

THE SECOND TEN DAYS

A Unit of Study - Reading is Thinking

ELA Grade 3





CAUTION:
Test Preparation HAS ENDED.

Grade 3
Reading is Thinking - Overview: Daily Focus

DAY	Reading Is Thinking 45-60 minutes	DAY	Reading Is Thinking 45-60 minutes
1	Internal Conversation: <ul style="list-style-type: none">• Interacting voice• Distracting voice	6	Internal Conversation: Using context clues to determine meaning of a word
2	Internal Conversation: <ul style="list-style-type: none">• What genre is it?• How do you know?• How does genre affect how you read?	7	Paired Texts: <ul style="list-style-type: none">• What do they have in common?• How are they connected?• Alike/Different
3	Internal Conversation: Reading for essential facts <ul style="list-style-type: none">• Who, What, Where, When, Why, & How	8	Paired Texts: <ul style="list-style-type: none">• Inferring the theme• Thematic statement
4	Internal Conversation: Stopping to think and make connections: <ul style="list-style-type: none">• Character comparisons, motivations, or changes	9	Inferring author's purpose: <ul style="list-style-type: none">• To entertain• To persuade• To inform
5	Internal Conversation: Stopping to think and make connections: <ul style="list-style-type: none">• Problems – How they get complicated? How they get solved?	10	Informational text structures (organization): <ul style="list-style-type: none">• Compare/Contrast• Sequential/Chronological

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

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

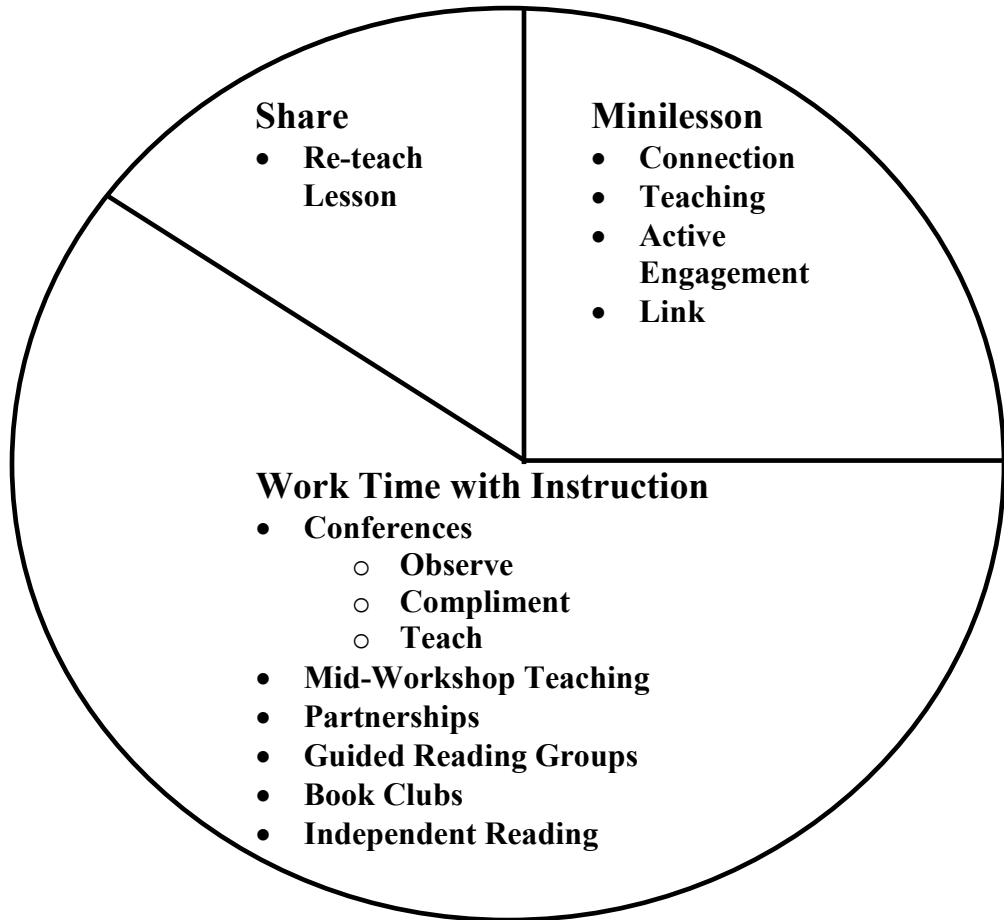
Teachers invite students to share who have utilized the minilesson of the day and can describe their use of it to their classmates. Teachers may take an under-developed student example and expand upon it. As they do, they are crediting the child with smart intentional use of the strategy. Hopefully,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

Judy Cova Kelly, Laura Schiller, and Linda Denstaedt

Teacher Instructional Text for Genre and Plot Work- selected from GLCE’s	Student Text for Paired Text Work
<i>Koala Lou</i> - fantasy <i>The Legend of the Lady’s Slipper</i> - legend	“From Pigeon Post to the Internet” “E-mail Friends”

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

DAY 1

FOCUS: Internal Conversation

Minilesson: Interacting Voice
Distracting Voice

- **CONNECTION:** *Students, for the last ten days you have been talking about how to read a text and answer questions. Today you 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 there is soccer practice after school.” Or “What is going on outside?”*
 - *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.*
 - *Read the selection, Koala Lou by Mem Fox, before your lesson, paying attention to your thinking. Mark where you will stop and share your thinking. Be sure you are 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.*
- **ACTIVE ENGAGEMENT:** *After reading about a third to half of the book demonstrating your two voices, tell students you are going to stop periodically and ask them to share their thinking. Remember, students, it is 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.*
 - *Finish reading the selection aloud in this manner.*
- **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 are reading 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.*
 - *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. After a few minutes, select students who can articulately express their thinking to share with the class. 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.*

DAY 2

FOCUS: Internal Conversation

Minilesson: What genre is it?
How do you know?
How does genre affect how you read?

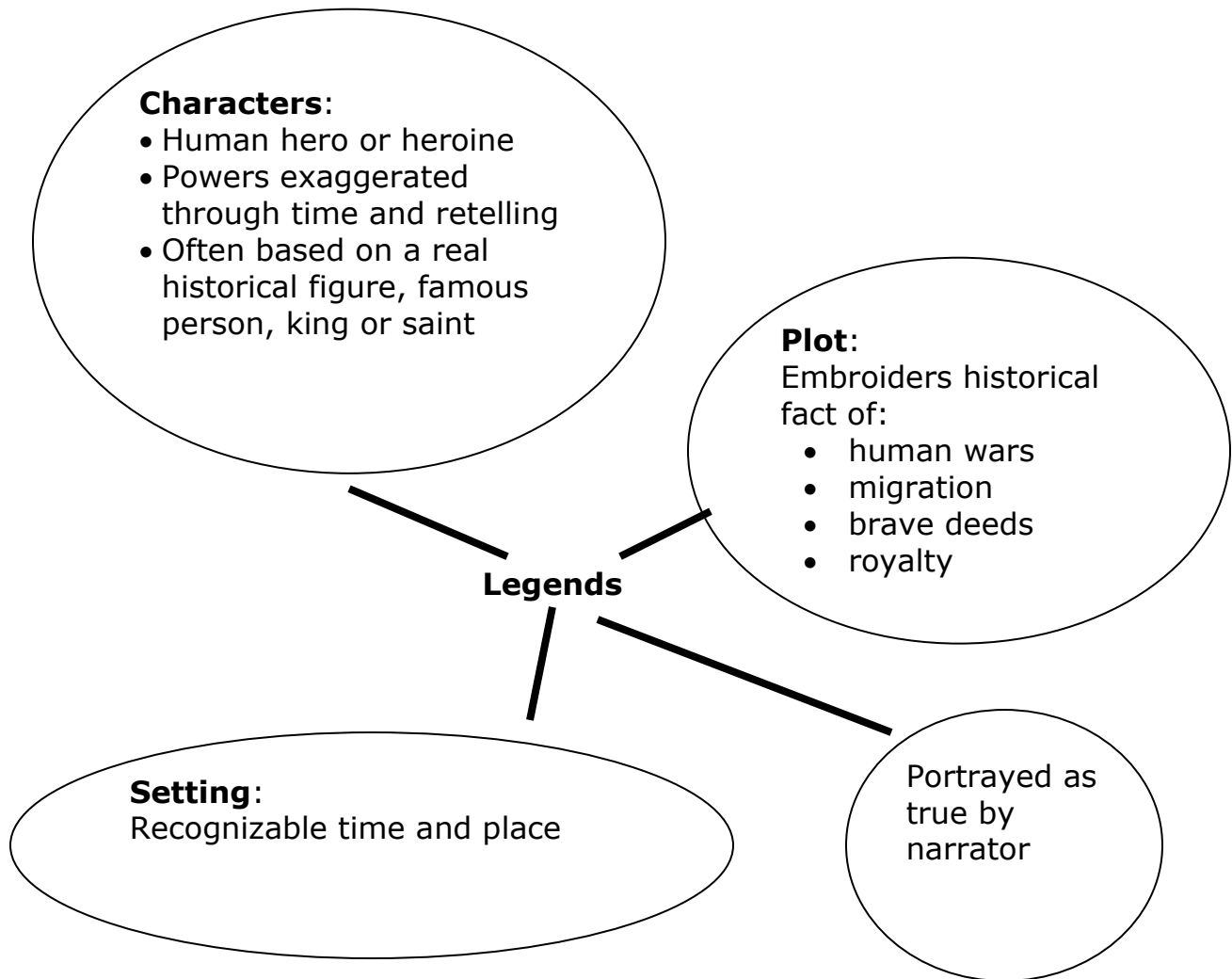
- **CONNECTION:** *Yesterday you paid attention to the two voices in your heads as you read. You talked about how the interacting voice helps you to understand what you are reading. Today you will pay attention to how you can use your interacting voice to think about how genre affects your reading.*
- **TEACHING:** *There are different kinds of stories. They are called genres. Each genre has specific characteristics. I make predictions based on what I know about the genre I am going to read.*
 - Create transparencies of pages 7 and 8 to use to contrast the following genres.
 - *While all stories have characters and settings and they usually have a, problem and a solution, we read each of these genres differently.*
 - *I know something about legends. I know they either tell about a story about a hero or they explain how something came to be.*
 - *For example, before I even read The Legend of the Lady's Slipper, I know the legend will probably tell a story about how something came about. By the title and the picture on the cover, I am thinking it will explain how the wild flower the lady's slipper came to be.*
 - *I will think about this as I read the story, checking to see if I am right or not.*
 - *On the other hand, when I start to read a fantasy, I don't expect it to explain anything. I do know in a fantasy impossible things, like magic, can happen.*
 - *Animals can act like humans and problems can be solved in unrealistic ways.*

- *When I read a fantasy, such as Koala Lou, I am not surprised that koala bears talk, wear tennis shoes, and participate in the Bush Olympics. Almost anything can happen in a fantasy.*
- *When my interacting voice thinks about what genre I am reading, it helps me to know when my reading makes sense or not and how to make logical predictions that keep me engaged with the text.*
- **ACTIVE ENGAGEMENT:** As a source of texts for this lesson, use your school or classroom library, or utilize your anthology for review.
 - Have students sit in partnerships.
 - Distribute several books to each group.
 - *Students, look at these texts and think about the following questions. What genre is it? How do you know? How does it affect how you read?*
 - If it would help your students to be successful with this task, give them a list of possible genres to look at as they discuss the books.
 - Share responses as appropriate.
- **LINK:** *Remember as you read today use your interacting voice to think about what genre you are reading and how it affects how you read.*
- **WORK TIME WITH INSTRUCTION:** As you confer with students, see if they are correctly identifying the genre they are reading. Ask how it affects their reading.
- **SHARE:** Process the genres encountered by your students.
 - *Students, who can tell us what genre you are reading and how you know? How does knowing the genre help you be a better reader?*
 - *Remember knowing the genre you are reading can help you make logical predictions and monitor your comprehension.*

Traditional Literature – Legends

There are two types of legends. One explains how something came about (e.g., in nature, a place, or an event). The other portrays a hero figure, supposedly based on a real person, but in an exaggerated way.

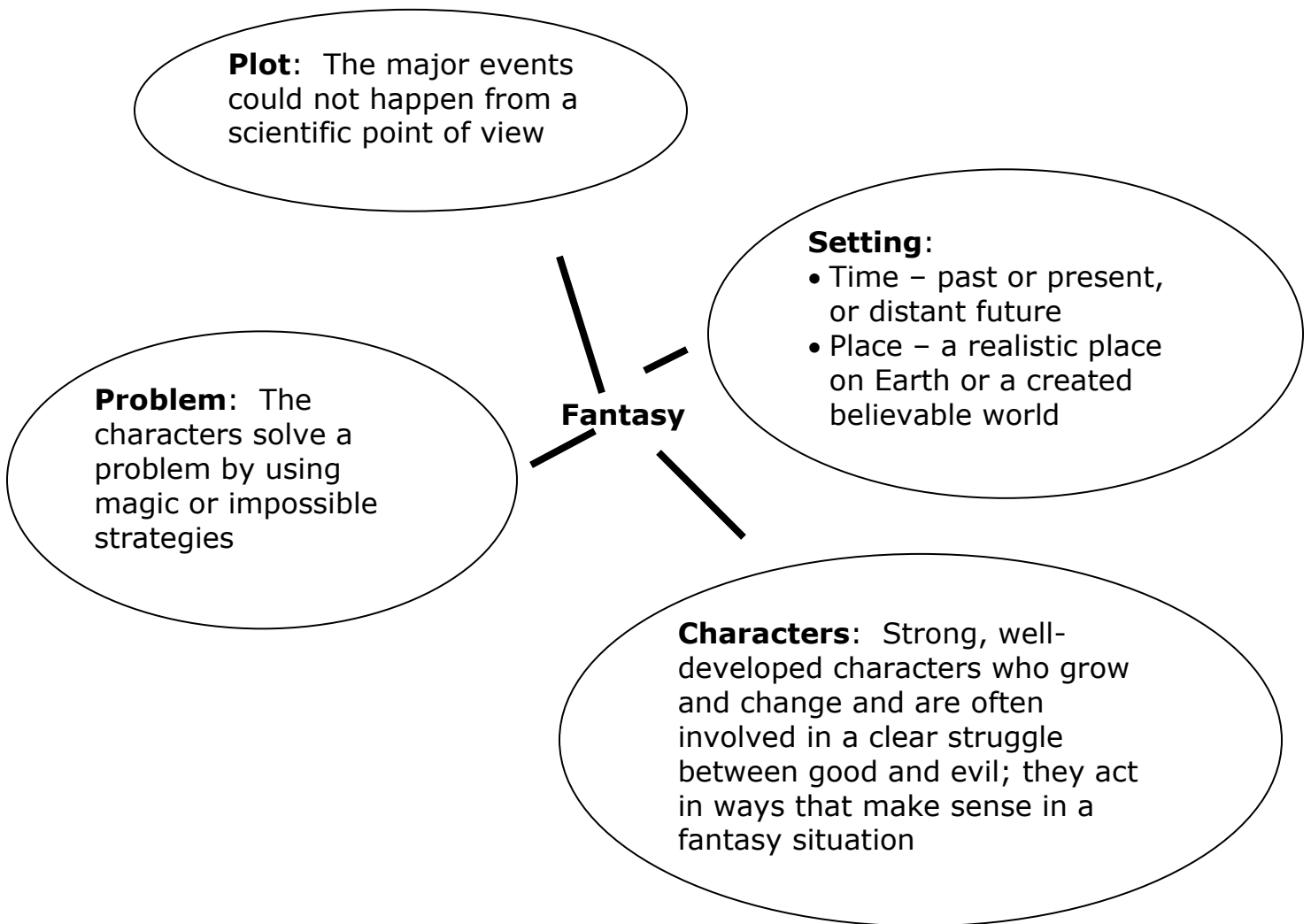
- adapted from *Exploring Myths and Legends*, McCarthy, Tara, 1992, by Monroe Public Schools



Fantasy

Fantasy is fiction that contains unrealistic or unworldly elements, such as magic. Writers of fantasy make an unreal world seem believable; readers willingly suspend their disbelief, entering another world with characteristics that may be quite different from their own view of reality. In the process, they learn about truths that transcend everyday reality. The blending of fantastic and realistic detail is a hallmark of fantasy. While the events and setting are fantastic, the characters seem real.

- adapted from: *Guiding Readers and Writers*. Fountas & Pinnell, 2001 by Monroe Public Schools



Adapted from: *Teaching Genre, Grades 4-8*. McCarthy, 1996 by Monroe Public Schools

DAY 3

FOCUS: Internal Conversation

Minilesson: Reading for the Essential Facts:
Who, What, Where, When, Why, & How

- **CONNECTION:** *Yesterday, you used your interacting voice to think about how genre affects your reading. Today you will use your interacting voice to read for the essential facts so you can focus on what is important in a selection.*
- **TEACHING:** *When reporters write news stories, they know they must be brief and keep to the point so they focus on these basic questions: who, what, where, when, why and how as they write. Readers can do the same thing as they read. They use their interacting voice to think about these questions as they read to help them focus on what is important.*
 - As you talk about these basic questions, you may note whether the setting (when and where) is really important to the story or not. In some stories, the setting drives the problem, but in others it is unimportant where the story takes place.
 - Read aloud *The Legend of the Lady's Slipper* by Kathy-jo Wargin.
 - Model stopping to use your interacting voice to note the essential facts. Stop about a third to half way through and go on below.
- **ACTIVE ENGAGEMENT:** About a third to half way through, engage the students in using their interacting voices to pay attention to the essential facts.
 - Retell the legend using the following questions as a guide, demonstrating how knowing the answers to them help you to understand the story.
 - Who were the main characters? (Running Flower and her parents)
 - What was the problem? (many tribe members, including her parents, were ill)
 - Why was that a problem? (Running Flower was worried her parents would die)
 - Where did the story take place? (in a village, in the forest)
 - How was the problem solved? (Running Flower ran to a distant village for medicine)
 - When did the story take place? (a vague long ago)
 - What was explained? (how Running Flower died and her slippers turned into wild flowers and that is how the wild flower the lady's slipper came to be) Because this is a legend, we must be sure to include the explanation in our retelling

- **LINK:** *Students, as you read today use your interacting voice to think about these questions and how they help you to focus on what is important in a story.*
- **WORK TIME WITH INSTRUCTION: May be an abbreviated time today.**
 - As you confer with students, center your discussion on how these basic questions help us to focus our attention on what is important.
- **SHARE:** Process how students read using these questions as a guide.
 - *Students, from this day forward remember one way to use your interacting voice is to read for the essential facts to help you determine what is important in your reading.*

DAY 4

FOCUS: Internal Conversation

Minilesson: Stopping to Think and Make Connections
Character comparisons, motivations, or changes

- **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 have problems and they work to solve those problems.*
 - *Sometimes the characters are in conflict with each other and sometimes they work together.*
 - *In her stories, Mem Fox knows she writes best about what she knows, so she writes about her life. In Koala Lou, she writes about two ideas from her life: her family and coming in second place.*
 - *In her family, Mem Fox is the oldest of three girls and I imagine her mother was very busy.*
 - *And one of Mem Fox’s books, Possum Magic, came in second place for the annual Children’s Book Council Book of the Year Awards and she really wanted to win first.*
- *Koala Lou wanted attention from her busy mother in the story. She enters the race thinking she will win her mother’s love and attention. She really had her love the whole time.*
- *The whole book is about Koala Lou and what she wanted.*
- *The background information makes reading the book easier and helps to understand the story more deeply.*
- **ACTIVE ENGAGEMENT:** Reread *Koala Lou* aloud. Select where to pause in your reading.
 - Have the students turn and talk, pretending they are *Koala Lou*. What would she say at this part of the story?
 - *Students, turn and talk to your partner. What would Koala Lou say?*
- **LINK:** *Students, as you read today, use your interacting voice to pay attention to how the characters act 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:** Process what students notice about the characters in their stories.
 - *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.*

DAY 5

FOCUS: Internal Conversation

Minilesson: Stopping to Think and Make Connections
Problems: How they get complicated? How they get solved?

- **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.*

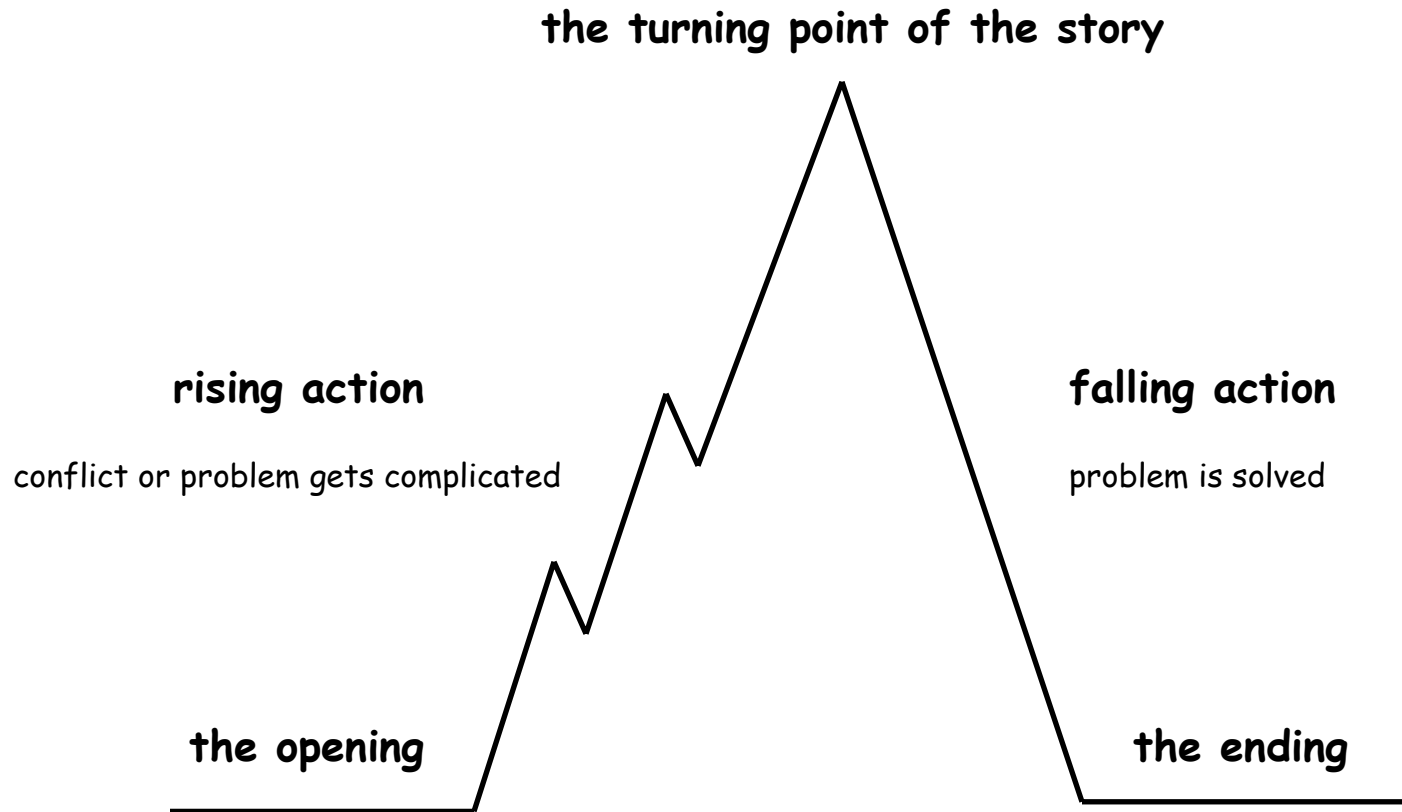
Teacher Background Information: There are two basic plotlines, linear and circular.

- 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. *The Legend of the Lady's Slipper* is a linear story. Running Flower is in a very different place at the end of the story than she was at the beginning.
- 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. *Koala Lou* is a circular story. Koala Lou comes back to the beginning and the initial problem of wanting her mother to tell her she still loves her.
- **TEACHING:** *In stories, characters 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.*

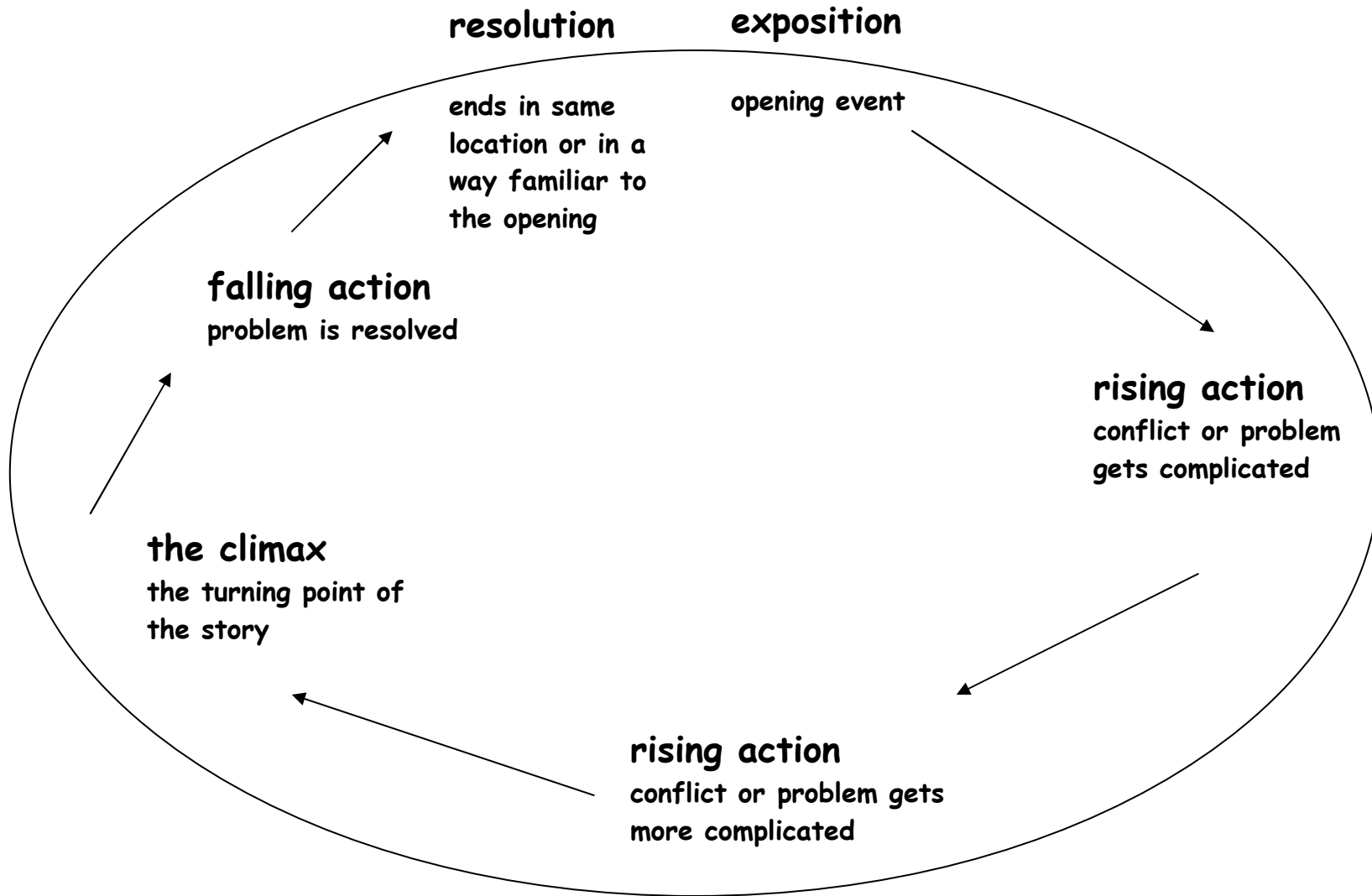
- *Usually a story is told in order from the first event to the last.*
- *All of the parts work together to build the story.*
- *Make a transparency of page 12 to use as you explain the plotline of *The Legend of the Lady's Slipper*.*
- *The dips on the rising action side are when the problem gets more complicated.*
- *You may want to contrast the linear plotline with the circular one on page 13, talking through *Koala Lou*.*

- **ACTIVE ENGAGEMENT:** *With their partners, have the students discuss a familiar story, such as "The Three Little Pigs" using the linear 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 problem. Watch to see how the events 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.*
- **SHARE:** *Process what the students notice about the plots in their stories.*
 - *Students, remember stories have a series of events that make up the problem. Use your interacting voice to pay attention to how the events work together to build the story.*

Linear Plotline



Circular Plotline



DAY 6

FOCUS: Internal Conversation

Minilesson: Inferring the meaning of an unknown word by using context clues

- **CONNECTION:** *Yesterday you used your interacting voice to think about 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, 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.
- **TEACHING:** *While you read, you infer.*
 - *You use what you already know 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.*
 - Make transparencies of pages 15 and 16.
 - Place the first on an overhead projector.
 - *For example, in our selection “History of Communications,” the author Leon Strebtor wanted to be sure his readers understood certain words so he wrote those words in bold letters and defined*

them inside big stars right next to the sentences where the words appear.

- *Many times people who write our science and social studies books write words around the new word to give the definition of the word. Sometimes they even put those words in the same sentence as the unknown word.*
 - *Authors think about who will read their writing as they write. They want their audience to understand their writing so they add extra information about words that they think their readers will not know.*
 - *Readers use their interacting voices to think about what the words mean.*
- **ACTIVE ENGAGEMENT:** Have students take out one of their content area books.
 - *Students talk with your partners about how the new vocabulary words are designated and defined in your books. How did the author help you to understand new words?*
 - *Proficient readers know they may have to read several sentences or paragraphs to figure out the meaning of an unfamiliar word.*
 - **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 “From Pigeon Post to the Internet” independently or with partners.
 - *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:** Process how students used context clues to determine the meaning of words in the text.
 - *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.*

History of Communications

Electricity is a form of energy. A flow of this energy, an electric current, can be a source of power.

1800s

Scientists discovered that signals could be sent along a wire using **electricity**.

1844

Samuel Morse invented a code that is called *Morse code*. It is a way of sending messages along a wire using signals that represent letters and numbers.



Alexander Graham Bell

1858

The first transatlantic cable was laid on the ocean floor between Ireland and Canada. The transatlantic cable was destroyed when scientists used a stronger electrical current to try to strengthen the weak signal.

1876

Alexander Graham Bell, the inventor of the telephone, sent the first telephone message.





1900s

Italian scientist and electrical engineer Guglielmo Marconi developed the use of **radio waves** as a way of sending messages.

1901

Guglielmo Marconi was able to send the first overseas radio signal.

1915

The first voice messages were transmitted across the US, using radio.

1920s

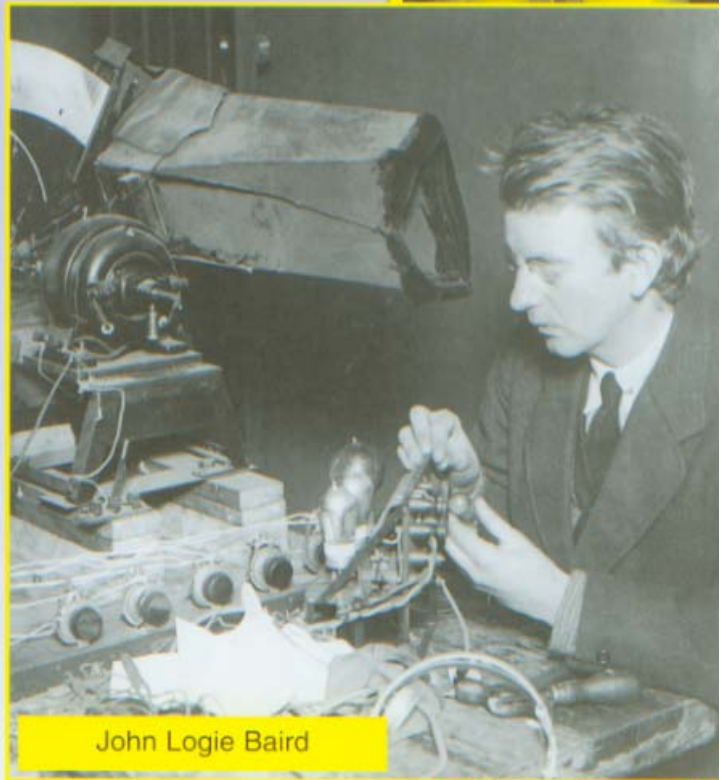
Scotsman John Logie Baird developed the television.

1925

John Logie Baird showed people how the television worked for the first time.



Radio waves are invisible sound waves that conduct messages.



John Logie Baird

DAY 7

FOCUS: Internal Conversation

Minilesson: Paired Texts:
What do they have in common?
How are they connected?
How are they alike/different?

- **CONNECTION:** *Yesterday you used your interacting voice to infer what a word means by using the words around it. Today you are going to use your interacting voice to find out what is in common between two selections.*
- **TEACHING:** *Two selections can be paired together based upon how they are alike. People decide to pair selections for various reasons.*
 - *Sometimes publishers want to print a magazine that is focused on one topic so they pay authors to write various articles related to that topic.*
 - *One article might give related factual information on the topic and another may tell a personal story about it.*
 - *For example, one article may give factual information on the Grand Canyon and another might tell about a time the author hiked in the Grand Canyon.*
 - *In the same way, the publisher of this booklet must have thought these two selections, “Down the Cliff” and “Help Me,” have something in common, because she put them together.*

- **ACTIVE ENGAGEMENT:**
 - Make a copy of pages 18-20, “Down the Cliff” and “Help Me,” for each student or pairs of students.
 - *Students, let’s read these and use our interacting voice to think about how they are alike as we do.*
 - Share one way they are alike.
 - *Turn to your partner and talk about how they are alike. How are they connected? Why would someone pair them?*
 - *Find exact words to support your thinking.*
 - Process what they found.
- **LINK:** *As you read our second selection today, use your interacting voice to think about how this selection is connected to the selection we read yesterday. Ask yourself how they are alike.*
- **WORK TIME WITH INSTRUCTION:** Have students read the second selection, “E-mail Friends,” independently or with partners.
 - As you confer with students, focus your discussion on how this selection is connected to the selection they read yesterday.
 - Watch for students who have made thoughtful connections and encourage them to share.
- **SHARE:** Process the connections they found.
 - *Remember, students, when you see two selections together, use your interacting voice to ask yourself why someone paired these two together. What do they have in common? How are they connected?*
 - *There has to be a reason why they are paired together.*

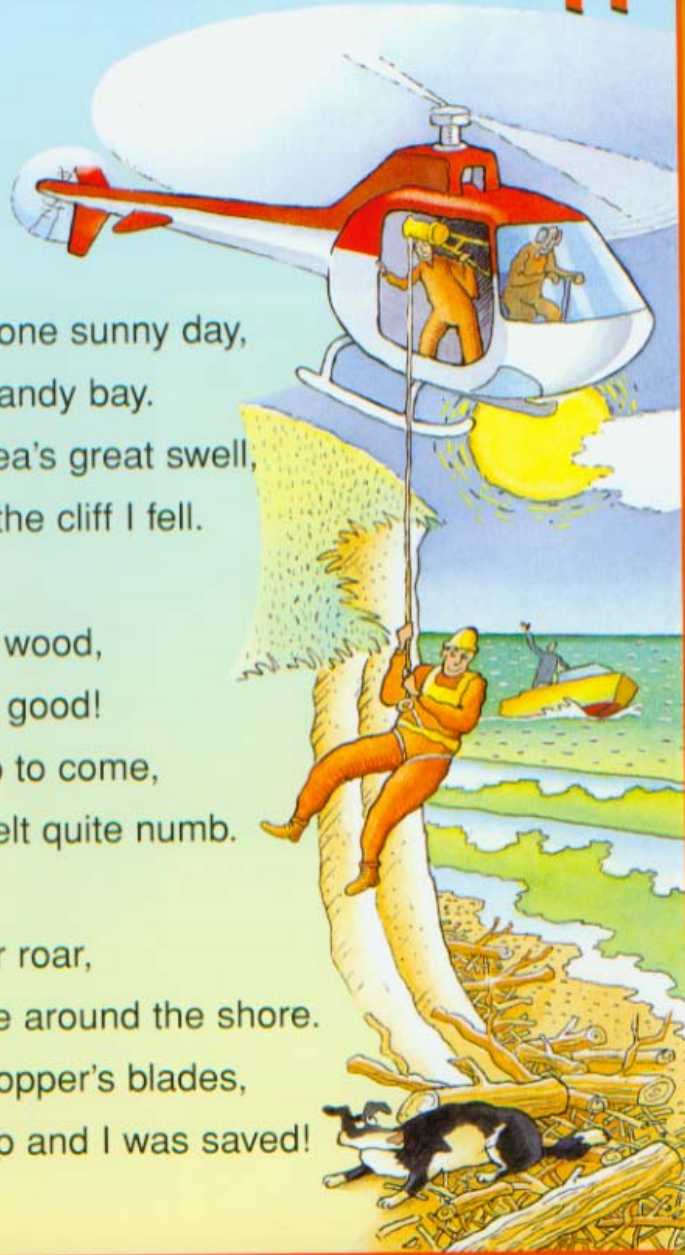
Down the Cliff

Written by Ashley Marks
Illustrated by Philip Webb

I was walking along one sunny day,
Over the hill to the sandy bay.
Looking out at the sea's great swell,
I tripped, and down the cliff I fell.

Landing on a pile of wood,
I really didn't feel so good!
I had to wait for help to come,
I couldn't move – I felt quite numb.

First I heard a motor roar,
The surf patrol came around the shore.
Then I heard the chopper's blades,
They winched me up and I was saved!



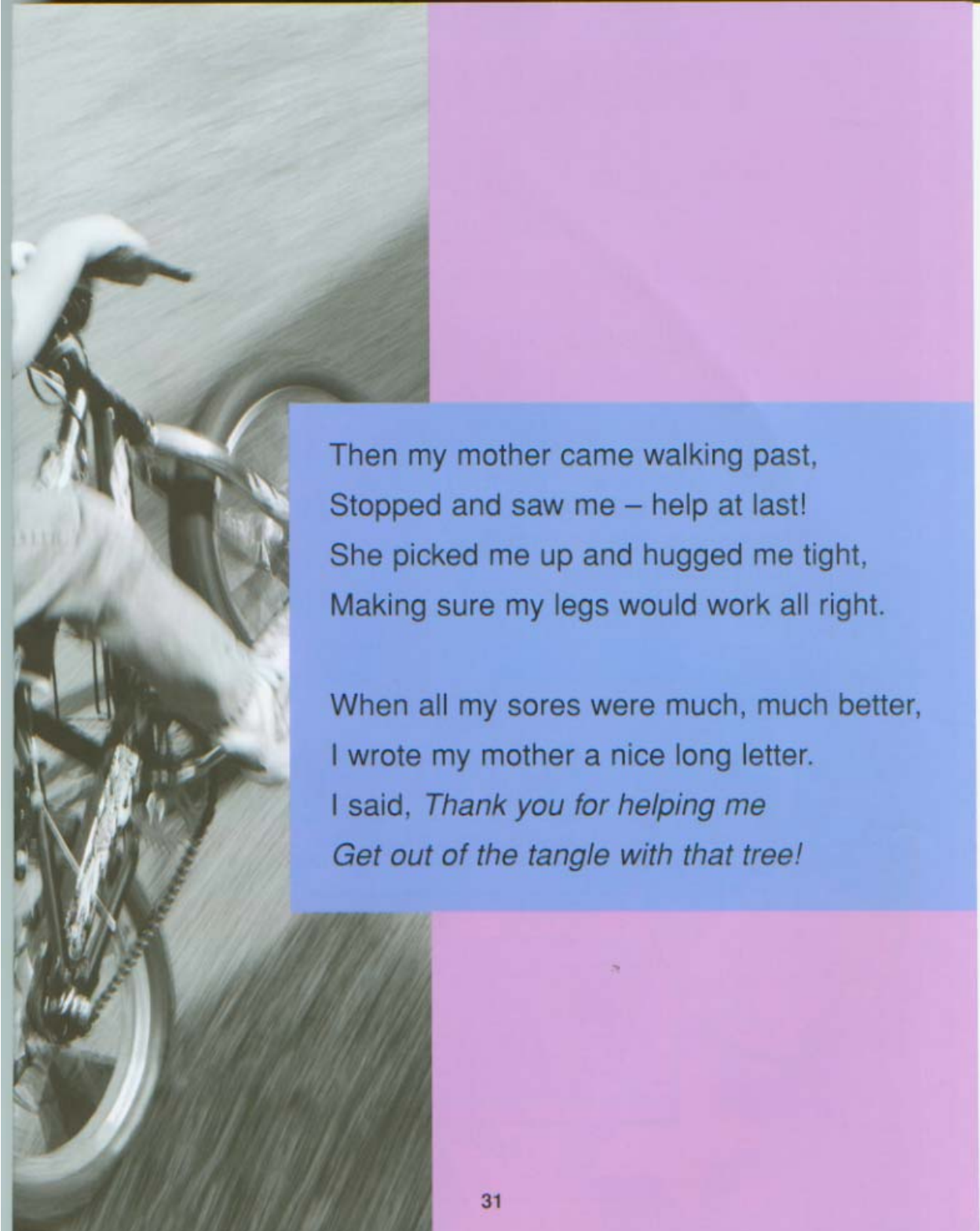
Help Me

Written by Sally Cole

My bike was going much too fast,
I thought I might be coming last.
It was then that I hit a bump,
And off I came with a great big thump.

There I was so very tangled,
My bike was looking awfully mangled.
I was covered in bits of tree,
The skin was coming off my knee.





Then my mother came walking past,
Stopped and saw me – help at last!
She picked me up and hugged me tight,
Making sure my legs would work all right.

When all my sores were much, much better,
I wrote my mother a nice long letter.
I said, *Thank you for helping me
Get out of the tangle with that tree!*

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Mondo Publishing

DAY 8

FOCUS: Internal Conversation

Minilesson: Paired Texts:
Inferring the theme
Thematic statement

- **CONNECTION:** *Yesterday you used your interacting voice to find out what was in common between two selections. You looked at how they were connected. Today you will use your interacting voice to see if the same selections are connected by theme, too.*
- **TEACHING:** *Many times two selections that are paired together are paired not only, because they are about the same topic; they are paired together, because they have the same theme.*
 - *To decide on the theme, we have to look closely at the plot or main idea.*
 - *Try to figure out what the “big idea” is right away. Look at the pictures, read the headings, and think about the title. All of these can give you clues about the big idea.*
 - *As you read look for details that relate to what you think is the big idea. You are trying to prove your idea is right.*
 - *You might look for repeated words or changes in the characters.*
 - *These ideas are more meaningful when they are stated as complete thoughts. They are called thematic statements.*
 - *Examples of Thematic Statements: Childhood is filled with memories we will always remember. Telling the truth is difficult, but is always the better choice.*
- **ACTIVE ENGAGEMENT:** Re-read the passages, “Down the Cliff” and “Help Me,” from yesterday together.
 - *Students, talk with your partners about what you think the topic for the theme might be. (helping, being rescued, accidents, needing others, etc.)*
 - *As a class write a thematic statement that makes a point about the topic. Find exact words to support your thinking.*
 - *A possible topic might be helping and a thematic statement might be “It’s good to get help when we need it.”*
 - *See if you can come up with others.*
- **LINK:** *As you re-read your two selections today, use your interacting voice to think about the big idea. Gather evidence by looking for details that support your big idea. Then write a thematic statement. Be sure your statement makes a point.*
- **WORK TIME WITH INSTRUCTION:** Have students re-read “From Pigeon Post to the Internet” and “E-mail Friends.”
 - *As you confer with students, focus your conversation on possible thematic statements and the proof for them.*
 - *You may have to write a thematic statement as a class.*
 - *Give as much support as necessary.*
- **SHARE:** Process their thematic statements and rationale.
 - *Remember as you read, use your interacting voice to think about the big idea of the selection. Ask yourself what the author is trying to say.*

DAY 9

FOCUS: Internal Conversation

Minilesson: Inferring Author's Purpose:
To entertain
To persuade
To inform

- **CONNECTION:** *Yesterday you used your interacting voice to write thematic statements for the selections you read. 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 us 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.*
 - *Let's think about "The Legend of the Lady's Slipper." What was Kathy-jo Wargin's purpose for writing that story?*
 - *Why did Mem Fox write Koala Lou? What was her purpose for writing that book?*
- **ACTIVE ENGAGEMENT:** *Look over "Down the Cliff" and "Help Me" with your partner and decide what the author's purpose for each was.*
 - Process their thinking.
 - Have various genres available and ask your students to decide the author's purpose for writing them.
- **LINK:** *Remember as you read today authors write for a specific reason.*
- **WORK TIME WITH INSTRUCTION:** *With your partner, look over "From Pigeon Post to the Internet" and "E-mail Friends" and decide what the author's purpose for each was. Be sure you can support your answer.*
 - As you confer with students, focus your discussion on the author's purpose for writing this selection.
- **SHARE:** *Process what they decided was the author's purpose for each selection.*
 - *Students, remember that authors write for a reason. This purpose determines how they write and what they write.*

DAY 10

FOCUS: Internal Conversation

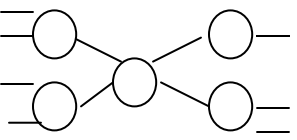
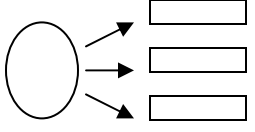
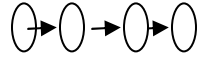
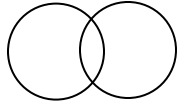
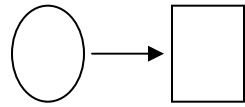
Minilesson: Informational Text Structure (Organization)
Compare/Contrast
Sequential/Chronological

- **CONNECTION:** *Yesterday you used your interacting voice to think about why authors write. Today you will use your interacting voice to think about how authors organize their writing so you can understand it.*
- **TEACHING:** Using the chart on page 24 as a resource, review the characteristics of compare and contrast and sequential text and the examples of each type.
 - *Students, if you are familiar with how a selection is organized, you can better understand what you read. You know what to expect.*
 - *When I read compare and contrast, I will find how things are alike and how they are different.*
 - *I can expect to read words like similarly, but, however, even so, otherwise, on the other hand, and in the same way.*
 - *I may also find words that end with “er.”*
 - Look in your content area books for samples to show.
 - *This is not the case for sequential writing.*
 - *Sequential writing is in order from the first to the last.*
 - *I can expect to find words like first, second, next, then, and last.*
 - *Most stories are written sequentially from beginning to end.*
 - Reread *Koala Lou*. Point out how Mem Fox leads us through the story with the phrases: “there once was;” “the years passed;” “every night;” “at last;” and “when the first

stars of evening appeared.” You might use the circular plotline as you do moving around to the end.

- Revisit the selection, “History of Communications.” Point out how it is organized chronologically using the dates to move through time.
- Look for a sample of directions as another example of sequential writing to show the students.
- *Knowing how a text is organized helps you see how the parts are connected.*
- **ACTIVE ENGAGEMENT:** Look for examples of each text structure in their content area books together as a class.
 - Have specific passages marked to use as examples.
 - Give as much support as needed.
- **LINK:** *Remember when you read informational text it helps you to pay attention to how it is organized.*
- **WORK TIME WITH INSTRUCTION:** Have students go back to the informational selection, “From Pigeon Post to the Internet,” you have been using.
 - *Students, review the selection you have read, looking at how it is organized.*
 - *Some selections vary how they are organized from one section to another so look closely.*
 - As you confer with students, focus your conversation on organizational structures.
- **SHARE:** Discuss the text structures they found.
 - *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.*

Text Structures in Informational Text

Text Structures	Definition	Key Words	Maps/Webs	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>

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