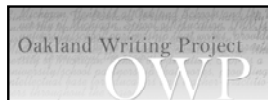


THE SECOND TEN DAYS

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	LESSON	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"> • 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. Lessons 7 & 8 can easily be combined.**

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

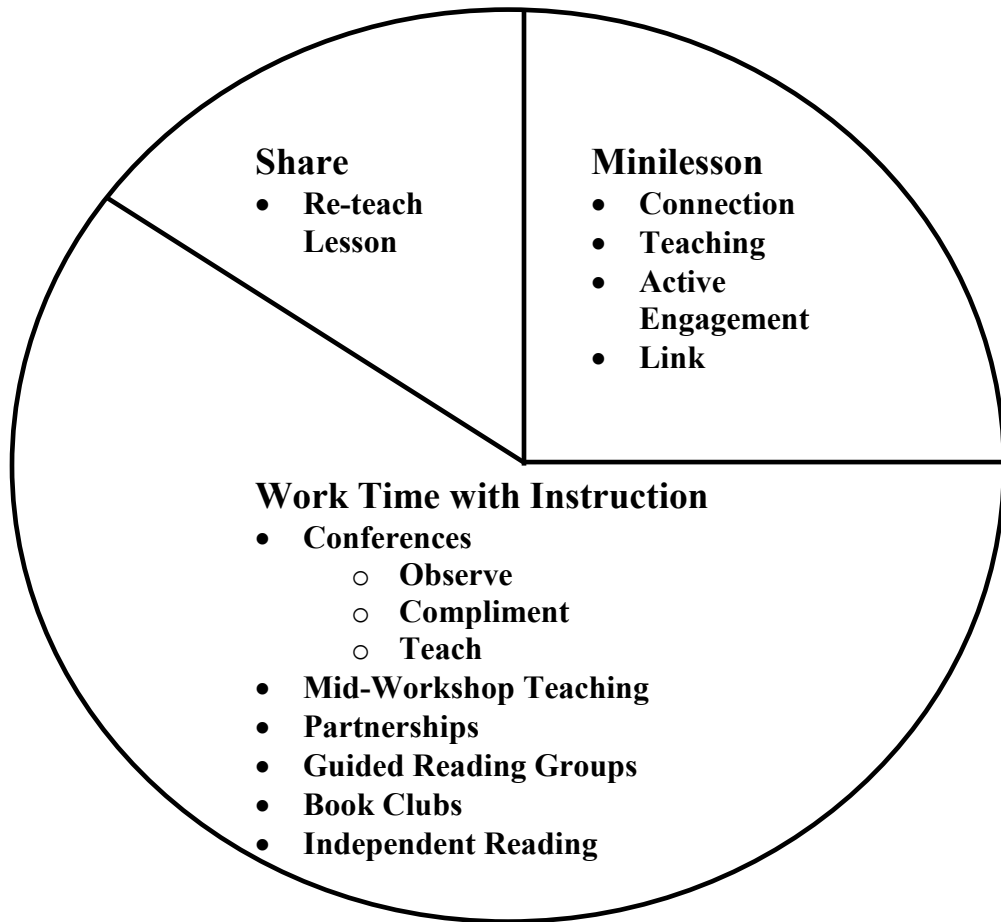
The table below lists the selections read in this unit. All of the selections except, *Grandpa’s Teeth* by Rod Clement, are from the *Read-Aloud Anthology* by Janet Allen and Patrick Daley.

Judy Cova Kelly, Laura Schiller, and Linda Denstaedt

Grade	Teacher Instructional Text for Genre and Plot Work- selected from GLCE’s	Student Text for Paired Text Work
6th	<i>Grandpa’s Teeth</i> - Mystery “Around the River Bend” – Historical Fiction	“The Sound of Annie’s Silence” “Only a Dollar’s Worth”
7th	“Breaking a Bad Habit” – Folktale “Sir Gawain and the Green Knight” - Legend	“Pictures of You” “Around the River Bend”
8th	“I Escaped a Violent Gang” – Memoir “The Escape” – Realistic Fiction	“The Elian Gonzalez Story” “The Ballad of Birmingham”

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

FOCUS: Internal Conversation

Minilesson: Interacting Voice Distracting Voice

- **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 “What is my locker combination?”*
 - *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— *Grandpa’s Teeth* by Rod Clement

Seventh Grade Read – “Breaking a Bad Habit” 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

- Read your selection before your lesson 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.

- **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’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.*
 - 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.*

LESSON 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 narrative text. They are called genres. Each genre consists of specific characteristics.*

Note: Substitute any titles your students have read for the following discussion.

Sixth Grade:

- Create transparencies of pages 8 and 9 to use to contrast the following genres.
- *While narrative text usually has characters, setting, problem and a solution, we read each of these genres differently.*
- *For example, in a mystery, I know the characters' energies will center on solving a puzzle of some kind. I begin to make note of clues given by the author, trying to sort out the "red herrings" from real clues.*
- *In Grandpa's Teeth, the entire story is focused on all of the characters trying to find Grandpa's teeth. We don't*

find out what happened to his teeth until the very last page. It is quite a surprise.

- *In historical fiction, I know that the setting is extremely important, especially when the story takes place. I also know there may be fictional and historical characters.*
- *When I read the introduction to "Around the River Bend" and found out it took place in 1969, I began to think about what I know about that time period – no internet or cell phones and the Vietnam War was still being fought.*
- *I know in historical fiction the time period is important. The main character's brother being killed in the Vietnam War is how this time period affects the story.*
- *While 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.*

Seventh Grade:

- Create transparencies of pages 10 and 11 to use to contrast the following genres.
- *While narrative text usually has characters, setting, problem and a solution, we read each of these genres differently.*
- *Folktales usually reflect what people are like in a culture. They pass down values.*
- *In the folktale, "Breaking a Bad Habit," the monkey and rabbit have human qualities. They talk and act much like humans. The tale centers on the characteristics of these animals, how the monkey scratches and the rabbit twitches and how difficult it is to break a habit.*

- *I know a legend will either tell about a story about a hero or they explain how something came to be.*
- *Even before I read “Sir Gawain and the Green Knight,” I guessed in my head Sir Gawain was going to do something heroic. I expected his strengths to be exaggerated, too.*
- *While 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.*

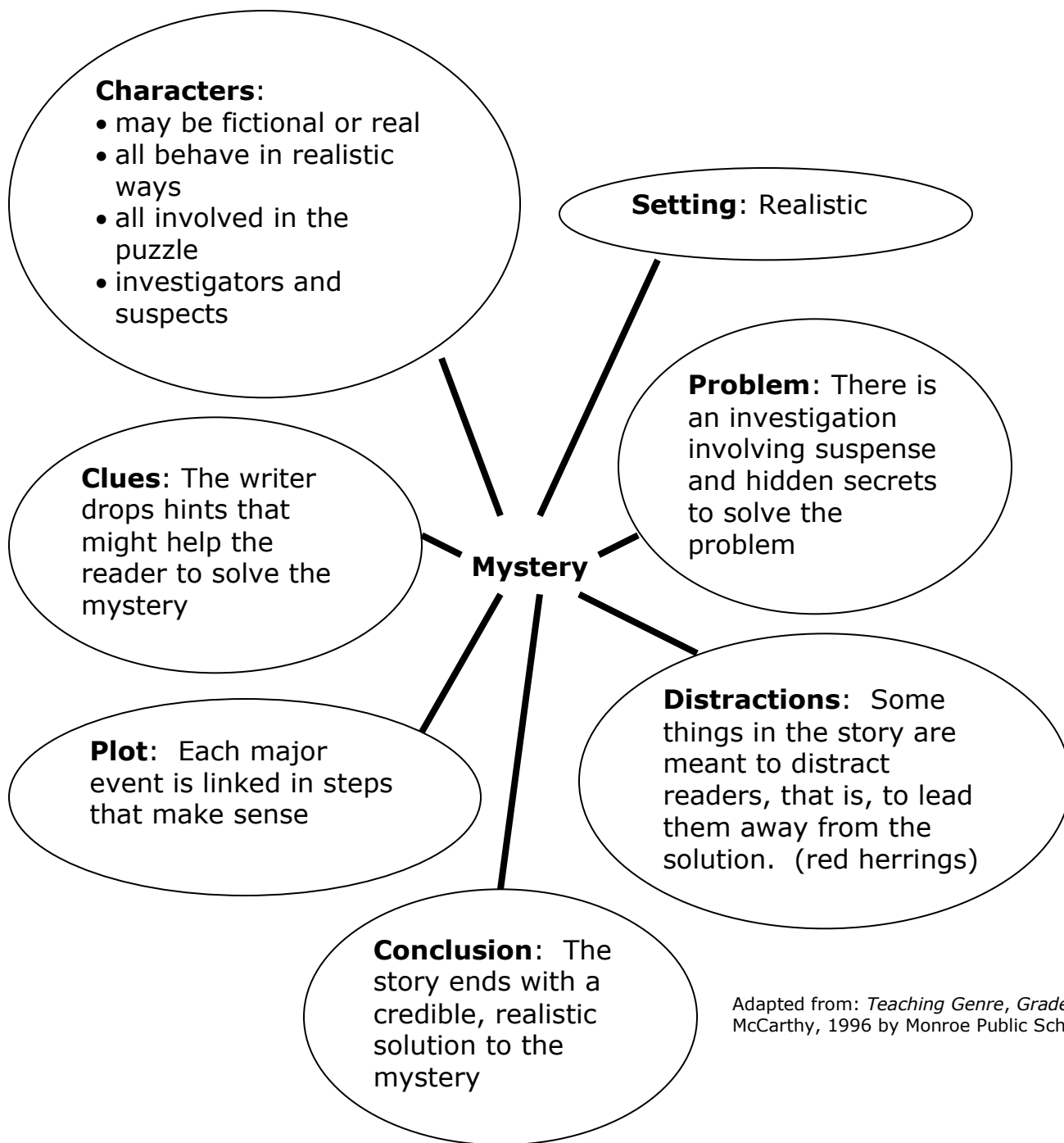
Eighth Grade:

- Create transparencies of pages 12 and 13 to use to contrast the following genres.
- *While narrative text usually has characters, setting, problem and a solution, we read each of these genres differently.*
- *A memoir relates a specific memory the author has. Usually this memory has had an emotional effect on the author. Because the author is writing about himself, I can expect it to be written in first person.*
- *In “I Escaped a Violent Gang,” the main character relates how she told the truth in court and left gang life. This day was a pivotal moment in her life; her whole life changed after that. Notice this story is told in first person.*
- *Realistic fiction could really happen, but it is not a true story. I can expect to read about characters that seem very real and deal with realistic problems in realistic ways.*
- *“The Escape” is a realistic fiction story. I expect the story to seem real to me. It could really take place.*

- *While 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?*
 - 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.*

Mystery

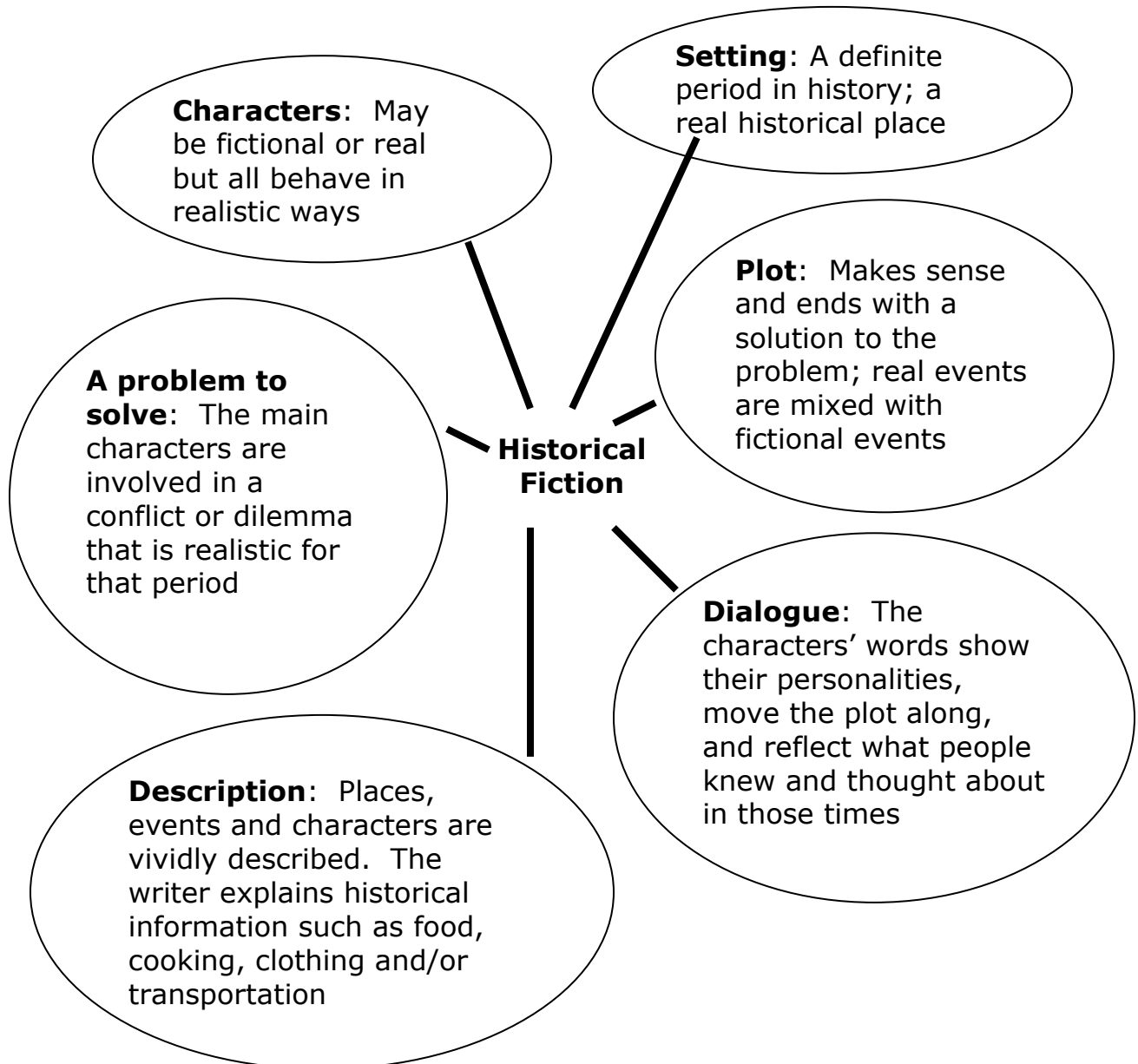
The mystery story has the components of other realistic fiction, but with a vital change of emphasis: everything in the story revolves around a puzzle, or an unusual problem to solve. In these stories, the author may leave clues to guide the reader to solve the mystery.



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

Historical Fiction

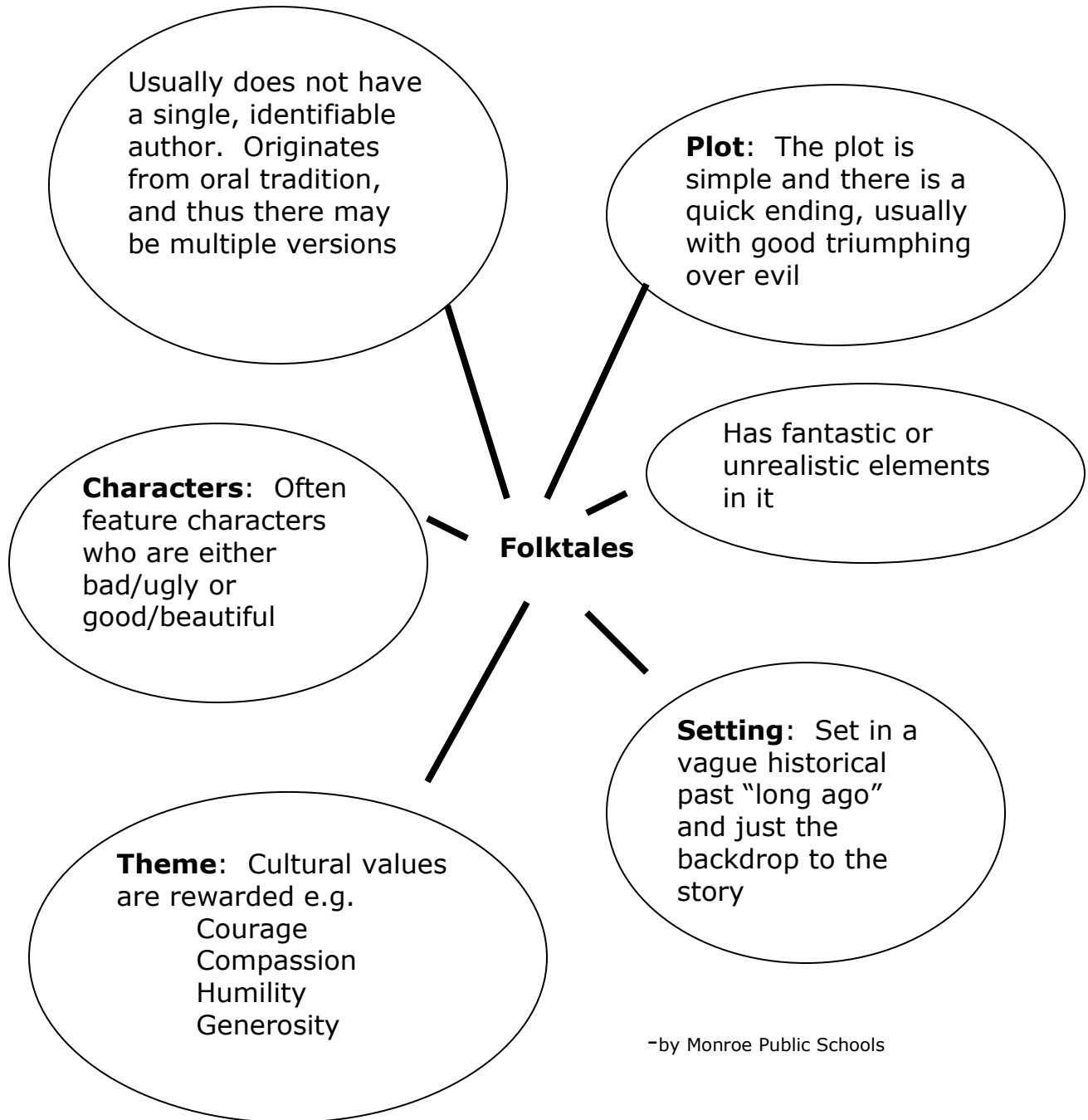
Historical fiction is made up of stories that take place in a particular historical time period. Creating a clear picture of the characteristics of that period is essential to telling the story. Children and adults usually have different ideas about what is history, i.e. about what constitutes “long ago.” The historical period has to be long enough ago that the cultural elements are identified with that time period and are out of date today.



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

Traditional Literature – Folktales

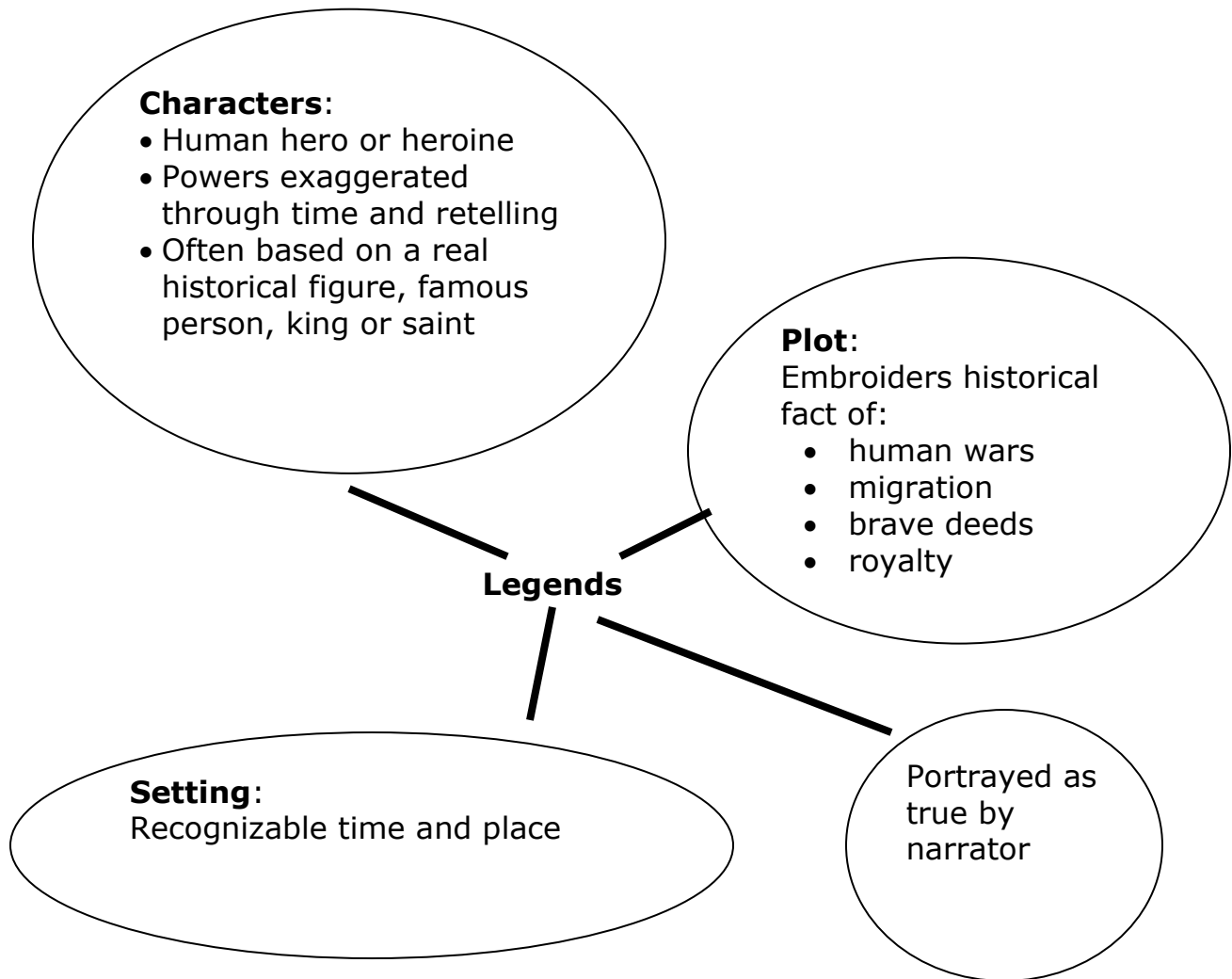
Folktales have been handed down and reflect cultural values. They come from an oral tradition and were written down much later, hence there are multiple versions. Typically, in the simple plot, good eventually triumphs over evil.



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

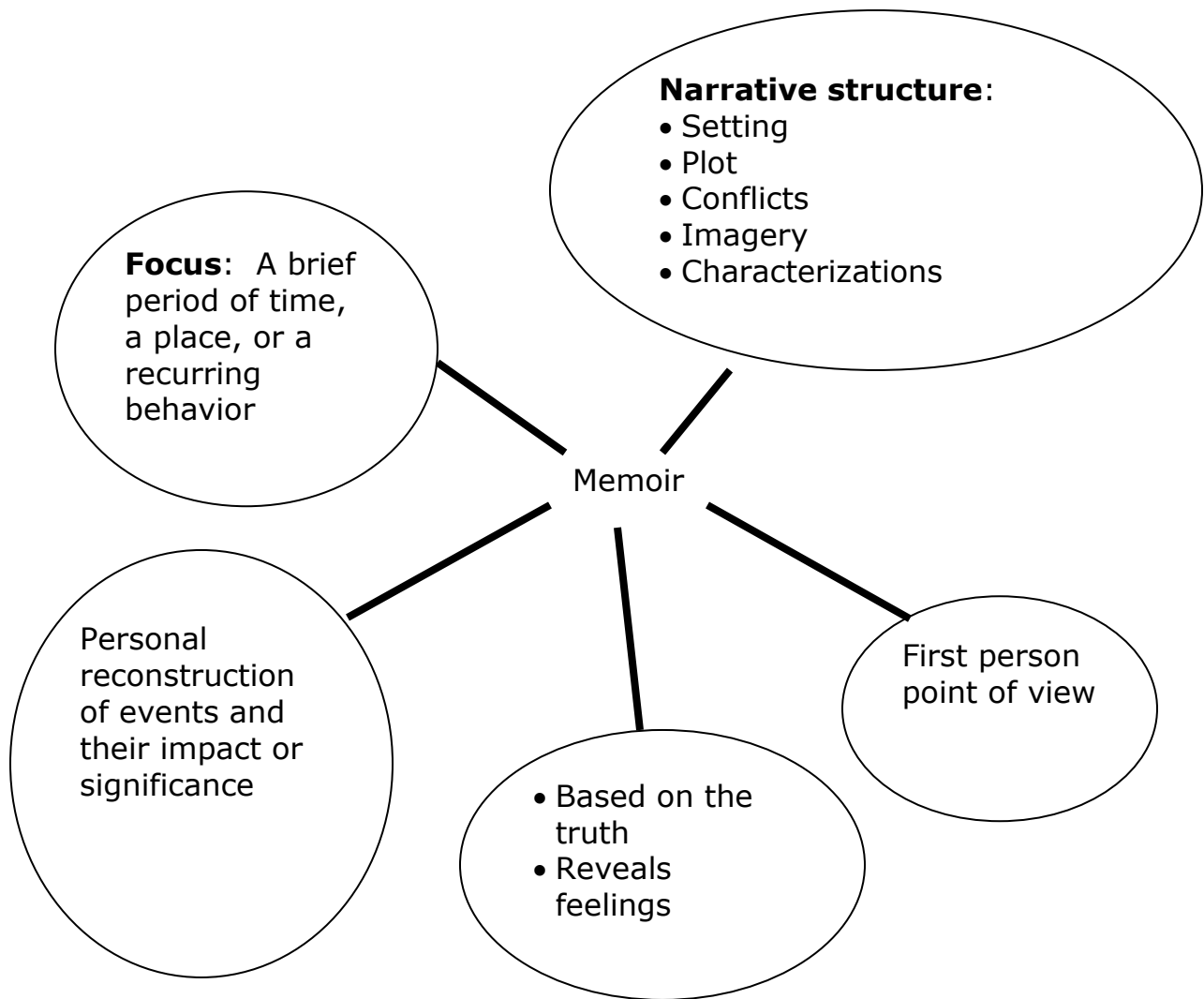


Memoir

Memoir is a piece of autobiographical writing. It captures certain highlights or meaningful moments in one's past. A memoir usually writes of an emotion and is more complex than simply retelling an event. It may celebrate ordinary people and their lives.

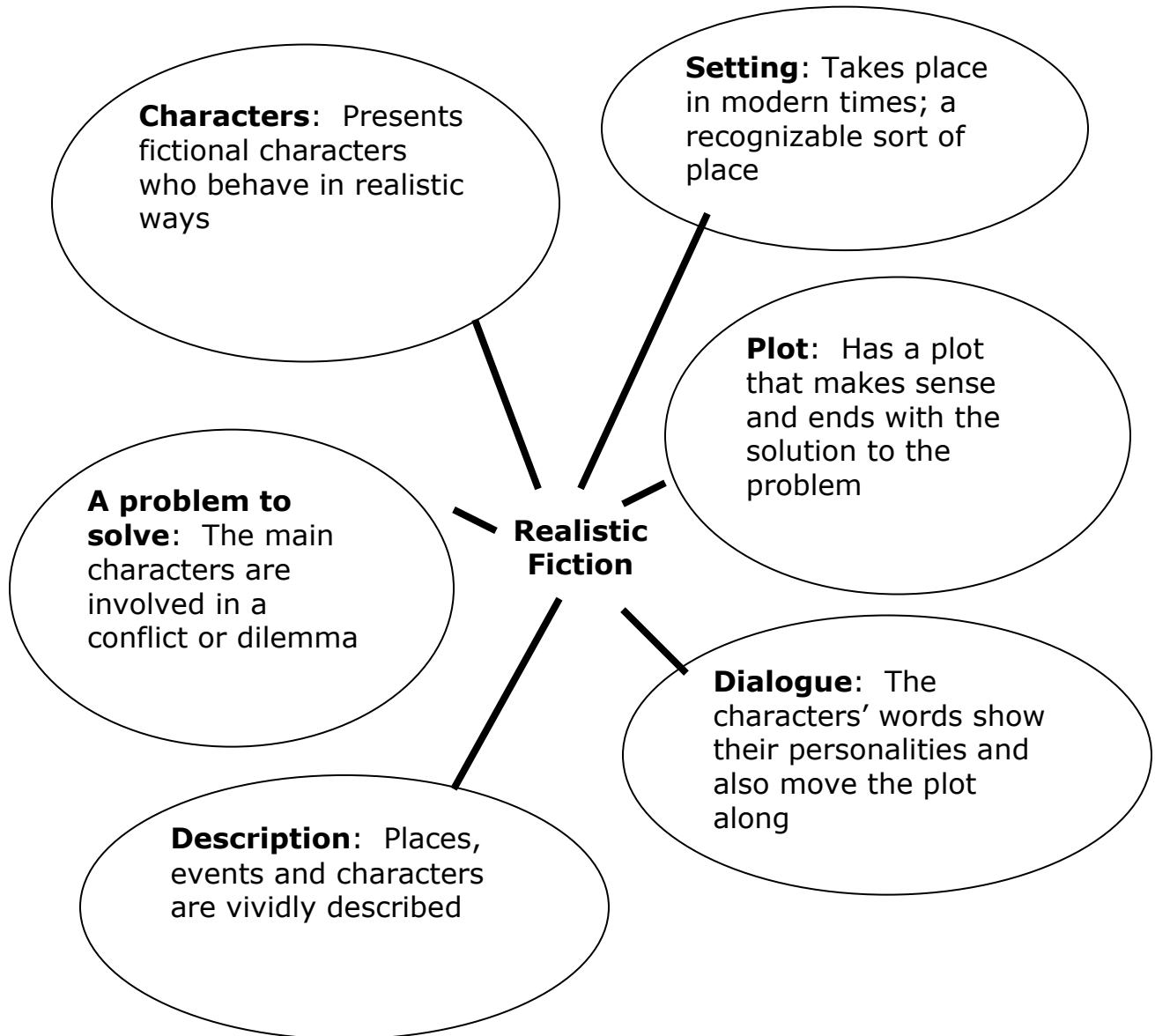
- adapted from: *Thinking Through Genre: Units of Study in Reading and Writing Workshops 4-5*. Lattimer and Diller, 2003

- adapted from: <http://www.inkspell.homestead.com/memoir> by Monroe Public Schools



Realistic Fiction

Realistic fiction has a realistic character, a realistic problem, a realistic solution, a realistic setting and sometimes humor or danger.



-by Monroe Public Schools

LESSON 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 concentrate 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.

Sixth Grade:

- Read “Around the River Bend” aloud.
- Model stopping to use your interacting voice to note the essential facts.
- **ACTIVE ENGAGEMENT:** About a third to half way through, engage the students in using their interacting voices to pay attention to the essential facts.

Seventh Grade:

- Read “Sir Gawain and the Green Knight” aloud.
- Model stopping to use your interacting voice to note the essential facts.
- **ACTIVE ENGAGEMENT:** About a third to half way through, engage the students in using their interacting voices to pay attention to the essential facts.

Eighth Grade:

- Read “The Escape” aloud.
- Model stopping to use your interacting voice to note the essential facts.
- **ACTIVE ENGAGEMENT:** About a third to half way through, engage the students in using their interacting voices to pay attention to the essential facts.
- **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:** As you confer with students, center your discussion on how these questions help us to focus our attention on what is important.
- **SHARE:** Process how students read using these basic 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.*

LESSON 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 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 “The Escape.” The prisoner, Boris, wanted to escape from prison. He couldn’t take being caged any more. (motive)*
- *This strong desire was so intense he overcame his phobias to make his escape.*
- *Point out the importance of how this strong motivation drove the action in the story.*
- *Unfortunately, the end wasn’t quite what he expected.*
- **ACTIVE ENGAGEMENT:** Reread the 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?*
 - *Students, turn and talk to your partner. What would ___ say now?*
- **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:** 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.*

LESSON 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.
- 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 17 and 18 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: “The Escape” (linear)

- **ACTIVE ENGAGEMENT:** With their partners, have the students discuss the following stories using the plotline.
 - Discuss each part of the plotline and how the problem gets more complicated before it is solved.

Sixth Grade: *Grandpa’s Teeth*

Seventh Grade: “Breaking a Bad Habit”

Eighth Grade: “I Escaped a Violent Gang” (Note: You will have to discuss where flashback fits on the timeline.)

- **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:** Process what the students notice about the plots in their stories.
 - *Students, remember stories have a series of events that make up the plot. They work together to build the plot and theme.*

Linear Plotline

the climax

the turning point of the story

rising action

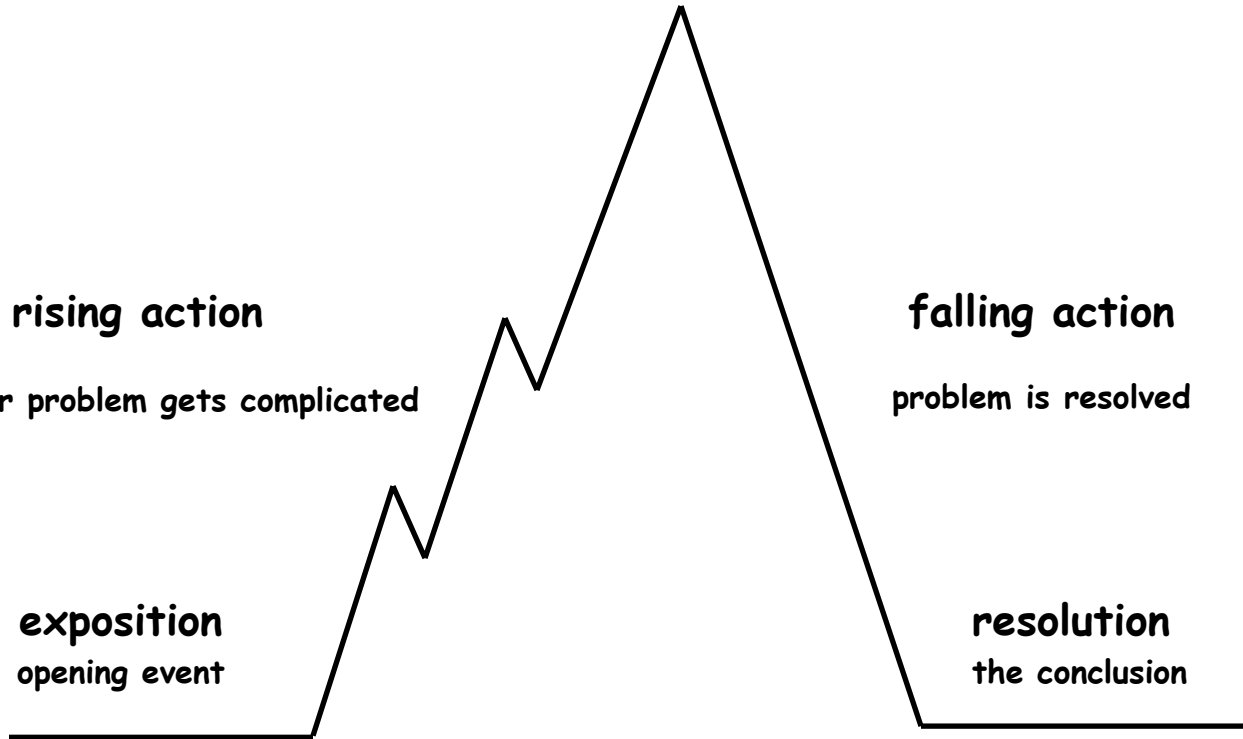
conflict or problem gets complicated

falling action

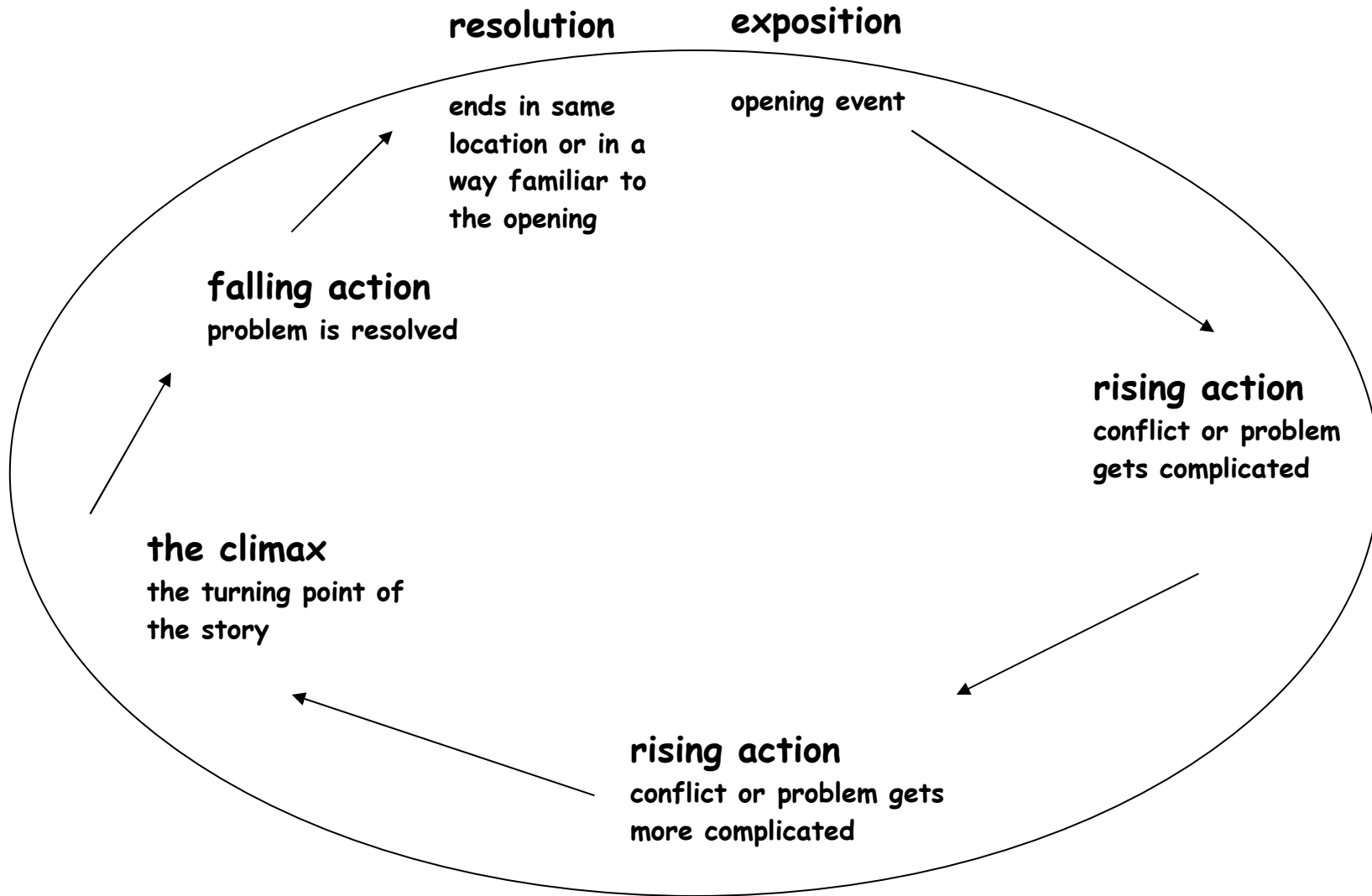
problem is resolved

exposition
opening event

resolution
the conclusion



Circular Plotline



LESSON 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 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, 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 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 21.
- 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 22.
- 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 23.
- 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:** 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.*

...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, 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. The 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 7 Note: Lessons 7 & 8 can easily be combined.

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 devastation of a storm. This article would probably include photographs of the damage. Another article may give background information on how these storms form and their frequency. This article would probably include diagrams of the storm's creation and its path.*
- **ACTIVE ENGAGEMENT:**
Sixth Grade:
From *Read-Aloud Anthology* by Janet Allen and Patrick Daley, make a copy of “There’s a Cobra in the Bathroom”

on page 18 and “A Teacher’s Lament” on page 114 for each student or pairs of students.

- *Students, I want you to read these two selections and decide what they have in common. Pay attention to the characters and the problem. Talk about how they are alike and how they are different. How are they connected?*
- *Find exact words to support your thinking.*
- Process what they found.

Seventh Grade:

From *Read-Aloud Anthology* by Janet Allen and Patrick Daley, make a copy of “Autobiography in Five Short Chapters” on page 109 and “Testing New Waters” on page 111 for each student or pairs of students.

- *Students, I want you to read these two selections and decide what they have in common. Pay attention to the characters and the problem. Talk about how they are alike and how they are different. How are they connected?*
- *Find exact words to support your thinking.*
- Process what they found.

Eighth Grade:

From *Read-Aloud Anthology* by Janet Allen and Patrick Daley, make a copy of “Testing New Waters” on page 111 and “I Never Said I Wasn’t Difficult” on page 50 for each student or pairs of students.

- *Students, I want you to read these two selections and decide what they have in common. Pay attention to the characters and the problem. Talk about how they are*

alike and how they are different. How are they connected?

- Find exact words to support your thinking.
- Process what they found.

- **LINK:** *As you re-read your selections today, use your interacting voice to think about how they are connected. Ask yourself what they have in common.*
- **WORK TIME WITH INSTRUCTION:** Have students re-read the following selections independently or with partners.

Sixth Grade: “The Sound of Annie’s Silence” and “Only a Dollar’s Worth”

Seventh Grade: “Pictures of You” and “Around the River Bend”

Eighth Grade: “The Elian Gonzalez Story” and “The Ballad of Birmingham”

- As you confer with students, focus your discussion on how these two selections are connected.
- Be sure they can find exact words to support their thinking.
- 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.*

LESSON 8 Note: Lessons 7 & 8 can easily be combined.

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 write a thematic statement, 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.*
 - *There are common topics for themes, such as: courage, childhood, death, family, freedom, friendship, growing up, hate, identity, prejudice, race relations, self-reliance, success, truth, war, and violence.*
 - *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 following passages together.
 - *Students, talk with your partners about what you think the topic for the theme might be.*
 - *As a class, write a thematic statement that makes a point about the topic. Find exact words to support your thinking.*

- See below for possible topics and thematic statements.
- See if you can come up with others.

Sixth Grade: “There’s a Cobra in the Bathroom” and “A Teacher’s Lament”

Topic: Truth

Thematic Statement: Don’t cry “Wolf” or you won’t be believed.

Seventh Grade: “Autobiography in Five Short Chapters” and “Testing New Waters”

Topic: Change

Thematic Statement: People can change if they choose to.

Eighth Grade: “Testing New Waters” and “I Never Said I Wasn’t Difficult”

Topic: Identity

Thematic Statement: We decide who we are.

- **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 both of the following selections. As you confer with students, focus your conversation on possible thematic statements and the proof for them.

Sixth Grade: “The Sound of Annie’s Silence” and “Only a Dollar’s Worth”

Seventh Grade: “Pictures of You” and “Around the River Bend”

Eighth Grade: “The Elian Gonzalez Story” and “The Ballad of Birmingham”

- **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.*

LESSON 9

FOCUS: Internal Conversation

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

- **CONNECTION:** *Yesterday you used your interacting voice to decide how two selections were connected by theme. You then wrote 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 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 Read— *Grandpa's Teeth* by Rod Clement

Seventh Grade Read – “Breaking a Bad Habit” 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

- 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: “My Rows and Piles of Coins”

Seventh Grade: “Skunks: Sweet but Smelly”

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:** 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.*

LESSON 10

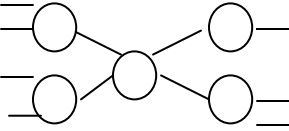
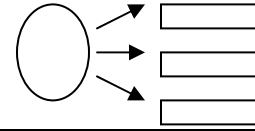
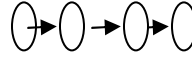
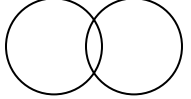
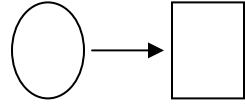
FOCUS: Internal Conversation

Minilesson: Informational Text Structure (Organization)
Cause and Effect
Descriptive
Problem/Solution
Compare/Contrast
Sequential/Chronological

- **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 29 as a resource, review the characteristics of the five types of informational writing and the examples of each type.
 - *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:** 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 Information Texts

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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