over these selections with your partner and decide what the author's purpose for each was.*

- *Use your interacting voice to ask why did the authors write these selections.*

Sixth Grade: "The Sound of Annie's Silence"

Seventh Grade: "Around the River Bend"

Eighth Grade: "The Ballad of Birmingham"

- Process their thinking.
- Have various genres available and ask you students to decide the author's purpose for writing them.

LINK: *Remember as you read today authors write for a specific reason and they want others to read what they are thinking.*

WORK TIME WITH INSTRUCTION: *With your partner, read this selection and discuss the author's purpose for writing it. Be sure you can support your answer.*

Sixth Grade: “A Mouthful”

Seventh Grade: “New Kid”

Eighth Grade: “9/11: An Eyewitness Account”

As you confer with students, focus your discussion on the author’s purpose for writing this selection.

SHARE: *Students, remember that authors write for a reason. This purpose determines how they write and what they write.*

- Process what they decided was the author’s purpose for each selection.

LESSON 6

MINILESSON FOCUS

Understand:

1. Writers of expository text organize their writing in a variety of ways.
2. Readers understand how expository text is organized so they understand the relationship between the ideas.

Able to Do:

1. Identify and comprehend various expository text.

CONNECTION: *Yesterday you used your interacting voice to think about an author's purpose for writing a selection. Today you will use your interacting voice to think about how authors organize their writing so we can understand it.*

TEACHING: Using the chart on page 23 as a resource, review the characteristics of the five types of informational writing and the examples of each type.

- Point out the **Key Words**. These words situate the ideas in relationship to each other.
- *Students, we know that if we are familiar with how a selection is organized, we can better understand what we read. We know what to expect.*
- *If I am reading about a problem, I know there will probably be a solution offered.*
- *I also know causes have effects.*
- *When I read compare and contrast, I will find how things are alike and how they are different.*
- *Descriptive writing tells me about something.*
- *And sequential writing is in order from the first to the last.*
- *Knowing how a text is organized helps us see how the parts are connected.*
- **Gather samples of these structures and examine their differences.**

ACTIVE ENGAGEMENT: Have the students look for examples of each text in their content area books. If this is too difficult, assign a specific structure to partnerships.

LINK: *Remember when you read informational text there are only five ways it can be organized.*

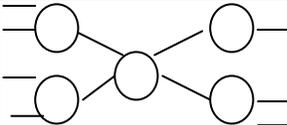
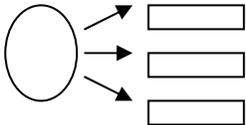
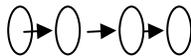
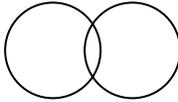
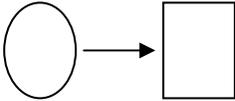
WORK TIME WITH INSTRUCTION: *Students, review these selections, looking at how they are organized. Some selections vary how they are organized from one section to another so look closely.*

- Have students review other pieces of informational text: trade books, magazines, etc. to see if they can determine what type of informational text it is.
- As you confer with students, focus your conversation on organizational structures. .

SHARE: *Students, remember when you read informational text, it helps to understand how it is organized. Knowing how it is organized helps you to understand the selection.*

- Discuss the text structures they found and how knowing the organizational pattern helps them to understanding what they read.

Text Structures in Information Texts

| Text Structures | Definition | Key Words | Maps/Webes | Examples of Texts | Examples of Texts |
|---------------------------------|---|--|--|---|---|
| <i>Description</i> | <i>Descriptive details about characteristics, actions, etc.</i> | Descriptive adjective and words like: on, over, beyond, within |  | The crocodile is the master of deception in water. It stalks its prey and then swiftly closes in for the kill. | Goose bumps make me shiver. I get little bumps on my skin. They look like sesame seeds. |
| <i>Problem/Solution</i> | <i>Sets up a problem and its solutions</i> | Propose, conclude, a solution, the reason for, the problem or question |  | One problem to resolve in crocodile watching is transportation. How can an observer get close enough? | Goose bumps make me shiver. But they disappear as soon as I cover up with a jacket or sweater. |
| <i>Time/Order Chronological</i> | <i>Gives information in order of occurrence</i> | First, second, before, after, finally, then, next, earlier |  | Archaeologists have helped us to understand that the evolution of the crocodile began with... | Goose bumps make me shiver. First I get cold. Then I shiver all over. |
| <i>Compare/Contrast</i> | <i>Looking at two or more items to establish similarities/differences</i> | While, yet, but, rather, most, same, either, as well as, like and unlike, as supposed to |  | The power of the crocodile is like that of a monstrous machine. With one lunge it can... Compared to the alligator the crocodile... | Some people get goose bumps from fear. Others get goose bumps when they are touched emotionally. |
| <i>Cause/Effect</i> | <i>Give reasons/explanation for happening</i> | Because, since, if/then, due to, as a result, for this reason, on account of, consequently |  | We observed the crocodile as it stalked a raccoon... As a result of the noise we made, the rabbit bolted... | Goose bumps make me shiver. When the temperature drops below 45 degrees, my skin crinkles into goose... |
| Source of Information | <i>Dept. of Education Western Australia, First Steps, 1995.</i> | <i>Fountas, I. & Pinnell, G. 2001. Guiding Readers and Writers Grades 3-6. Portsmouth, NH: Heinemann</i> | | <i>Hoyt, L. 1999. Revisit, Reflect, Retell. Portsmouth, NH: Heinemann</i> | <i>Harvey, S. 1998. Nonfiction Matters.</i> |

3rd Grade ELA Toolbox 1 St. Clair RESA 2005 Hoyt, L., Mooney, M., & Parkes, B. (2003). *Informational Text: Theory and Practice*. Portsmouth, NH: Heinemann Publishers.

RESOURCES:

Allen, J. & Daley, P. (2004). *Read-Aloud Anthology*. Jefferson City, MO: Scholastic Teaching Resources.

Bauer, M. (1992). *What's Your Story?* New York, NY: Clarion Books.

Beers, K. (2003). *When Kids Can't Read*. Portsmouth, NH: Heinemann Publishers.

Calkins, L. (2003). *Units of Study for Primary: A Yearlong Curriculum*. Portsmouth, NH: First Hand Heinemann Publishers.

Clement, R. (1997). *Grandpa's Teeth*. New York, NY: Harper Collins.

Fountas, & Pinnell, (2001). *Guiding Readers and Writers*. Portsmouth, NH: Heinemann Publishers.

Hoyt, L., Mooney, M., & Parkes, B. (2003). *Informational Text: Theory and Practice*. Portsmouth, NH: Heinemann Publishers.

McCarthy, T. (1996). *Teaching Genre, Grades 4-8*. Jefferson City, MO: Scholastic Professional Books.

Robb, L., Klemp, R. & Schwartz, W. (2002). *Reader's Handbook*. Wilmington, MA: Great Source Education Group.

Tovani, C. (2000). *I read it, but I don't get it*. Portland, ME: Stenhouse Publishers.

MEAP Preparation Calendar: September and October Calendar

| | | | | |
|---------------------|----|----|----|-----------------------------|
| 1 LABOR DAY | 2 | 3 | 4 | 5 |
| 8 | 9 | 10 | 11 | 12 |
| 15 | 16 | 17 | 18 | 19 |
| 22 | 23 | 24 | 25 | 26 MEAP PREP ENDS |
| 29 | 30 | 1 | 2 | 3 |
| 6 | 7 | 8 | 9 | 10 |
| 13 | 14 | 15 | 16 | 17 |
| MEAP TESTING | | | | |
| 20 | 21 | 22 | 23 | 24 |
| MEAP TESTING | | | | |
| 27 | 28 | 29 | 30 | 31 |
| MEAP MAKE-UP | | | | |