Teaching the Most Challenging ELA GLCE Using the Logic of Understanding by Design

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Mastering Michigan's Challenging GLCE
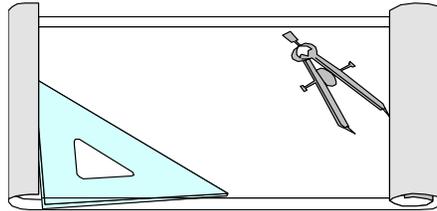**Using the '*Big Ideas*' of Understanding by Design**

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Introduction

The Michigan K-8 Grade Level Content Expectations (GLCE), for the first time, required grade-level specific learning requirements for elementary and middle-school students. After examining a sample of Michigan Education Assessment Program data aligned to the GLCE, it was noted that specific domains showed patterns of non-achievement across a broad spectrum of the student population. Powerful expectations require powerful instructional approaches. The GLCE Understanding by Design Committee, therefore, designed example lessons for challenging GLCE assessed at grades 4, 5, 6, and 7. We hope the lessons within this document serve as an inspiration for designing more lessons aimed specifically at raising English language arts achievement.

Process

The GLCE Understanding by Design Committee, Michigan educators, worked collaboratively to design lessons found within this document using research and best practices from the English language arts, as well as, the *Understanding by Design* (UbD) philosophy to address students' learning needs. Educators worked in grade-level teams to collaboratively consider best practices for addressing the learning targets suggested in the most challenging expectations for each grade level. Lessons are presented as a series of learning experiences. Each experience provides focus questions, learning targets, performance indicators, and learning activities which are infused with creditable literacy strategies. Templates for these strategies are provided in the appendices for each grade level document.

Understanding by Design Framework

Wiggins and McTighe, 2004, offer an effective framework for designing instruction through "Backward Design." The design process seems "backward" in that it starts from the opposite end of the planning process typically used to plan instruction—educators traditionally start by thinking about how to teach content. Backward Design, in contrast, leaves teaching activities until the end, starting with the learning results expected. The writers used Backward Design process which proceeds in the following three phases:

STAGE I: Identify Desired Results

First, learning goals must be established. What should students know, understand and be able to do? How is content prioritized and narrowed down to reflect priorities of the standards and learning expectations

(GLCE)? Wiggins and McTighe provide a useful process for establishing curricular priorities. They suggest three questions that facilitate the design of learning goals and progressively "focus-in" on the most valuable content:

1. What should participants hear, read, view, explore, or otherwise encounter? This knowledge is "*worth being familiar with.*"
2. What knowledge and skills should participants master? Sharpen choices by considering what is "*important to know and do*" for students. What facts, concepts, and principles should they know? What processes, strategies, and methods should they learn to use?
3. What big ideas and important understandings should participants retain? These choices are the "*enduring understandings*" that students should remember.

STAGE II: Determine Acceptable Evidence
In phase two of Backward Design, educators decide what is acceptable evidence to help gauge that students are meeting the lesson goals? How will one know if students are "getting it"?

When planning how to collect this evidence, consider a wide range of assessment methods and directly align assessment to the learning to be gained. Assessments must match learning goals.

STAGE III: Plan Learning Experiences and Instruction
Finally, after deciding what results are desired and determining the evidence for achievement of those results, start planning how to teach to reach those outcomes. That is, move to designing instructional strategies and students' learning activities. Devise active and collaborative exercises that encourage students to grapple with new concepts and significant understandings.

One Good Electronic Source for UbD Materials:

http://www.ascd.org/portal/site/ascd/menuitem.6a270a3015fcac8d0987af19e3108a0c/;jsessionid=FSiAMRC 2Q

Example Resources for Initiating a Study of Best Practices and Strategy Instruction:

Keene, E. & Zimmermann, S. (1997). *Mosaic of thought: Teaching comprehension in a reader's workshop*. Portsmouth, NH: Heinemann.

Harvey, S. & Goudvis, A. (2007). *Strategies that work: Teaching comprehension for understanding and engagement.* Portland, ME: Stenhouse Publishers.

Marzano, R., Norford, S., Paynter, D., Pickering, D., & Gaddy, B. (2001). *A handbook for classroom instruction that works.* Upper Saddle River, NJ: Pearson/Merrill Prentice Hall.

Tankersley, K. (2005). Literacy strategies for grades 4-12: Reinforcing the threads of reading. Alexandria, VA: ASCD.

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Title: <u>Aesop Meets Assessment: Understanding Narrative Genre</u>
GLCE Domain: Narrative Text
GLCE Codes Assessed At Grade 4:
R.NT.03.02: Identify and describe the basic elements and purpose of a variety of narrative genre including folktales, fables, and realistic fiction.
R.NT.03.03: Identify and describe characters' thoughts and motivations, story level themes (good vs. evil), main idea, and lesson/moral (fable).
R.NT.03.04: Explain how authors use literary devices including prediction, personification, and point of view to develop a story level theme, depict the setting, and reveal how thoughts and actions convey important character traits.
Brief Lesson Summary Including Curricular Context & Goals:
Students will be able to identify, describe, and write a variety of genre (e.g., fable, folktale, and realistic fiction), explaining and using appropriate literary devices, and will understand how literature communicates values and cultural themes across time.

Stage 1—Desired Results
What understandings are desired?

Established Goals Aligned To GLCE Domain:
Students will understand that narrative genres have different audiences, purposes, and text structures while sharing common story elements. Narrative text is classified by distinguishing genre features. Literary devices are used to reveal characters' traits and motives. Understanding common story elements and distinguishing genre features aids comprehension.

Understandings:	**Essential Questions:**
Students will understand that…	*What essential questions will be considered?*
• Common values exist across cultures and time and are passed on through oral and written stories.	• Why are stories told?
• Authors write for an audience and purpose.	• What are the characteristics that differentiate between folktales, fable, and realistic fiction (literary genre)?
• Literature can be classified by common story elements and distinguishing genre features.	• What common story elements are shared across narrative texts?
• Realistic Fiction portrays life as it has been, is, or could, realistically be.	• What distinguishing features allow us to classify narrative text by genre?
	• How can text structure reveal genre?
	• How is culture revealed in text?
	• How are literary devices used to reveal characters' motives and traits?
	• How can understanding genre, literary devices, and text structure aid comprehension?

What key knowledge and skills will students acquire?

Students will know…	Students will be able to…
• That narrative genres share common elements.	• Identify and describe the purpose, basic elements, and distinguishing characteristics of a variety of narrative genre.
• How to classify genres by story elements and distinguishing features.	• Explain the purpose of literary devices (Personification, prediction,

• How to identify and use literary devices (personification, point of view, prediction) for specific purposes. • That culture is depicted through story language. • That life lessons are common across cultures. • That life lessons have been passed through oral tradition in cultures around the world.	point of view, to develop theme, setting, and to reveal important character traits). • Identify and describe characters' thoughts and motivations, story themes (good vs. evil), main idea, and life lesson/moral.

Stage 2— Assessment Evidence
What evidence will show that students understand?

Performance Task:

You are a writer with a specific audience and purpose in mind. Using what you have learned about narrative genre, write an effective fable, folktale or work of realistic fiction using appropriate literary devices and key characteristics of each of the grade level narrative genre to reveal your characters' traits, thoughts, and motives.

Key Criteria:

• Substantive discussion and quality of individual response based upon the ability to generate and answer high-level questions about the characteristics of specific narrative genre, as well as main idea, and lesson/moral of the piece.

• Effective retelling of the defining characteristics of grade-level narrative genre, and identifying examples of these from previously unread text samples.

• Effectively using internalized processes, and peer and teacher response, to improve quality of writing and replication of the traditional elements and characteristics of the narrative genre being studied through the editing process.

• Demonstration of knowledge through effective replication of specific elements, literary devices (prediction, personification, and point of view), and characteristics of the genre, including the audience's endorsement (insightful writing pieces and journal entries composed in alignment with mini-lessons addressing specific skills).

• Identify aspects of text themes, settings, and character traits/development as students study each new narrative genre.

• High ratings on compositions using standardized MEAP and other designated rubrics.

Other Evidence *(quizzes, tests, prompts, observations, dialogues, work samples, etc.)*

Informal, ongoing evidence of the following:

• Understanding of genre definitions (see www.michigan.gov/glce or www.michigan.gov/ela) demonstrated through identification of examples in previously unread pieces.

• Observations revealing individual & cooperative discussions using higher-order cognitive responses.

• Well developed writing to learn responses in journals used in processing ideas in deep discussions.

• Engaged learning through infusion of technology: Webquests, interactive media, response to digital story boards, and podcasts.

• Evidence of metacognitive processes and high-level work samples.

Student Self-Assessment and Reflection

• I can produce quality writing pieces and journal entries effectively incorporating appropriate genre characteristics.

• I can revise my written drafts to include traditional characteristics of fables, folktales, and realistic fiction.

• I can explain the differences between fables, folktales, and realistic fiction.

- I can explain and use prediction, personification, and point of view to develop and link a story level theme, characterization and setting.
- I can self-evaluate using rubrics.
- I can use inquiry processes to enhance content and presentation of my writing.

Stage 3— Learning Plan
What evidence will show that students understand?

Experience 1: Fable Fun
Focus Question: What are the elements of a fable? What makes it a fable? How is it different from realistic fiction (RF)?
Learning Target: I can identify key characteristics of a fable and use these to generate a genre definition.
Performance Indicator: Students accurately identify story elements and explain distinguishing characteristics of a fable.
Learning Activities:
- Facilitate a discussion and analysis based upon the following guiding questions:
  1. What common story elements (Story Chart) are found in narrative text (characters, setting, problem, solution)?
  2. Identify the defining characteristics of characters, settings, problems, etc, for grade-level genre through a compare/contrast procedure.
  3. What specific characteristics do we find in fables that we do not find in realistic fiction?
- Begin with fables. Students view "Aesop's Fables" (video or multi-media); discuss.
- Read fables aloud, think aloud to model, then ask students to note similarities in characters/story line; discuss.
- Generalize from details found in texts and multimedia (Reading Between the Lines), then ask students to write their own genre definition for fables. Think-Pair-Share to discuss. Compare definitions to those in ***Michigan's Genre Project*** (www.michigan.gov/glce or www.michigan.gov/ela).

Strategies: Genre KWL; Compare/Contrast Text Analysis Story Chart; Think Aloud (metacognitive modeling); Reading Between the Lines; Think-Pair-Share

Experience 2: Lessons For Life
Focus Question: What is a moral (life lesson) and how are they taught through fables?
Student Learning Target: I can identify a fable's life lesson and explain how it applies to my life.
Performance Indicator: Students will read/view a fable and relate the moral or message to life.
Learning Activities:
- Review definition of a fable (Connecting the New to the Known). What more did you learn? Why are fables written or told?
- Discuss audience, purpose, and the following questions: What is a moral (life lesson)? Are morals important in life?
- Read/ view multicultural fables. Students note life lessons, morals, and messages. Add to your Story Chart.
- Reflect on the fable's origin, the characters' motives, and the students' connections to the life lessons.
- Engage in concept development. List titles that are, or are not examples of fables (see Frayer's Model).

Strategies: Connecting the New to the Known; Frayer's Model (Concept Development); Synthesis.

Experiences 3: Common Ground
Focus Questions:
- What common lessons are portrayed in fables from around the world?

• How does story language reveal cultural origin? **Student Learning Target:** I can classify fables by culture and explain common themes across cultures. **Performance Indicator:** Classify text by culture, identification of common lessons presented through multicultural texts. **Learning Activities:** (See Common Ground organizer in appendix) • Provide assorted multicultural fables. Students read, then sort and classify texts by origin and common theme. • Students record characters, moral, culture, and connection to life; present findings and discuss common themes. • Compare story language to identify different cultural origins. • Why do common themes endure across time and cultures? **Strategies:** Common Ground Organizer (noting similarities/classification)
Experience 4: The Sly Fox **Focus Question:** What are literary devices and how are they used? **Learning Target:** I can identify/describe literary devices that reveal characters traits, thoughts, motivations, and point of view. **Performance Indicator:** Students identify and explain common fable characters (animals), devices, and how the author reveals characters' traits, motivations, thoughts, and point of view. **Learning Activities**: • Discuss character traits typically found in a fox (go to website below, click on *fox* on home page).   http://us.penguingroup.com/static/packages/us/yreaders/aesop/index.html • How does story language reveal these traits? • Model a Think Aloud (metacognitive modeling); demonstrating the discovery of story language clues that reveal characters' traits, thoughts, motivation, and point of view. Analyze a key character to display aspects of character. • Visualize and role-play the text being read to reveal the personification (see www.michigan.gov/glce; **Michigan's Genre Project,** p.19) point of view, thoughts, and motivation; apply to multicultural texts. **Strategies:** Think Aloud (metacognitive modeling); Understanding a Character (inference, cause/effect thinking in character analysis); Literacy Devices for Understanding a Character (analysis/synthesis of literary devices); Visualization; "Becoming the Book" (assuming characters' roles and acting it out) through Role-Play (Wilhelm, 1996).
Experience 5: Fabulous Fables **Focus Question:** What literary devices can I use to write a fable and why? **Learning Target:** I can use literary devices to reveal and predict characters' traits, thoughts, and motivations. **Performance Indicator:** Given the fable, students work in teams to decide the characters' roles to develop understanding of their traits and motivation. The impact of personification (or anthropomorphism), thoughts, and points of view are discussed. **Learning Activities:** • Class completes the Understanding a Character analysis listing common characters and literary devices used in fables. • Students write and act out a fable using specific literary devices and explain their reasoning. • Present to peers through Think-Pair-Share and report out. See the following online site for information on fable Webquests: http://its.guilford.k12.nc.us/webquests/Fables/Fables.htm **Strategies:** Character Analysis through Understanding a Character; Application of Learning (about fables) through Writing; "Becoming the Book" (assuming characters' roles & act out) through Role-Play (Wilhelm, 1996); Think-Pair-Share.

Experience 6: Seeing True Colors!
Focus Question: In Realistic Fiction (RF), are characters' traits, thoughts and motives revealed in the same ways as in fables, or differently?
Learning Target: I understand the process of character analysis in RF and fables.
Performance Indicator: Given selected RF, students identify and describe literary devices used, relating character traits or motives revealed. Students draw informed and accurate conclusions about differences and processes.
Learning Activities:
• Analyze characters from fables and RF using Understanding a Character handout.
• Discuss how RF is different from a fable.
• What are common story elements and genre features of RF? Students define RF in their journals.
• Are characters' traits, thoughts, motives, and points of view revealed the same ways, as in a fable, or differently?
• Given evidence from the text, predict how characters will respond or act.
• Think aloud about the author's use of literary devices revealing characters' motives and thoughts; discuss.
• Students use details from texts to support answers to focus question. Synthesize information collected about characters.
Strategies: Understanding a Character; Literacy Devices for Understanding a Character; Predicting Characters Response; Think Aloud (metacognitive strategies); Synthesis.

Experience 7: Why'd He Do That?
Focus Question: What literary devices are used to reveal characters' traits, thoughts, and motives in _my_ RF reading selection?
Learning Target: I can identify and accurately record the literary devices used to reveal characters traits, thoughts, and motivations in RF.
Performance Indicator: Given self-selected RF, students identify literary devices used and characters' traits/motives.
Learning Activities:
• Students read self-selected RF noting literary devices in Marginalia or sticky notes throughout the text.
• Share in large group, analyzing authors' use and purposes of common literary devices. Teacher records on chart paper.
Strategies: Marginalia; Purposes of Literary Devices Chart.

Experience 8: Of Rabbits and Roosters
Focus Question: What literary devices are used to reveal characters' traits, thoughts, and motives in folktales?
Learning Target: I can identify literary devices used to reveal characters traits, thoughts, and motivations in folktales.
Performance Indicator: Given model multicultural folktales, students identify literary devices used to portray characters' traits, and to reveal thoughts and motives.
Learning Activities:
• Discuss: What is a folktale?
• Discuss, define, compare/contrast with fables.
• Given a folktale, students work with partners to read/view; continue to complete the Compare/Contrast Story Chart identifying common story elements and specific genre characteristics.
• Discuss, clarify. Students re-read text to identify and respond to literary devices using marginalia and/or sticky notes.
• Students independently respond to multicultural folktales using Story Map and Understanding a Character analysis handout.
Strategies: Compare/Contrast Story Chart; Clarification through Discussion; Story Map; Understanding a Character;

Marginalia.

Experience 9: Reading For Meaning

Focus Question: How can understanding specific genre characteristics help us gain clear meaning when reading?

Learning Target: I can use common story elements and specific genre characteristics to understand narrative text.

Performance Indicator: Students will explain/describe differences in narrative genre, and how anticipating common story elements and specific genre characteristics can help to clarify the understanding of a story.

Learning Activities:
- Given fables, folktales, and RF, students partner to classify/describe features that help them label each text genre.
- Collaboratively, students answer: How do characters' traits/behaviors and genre characteristics help us anticipate elements and story structures in specific genre? Use **Michigan's Genre Project** *to identify characteristics and* develop a three-circle Venn diagram identifying similarities/differences and classifying attributes of fable, folktale, and RF.

Strategies: Clarification/ Prediction through Discussion; Questioning (QAR, etc.); Classification using Venn Diagram.

Experience 10: Worlds Of Writing

Focus Question: How can I use what I have learned to write a fable, folktale, or realistic fiction?

Learning Target: I can write specific genre pieces using literary devices to reveal characters' traits, thoughts, and motives.

Performance Indicator: Students apply their knowledge of specific elements/characteristics in their rough drafts and explain literary devices used in their piece during writing conferences.

Learning Activities:
- Students use the writing process to write a fable, folktale, or realistic fiction that replicates findings of their inquiries into characters and text elements in the particular grade-level genre.
- Determine audience and purpose, and preplan to focus their writing accordingly (prewriting).
- Students highlight specified story elements as they compose their rough drafts. Writing is self, peer, and teacher evaluated using an appropriate writing rubric to analyze and improve drafts.
- The genre pieces will be "published" for authentic audiences in differentiated formats: e.g., oral presentations, digital storytelling, webquests, plays, or podcasts.

Strategies: Application of Learning through Writing; Writing Conference; Writing Process; Multiple Drafts; Assessment for Learning; Technology Infusion.

Culminating Activity (optional)

Analyze a current fable (e.g., Shrek) and design a project that displays similarities/differences in comparison to the original texts chosen for earlier lessons (e.g. parody). Provide an oral presentation, digital storytelling, webquest, play or podcast format that will be presented to, evaluated, and reflected on, etc. by classmates.

Compendium of Strategies

Genre KWL

What is it? Students access prior knowledge, set goals for learning, and reflect on what they have learned.

Why use it? The charting helps students retrieve information about the topic from memory. They record information brainstormed and set specific purposes for further inquiry. Students consolidate their learning by reflecting on and recording the new learning.

How to do it: Students inquire into text and record information in the chart based on the prompts in column headings. Students brainstorm what they **K**now, what they **W**ant to know, and what they have **L**earned.

Genre being studied _____.

List Specific Characteristics/ Elements *(e.g., characters, setting, theme,etc.) Go to www. Michigan.gov/glce, Michigan's Genre Project)*	What I know.	What I want to know.	What I have learned.

Compare/Contrast Text Analysis Story Chart

What is it? This is an organizer that provides the ability to compare story elements across genre.

Why use it? It enables students to capture evidence from the text for each of the elements so that likenesses and differences can be noted.

How to do it: Teachers expose students to models of the genre(s) under study. Students identify examples that correlate with the column headings.

Genre Type	Characters	Setting	Problem	Solution	Moral/Theme/ Message
Fable					
Folktale					
Realistic Fiction					

Think Aloud

<u>What is it?</u> This is a strategy to show students how a good reader thinks about a story and clarifies meaning as they read. The strategy demonstrates how skillful readers activate background knowledge, ask questions, draw conclusions, etc. Think Alouds demonstrate reactions, questions, wonderings, confusions, connections or are strategy-specific.

<u>Why use it?</u> Students will learn strategies better if they are modeled. Students increase their abilities to know when, why, and how to ask questions if they have observed an example.

<u>How to do it:</u>
- Ask students to watch carefully as you model your thinking. They should be instructed to notice what you do as a reader.
- The teacher selects a picture book to read out loud.
- Directions – explain to students that you are going to read a story and show them your thinking. They might hear you asking questions or making meaning of the story as you read, however they should not interrupt you.
- The teacher pauses throughout the book to make predictions, ask questions, clarify thinking, make meaning of the story, infer, evaluate, and synthesize. You are thinking out loud (having a conversation with yourself) for the students to listen to your thoughts as you read.
- Jot down thoughts on sticky notes or in the margins to leave your "thinking tracks" (marginalia) and stay on top of the meaning.
- Show how to read with a question in mind, noting that some questions are answered through the reading of the text, while others are not.
- Show how one question leads to others.
- Demonstrate how to infer meaning when reading unfamiliar words.
- Show how to use illustrations, photos, and features to draw conclusions.
- Verbalize confusions and how to use fix-up strategies.
- Model how to pick out the information you want to remember.
- Show students how to merge what is known with new information.
- Demonstrate how thinking changes as you read.
- Share how attention can lag and how thoughts can stray from the text so that the students can see how to get back on track.

<u>Examples:</u> See *Strategies that Work* (Harvey and Goudvis, 2007, pp. 46-47)

Reading Between the Lines

<u>What is it?</u> This strategy includes merging prior knowledge with text clues using mental imagery from words and thoughts to come up with an idea that is not stated in the text, e.g., making a prediction, drawing a conclusion, using context to figure out meaning, or noticing characters' actions to understand theme. Inferring can incorporate reading faces, body language, expressions, and tone, as well as, the text.

<u>Why use it?</u> Reading Between the Lines strategies scaffold comprehension.

<u>How to do it:</u>
- Visualize to picture missing information.
- Use all of the senses to comprehend the text (see, hear, feel, smell and taste).
- Use all aspects of the text to develop meaning (pictures, quotes, text, text clues).
- Chart background knowledge, text clues, and inferences in three-column format.
- Compare the differences between plots and themes. Determine the big idea.
- Use sticky notes to question the text and author.
- Reread to clear up misconceptions.
- Look for evidence that students are drawing and writing about their mental images, inferring meaning from unfamiliar words, and using context to figure out complex concepts.
- Have students demonstrate the text evidence used in inferring themes, messages, lessons, or big ideas.
- Encourage role plays, scenario reenactment, charades, etc. as demonstrations of accurate reading between the lines.

<u>Examples:</u> See *Strategies that Work* (Harvey and Goudvis, 2007, pps. 93-100)

Think-Pair-Share

What is it? This is a strategy to help students clarify their thinking and/or explain their opinion.

Why use it? Students verbalize their thoughts to a partner. This helps them understand the text on a deeper level; they are active not passive learners, because they must explain to their partner the need to read and think about the text before discussing it.

How to do it:

- Materials and structure – no materials needed.
- Directions – give prompt or explain assignment to students. Allow enough time for individual thought, then have students face a partner and each person discusses their thoughts.

Examples:
Read prompt to students, allow enough time for them to think of an answer. Have students turn to their partner and each will take a turn explaining their answer.

Connecting the New To the Known

What is it? These are strategies that use our personal and collective experience to construct meaning. The strategy includes activation of background knowledge and making connections.

Why use it? It helps students overcome obstacles to understanding when they make indifferent or apathetic connections.

How to do it:

- Illustrating, then comparing with others, to show and clarify connections to life.
- Using sticky notes to jot down new learning and inner conversations; then sharing with peers.
- Coding the text "R" to remind; listing connections on large chart paper and in two column form with columns for "What the story is about," and "What the story reminds me of."
- Linking the text to our life; coding the text "T-S" for text-to-self connections.
- Teaching readers through conversation to identify when they have made a distracting, off-topic, or non-helpful connection, and how to fix it.
- Connecting big ideas and themes across texts; coding the text "T-T" for text-to-text connections (e.g. comparing story events and plot lines; comparing characters in terms of personalities and actions; comparing lessons, themes or messages; identifying common themes, authors' writing style or perspectives; comparing different versions of familiar stories, etc,).
- Teaching students to merge thinking by stopping, thinking, and reacting to the text.

Examples: See *Strategies That Work* (Harvey and Goudvis, 2007, p. 92)

Frayer's Model

What is it? Often called "Frayer's 4-Squares", the strategy helps students articulate and record specific information shown to develop their understandings of concepts. Information recorded is drawn from prior knowledge or from student's inquiry or research in relationship to text based upon the square's labels: attributes, non-attributes, examples and non-examples.

Why use it? Implements the research about how concepts are developed and learned. It defines attributes, non-attributes, examples and non-examples related to specific genre or other concepts. The student becomes able to define and understand what the concept is and is not.

How to do it: Brainstorm attributes and non-attributes. Record them in the appropriate squares. Generate very specific examples and non-examples. The graphic below was designed to encompass the genre drawn from those in the Grade Level Content Expectations aligned to this grade level. Circle the genre that students are learning. Duplicate the process for each genre in the center rectangle.

Attributes	**Non-Attributes**
Fable **Folktale** **Realistic Fiction** (Circle the genre that applies)	
Examples	**Non-Examples**

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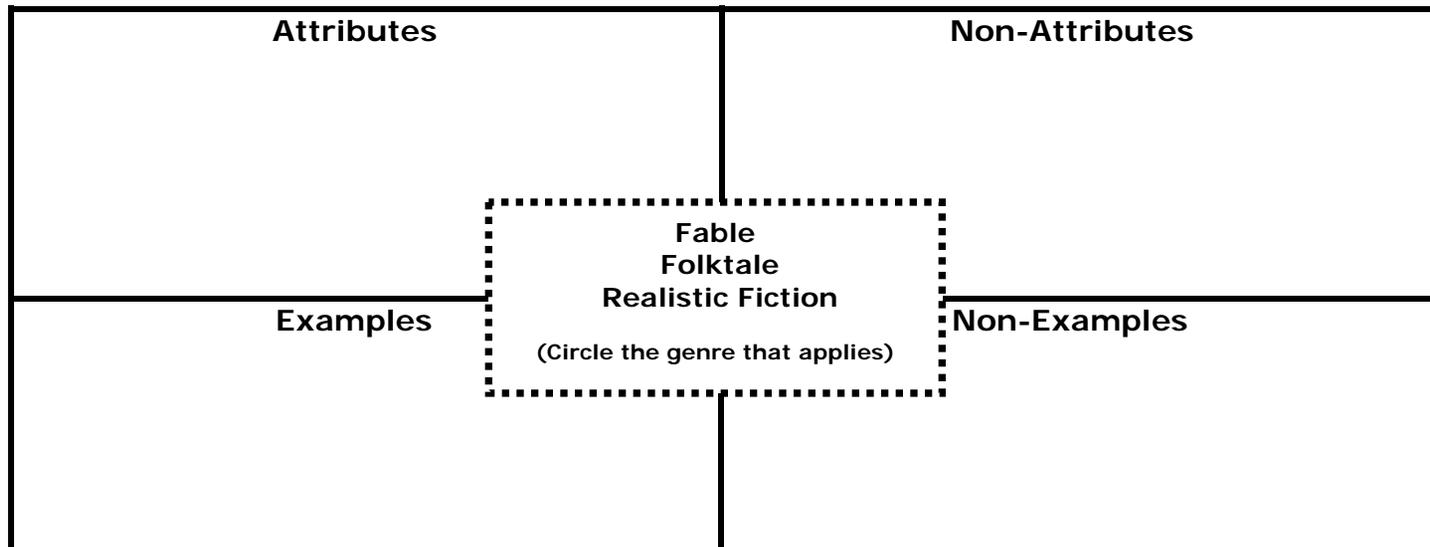
Synthesis

What is it? Creating a single understanding (in which the whole is greater than the sum of the parts) from a variety of sources, arranging and combining them in such a way as to determine patterns or structures that previously were not clearly visible.

Why use it? Good readers combine new information from their prior knowledge and what they are reading, to construct new ideas or interpretations. (See visual on next page)

How to do it:

Read the Lines for *Recognition*
- Attribute meaning to symbols (letters, legends, scientific notation, or mathematical)
- Recognize genre

Read Inside the Lines for *Meaning*
- Establish purpose for reading
- Build on prior knowledge
- Ask questions before, during, and after reading

Read Between the Lines for *Application*
- Make inferences and can document support
- Summarize information
- Draw connections to world issues

React Beyond the Lines for *Creation*
- Process and make sense of complex, multi-layered literacy, or informational texts
- Construct meaning and experiments with ideas beyond the text

Synthesis is a thinking process that takes place at this point within the student's head. The process is dependent upon prior knowledge and experiences.

Student Example: Making Thinking Visible

Text Clues
(Evidence)

What I Know
(Brainstorm or Respond to the Text)

My Conclusion/ Inference
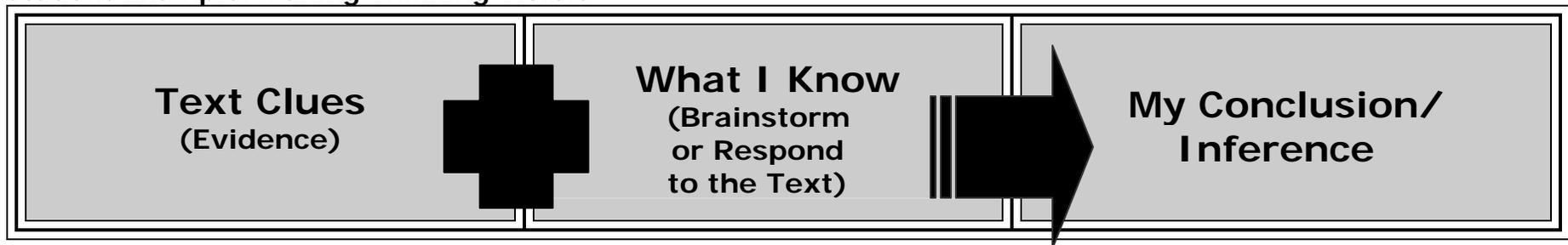
Common Ground Literature Experience: Fables and Their Characteristics

<u>What is it?</u> Common Ground is a variation of column notes that facilitates identification and classification of text-types and their characteristics (specific to the grade level content requirements).

<u>Why use it?</u> It facilitates classifications and clarifies understanding of text types.

<u>How to do it:</u> Record important information as prompted by column headings.

TITLE (S):	Character	Moral/Lesson/Theme	Language Depicting the Cultural Origins	Connection to Other Texts, World and self

Understanding a Character
_____

What is it? It is a process chart that provides students with guidance as they draw inferences about characters and their points of view.

Why use it? It draws attention to important evidence from the text that leads to cause/effect thinking and new insights about characters' world views.

How to do it: Complete the process graphic. Reflect and substantiate outcomes through discussion.

Thinks:
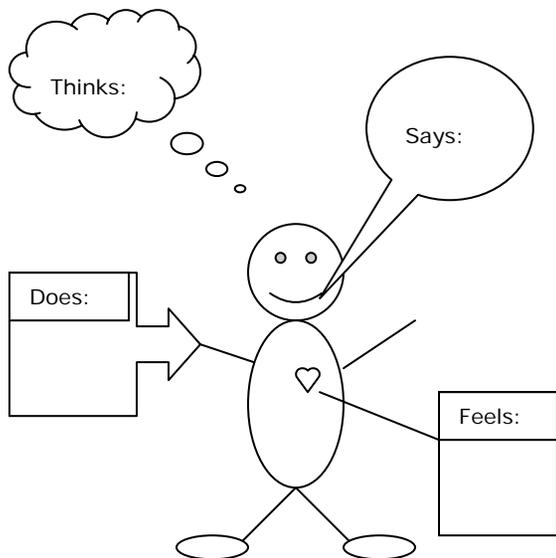
Says:

Does:

Feels:

Inference:

Use what the character thinks, says, does, and feels, and combine those with what you already know to understand character.

Point of view:

How a character sees things or events in the world around him.

The character:

Thinks
_____
_____

Says
_____
_____

Does
_____
_____

Feels
_____

These things help me under-stand that:

My inference about thoughts and motivations:
_____
_____
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This helps me see the char-acter's point of view:

Character point of view:
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Literary Devices For Understanding a Character

Thinks:

Says:

Does:

Feels:

To infer: Use what the character thinks, says, does, and feels, and combine those with what you already know to understand the character.

What it is? Graphic that distinguishes literary devices that lead to understanding of the character.

Why use it? It helps clarify the author's purposeful/creative use of language.

How to do it: Read the text and identify information as prompted by headings.

My inference about the character's point of view:

_____
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Text Example Of Literary Device	Type Of Literary Device and Description Of What This Device Does

These devices help me understand character's traits, thoughts and motivations:

Visualization

__What is it?__ Good readers create pictures in their minds. They use their senses to connect to the characters, events, and ideas. While reading we note the places where images are clear and distinct, therefore enabling readers to better understand the characters, events, and ideas.

__Why use it?__ Engages the reader and helps him/her synthesize and understand the characters, events, storyline, theme, plot, ideas, or information.

__How to do it:__ Have students "look up" to access the relevant pictures or movie reel in your mind. Ask students if the image created is related to the story and enhances understanding of the text. Or have students draw their images and compare/contrast and share out in think-pair-share.

__Example Questions:__

- Can you tell me about an image you created in your head as you were reading?
- What could you draw to illustrate that idea?
- What could you hear, taste, and smell as you read?

Predicting Character's Response Or Actions

What is it? Visual organizer for charting textual evidence about characters to foresee what they are about to do.

Why use it? It uses the reader's knowledge about language in context to make an informed prediction that anticipates upcoming events in the text.

How to do it: Draw correspondences between the character, details from the text, and conclusions. Record responses.

Character	Textual Evidence—Reading For Details	Predicted Response Or Conclusion

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Marginalia

What is it? Written notes in the margins of text that represent the interaction between text and reader that the reader records. Marginalia documents the reader's thought processes, demonstrating his/her feelings, reactions, and questions about specific aspects of the text or author.

Why use it? Readers mark up the text to make connections and activate background knowledge, to help visualize, to grapple with meaning, to answer questions about the content or author's intentions or purposes. The objective is for the reader to better comprehend important aspects of the text, to record inferences, push thinking, or disagree or agree with the author's ideas or messages.

How to do it: Make margin notes as you read.

Examples: Use sticky notes within texts that cannot be written in, or copy selections so that students can actually write notes in the margins. The double-entry journal provides the same opportunities to record text and respond to it in a personal way.

Purposes Of Literary Devices

<u>What is it?</u> Organizer that plots the correspondences between literary devices and meanings conveyed by the writer within his/her texts.

<u>Why do it?</u> It helps the reader identify and understand the use of the author's figurative language.

<u>How to do it:</u> Use the columns to analyze the literary devices used in the text and reasons why the author utilizes them.

Common Literacy Devices	Examples From the Text	Purposes

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Story Map

<u>What is it?</u> Graphic used to grapple with the elements of narrative structure.

<u>Why do it?</u> The map provides a visual means for reflection on the elements of the selection.

<u>How to do it:</u> Recognize and notate details through analysis of the story.

Author's Message: Lesson Theme or Moral

Characters

Events

Beginning

Middle

End

Question-Answer Relationship

<u>What is it?</u> Question-Answer Relationships (QAR) is a way to help students realize that the answers they seek are related to the type of question asked: Right There, Think & Search, Author & You, and On My Own.

<u>Why do it?</u> QAR encourages students to be strategic about their search for answers based on an awareness of what different types of questions look for. Even more important, is understanding from where the answer will come.
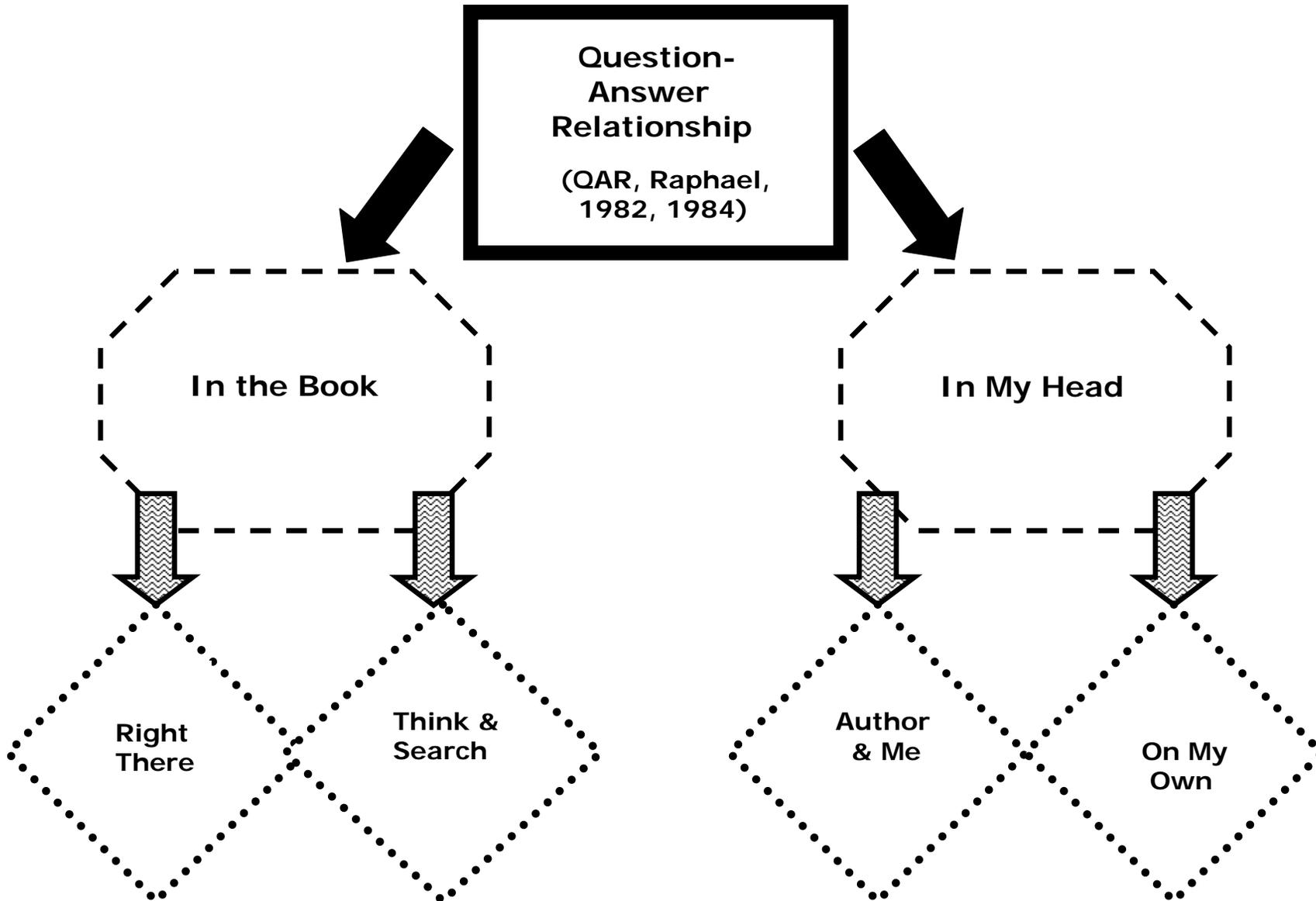
<u>How to do it:</u> Teaching QAR to students begins with helping them understand the core notion: that when confronted with a question, the answer will come either from the text or from what kids know. These are the Core Categories, which Raphael calls

1. In the Book (or video or WWW page…)
2. In My Head

Once students are comfortable with these simpler distinctions (and do note that this does not take very long!), it will please them to move to the next level of understanding question types. Raphael divides "In The Book" into two QAR types (Right There, and Think & Search); and "In My Head" into two QAR types (Author & You, and On My Own). The question types are illustrated with example questions in the following charts.

Four QARs Defined:

1. **Right There**. The answer is in the text, and if we pointed at it, we'd say it's "right there!" Often, the answer will be in a single sentence or place in the text, and the words used to create the question are often also in that same place.
2. **Think & Search**. The answer is in the text, but you might have to look in several different sentences to find it. It is broken up or scattered, or requires a grasp of multiple ideas across paragraphs or pages.
3. **Author & You**. The answer is not in the text, but you still need information that the author has given you, combined with what you already know, in order to respond to this type of question.
4. **On My Own**. The answer is not in the text, and in fact you don't even have to have read the text to be able to answer it.

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Question-Answer Relationship

(QAR, Raphael, 1982, 1984)

In the Book

In My Head

Right There

Think & Search

Author & Me

On My Own

Reading Process	Example Questions For QAR Categories
Before Reading	**On My Own** • Preview. From the title or topic, what do I know that will connect me to the text? **Author & Me** • Using the topic, title, illustrations and book cover, what might this story be about?
During Reading	**Author & Me** • What is my prediction about what will happen next? What is the mood of this narrative, and why is this important? **Think & Search** • What is the problem and how is it resolved? • What roles do characters play? • What are the important events? **Right There** • Who is the main character? • What is the topic sentence? • How would I describe the setting?
After Reading	**Author & Me** • What is the author's intended message? • What is the theme and how does it connect to the world? • How can I synthesize this information and use it in combination with information from other texts? • Is the argument effective? • How does the author use specific language to influence my beliefs? **Think & Search** • What evidence supports the argument presented?

Before, During and After

<u>What is it?</u> Reading is an interactive process of constructing meaning and the following strategies help define the reading-thinking process. The Before, During, and After Approach to reading contains these strategic elements. Use the following activities bulleted below to guide question development and experiences throughout the reading process.

<u>Why use it?</u> It teaches students when and how to use effective comprehension-monitoring strategies including the use of prior knowledge. Prior knowledge is a powerful resource for students to use in understanding text because it impacts the amount of information remembered. Effective use of the techniques helps them repair comprehension problems and understand text. This includes an approach in which students learn to use the strategies in methodical phases in a stop-start fashion before, during, and after reading the text.

<u>How to do it:</u> Follow the flowchart to guide the student process.

Before Reading:
- Activating background knowledge in connection with the topic to be read
- Investigating text structure
- Setting a purpose for reading (Students should be given a strategy for helping them preview and think about the text so they have a sense of the content to be read)
- Predicting text content
- Reviewing and clarifying vocabulary (Explicit teaching of key specialized vocabulary)

During Reading:
- Establishing the purpose for each part of the reading
- Visualizing
- Summarizing
- Confirming/rejecting predictions
- Strategy instruction
- Pausing to ask questions that determine students' comprehension
- Students use graphic organizers and study guides to facilitate comprehension
- Identifying and clarifying key ideas (think about what's read)
- Self-questioning to monitor comprehension of the text being read

After Reading:
- Assessing if the purpose for reading was met
- Paraphrasing important information
- Identifying the main idea and details

- Making comparisons
- Connecting
- Self-questioning to reflect on information read
- Drawing conclusions
- Summarizing
- Analyzing (Students make judgments and form opinions using explicit information from the reading)

For Students

Reading/Thinking Activities
Before, During, and After Reading

Before Reading

Reading Begins
↓
Skim the text, using information from your teacher about the task/purpose
↓
Form ideas about what the text is about and how it is organized
↓
Use these ideas to activate prior knowledge of content and organizational patterns
↓
→ More than recall or review → ↓

Scanning files and selecting relevant information and deciding if information is related
↓

If . . .   ← More inferences
then . . .
↓
Use inferences from activating PRIOR   → Stop/Start
KNOWLEDGE to make predictions about   → Read/Take Notes
meaning and organizational pattern of   → Outline
text and best strategy to use   → Read first/gp back to notes

During Reading:

As actual reading progresses
↓
Think about early ideas
→Confirm them
→Change them
→Reject them
↓

↓
Think about strategy   → Is it working?
↓   → Do you understand?
As reading processes   → Ask yourself
→   What is important?
→   What is not important?
→   How are the ideas related?
→   How does new information compare to your PRIOR KNOWLEDGE?
↓
Maintain an active interaction with the text
↓
Revise and refine your thinking as you go
↓
Sometimes   →   Recall additional information from memory
→   Change past ideas/misconceptions
→   Disagree with author
→   Anticipate new content
→   Restore unnecessary information
↓
Construct meaning for segments of text, linking new information to what you already know
→   Stop and go back if you do not understand
↓

After Reading

Consolidate what you have read and
Summarize   →   Represent the text
↓
→   Mentally or graphically
↓
Ask yourself if you understand the big picture
Do you see how new information links up with your PRIOR KNOWLEDGE?
Can you apply the new information to another situation?

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The Writing Process

<u>What is it?</u> Step-by-step instructional technique that guides a learner through the selection of a topic, understanding of a topic, understanding of the purpose, drafting, editing, revising, and "publication" of a finished piece. The writing process breaks down writing into manageable parts for students.

<u>Why use it?</u> The process approach helps students become thoughtful writers.

<u>How to do it?</u> The writing process is not linear; students may go back and forth between steps when they are writing:

- **Prewriting (brainstorming):** Students are thinking and possibly talking about what they will write. Students decide on a topic and audience, then they can write in any form (lists, words, ideas, examples, incomplete sentences). Spelling, grammar, and punctuation are not a focus of this activity.

- **Drafting (composing):** Students organize their ideas from brainstorming and write them down with a creative flow. Again spelling, grammar, and punctuation are not a focus. Students will produce many drafts. They will think about beginning, middle, and end, story elements, good leads, strong verbs, and their audience. Students can refer to graphic organizers and anchor charts for characteristics to include in their writing.

- **Revising:** At this stage students carefully read their draft to make sure their writing has everything it should have and try to eliminate the extraneous information. A teacher-created checklist might be helpful. Students should think about organization, characteristics of the genre, strong beginning, descriptive vocabulary, and details. Having students share their writing with a partner, writing circles, and teacher conferences is helpful.

- **Proofreading and Editing:** This stage of the writing process is where students take another look. They make sure their audience can read and understand their writing with no distracters. Punctuation, grammar, spelling, capitalization, and neatness are the focus of this stage of writing. A teacher-created checklist may be helpful to students.

- **Publishing:** Students put their writing in the final form for their audience. They have met the reorganization and editing requirements. Students should have a copy of the rubric and understand how to use it.

Additional Resources For Teaching Fables and Folktales

Books

Buss, K. & Karnowski, L. (2003). *Reading and writing literary genres*. Newark, DE: International Reading Association.

Detlor, T. (2001). *Teaching with Aesop's fables*. New York, NY: Scholastic.

Harvey, S. & Goudvis, A. (2007). *Strategies that work: Teaching comprehension for understanding and engagement.* Portland, ME: Stenhouse.

McCarthy, T. (1992). Multicultural fables and fairy tales. New York, NY: Scholastic.

Moore, J., Norris, J. (2002). *Literature pockets Aesop's fables grades 2-3*. Montrey, CA: Evan-Moor.

Barchers, S. (1997). *Fifty fabulous fables: Beginning reader's theatre*. Portsmouth, NH: Teacher Ideas Press.

Online Resources

Fables:

www.aesopfables.com
In addition to providing full texts of over 600 fables by various authors, this website is a complete source for biographical, historical, and critical information. Many fables include Real Audio narrations so you can listen while you read! Consider using the lesson plans for integrating fables into classroom instruction.

http://www.studyzone.org/testprep/ela4/a/fableI.cfm
This site has the definition of a fable, fables, a printable graphic organizer, and quizzes.

http://www-ma.beth.k12.pa.us/jhoke/puzdirs.htm
This activity from the Marvine Elementary School provides a series of crossword puzzles that are linked to a collection of over 40 Aesop's Fables. Students are directed to read a particular fable in order to solve a crossword clue. The texts for the fables are included.

http://us.penguingroup.com/static/packages/us/yreaders/aesop/index.html
In this story, the fox is reminded that bragging and false appearances can have undesired outcomes. Flash-animated, this site tells the story through cut-fabric illustrations.

http://its.guilford.k12.nc.us/webquests/Fables/Fables.htm
Internet lesson. Identify the characteristics of a fable. Write and illustrate your own fable. Includes worksheets on morals, character traits and animals. A webquest.

http://www.learnenglish.org.uk/stories/story_act/story_01-02-02.html
Read three of Aesop's fables, then choose multiple choice or vocabulary search activities.

http://edsitement.neh.gov/view_lesson_plan.asp?id=237
In this unit, students will become familiar with fables and trickster tales from different cultural traditions, and will see how stories change when transferred orally between generations and cultures. This resource provides lessons designed to help students understand and define the elements of fables and trickster stories, recognize narrative and thematic patterns that occur in fables and trickster tales across cultures, and compare themes of fables and trickster tales from different cultures.

http://teacher.scholastic.com/writewit/mff/fractured_fairy_squids.htm
In this resource students will have an opportunity to learn about fractured fairy tales and fables with the help of Jon Scieszka. This site also features a writer's workshop where students can write their own fractured tale and publish it online.

http://pbskids.org/lions/stories.html
Reading fun! This site lets you choose from a list of stories to read. The stories are mostly fables and famous folk tales. They are all illustrated and broken down into multiple pages. "Each story leads into an adventure of related games" at the end, check reading comprehension before entering a game geared more towards enjoyment.

Fables and Folktales:

http://www.storyarts.org/index.html
Fables, folktales, and lesson plans.

Chinese Folktales:

http://www.chinavista.com/experience/fable/fable.html
Fables have enriched the Chinese language. The morals of these tales have found their way into the Chinese language. Six popular ancient Chinese fables are found here.

http://www.newton.mec.edu/Angier/DimSum/Chinese%20Folktales.html
In this activity, students will read and discuss six Chinese folk and fairy tales. Different ideas are given on how to creatively use the folk and fairy tales in other lesson plans. The folk and fairy tales are easily downloaded.

Folktales:

http://teacher.scholastic.com/writewit/mff/folktale_allfolktale.htm
What exactly is the definition of a folktale? This resource offers insight into this topic. Students will participate in a Folktale writer's workshop where they will learn about folktales and will eventually write their own and publish it.

http://folktales.webmanila.com/
Philippine folktales

http://www.manteno5.org/webquest/elementary/LanguageArts/Anasi/timgilbertwebquest.html
Have you ever read the folktale "Anansi the Spider: Tales from Ashanti?" This site features a Webquest for this folktale that includes an introduction, a rubric, resources, and more.

http://www.aaronshep.com/stories/folk.html
Lots of folktale resources are offered here. Texts of stories, "extras" including music and audio files, posters, and background information can be found for some stories.

http://www.studyzone.org/testprep/ela4/a/readviewtextl.cfm
Interactive media tutorial about imaginative texts such as folktales. It is from a standardized test preparation site designed for elementary students, and it provides the text and audio of a short folktale followed by three interactive questions about it. Click on the star near the bottom for more practice with imaginative texts.

http://atozteacherstuff.com/pages/4042.shtml
This site includes an introduction of folk tales through various activities.

http://www.readwritethink.org/lessons/lesson_view.asp?id=91
Using international folklore as subject matter, lead your students in a unit to research literary forms and foreign countries. There is a printout available for instruction and assessment.

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Title: <u>How Do People Use Literature To Understand and Share Relationships In This World?</u>

GLCE Domain: Comprehension

GLCE Codes Assessed At Grade 5:

  R.CM.04.02 - Retell through concise summarization grade-level narrative and informational text.

  R.CM.04.03 - Explain relationships among themes, ideas, and characters within and across texts to create a deeper understanding by categorizing and classifying, comparing and contrasting, or drawing parallels across time and culture.

Brief Lesson Summary Including Curricular Context & Goals:

Literature is a vehicle for understanding universal ideas that weave across time and culture. These lessons focus on identifying the vital mechanisms of literature in order to analyze and synthesize information for accurate explanation of learning. Students will identify text forms and features, both narrative and informational, recognize main ideas and/or purpose, sequence events in logical order, use appropriate vocabulary, and make connections in and across texts, and can share verbally and in writing what they have learned. The students will experience a wide variety of literature, including examples from informational, narrative, and across many genres. A general understanding of text features will help the students to identify story elements, genre characteristics, key ideas, connections, and vocabulary.

Stage 1—Desired Results
What understandings are desired?

Established Goals Aligned To GLCE Domain:

Using literature students will identify critical elements and communicate big ideas in order to demonstrate understanding of relationships and connections to the real world to enhance reading comprehension.

Understandings:	**Essential Questions:**
Students will understand that…	*What essential questions will be considered?*
• Text is developed around the purposes for communication	• Can I summarize connections and relationships within text?
• Genres come in many formats with specific elements	• Can I use my knowledge of text elements to demonstrate my understanding of literature?
• Key facts/events can be sequence-specific	• How can I effectively communicate my ideas about literature and its major components?
• Vocabulary of the text is vital to retelling of the genre	
• Big ideas emerge from understanding relationships in and across text	• How can I monitor my understanding of the text?
• Genre structures originate from the communicative purposes and voice of the author	• What are the many and varied ways that cultural texts are alike and different?
• Comprehension strategies enable deep understanding, synthesis of ideas, and transformation of the self	

What key knowledge and skills will students acquire?	
Students will know…	*Students will be able to…*
• How to categorize and classify text forms/organization and features • Specific genre characteristics • Story elements and their connection within the text structure	• Summarize, retell and know differences between these processes using grade level appropriate text • Explain oral and written relationships to create a deeper understanding • Categorize and classify genre • Compare and contrast relationships related to literary characteristics/features within and across texts • Assimilate and replicate the language features and structure of the genre (linguistic spillover) • Draw relationships and parallels across time and cultural texts

Stage 2— Assessment Evidence
What evidence will show that students understand?

Performance Tasks:
• Students read and analyze a piece of literature in order to identify key components
• Students retell a clear generalization that states or implies the plot, main idea and lesson learned
• Students can effectively retell about main characters, setting, problem, major events, resolution, important ideas, relevant details or procedures
• Students question the author and automatically apply strategies to deepen understanding of the text
• Students demonstrate transformational thinking

Key Criteria*: Effective retelling of grade level appropriate text using narrative and informational rubrics.*
Substantitive, higher-level conversations reflecting relationships within and among all elements of given genres and texts.

Other Evidence *(quizzes, tests, prompts, observations, dialogues, work samples, etc.):*
Retelling rubrics for narrative and informational text; quality of journal writing; complexity of discussion; demonstrations of insight and higher-order thinking; quality work samples; elaborated and accurate thinking maps.

Student Self-Assessment and Reflection:
• I can self-assess and reflect on personal learning.
• I can retell and summarize grade level appropriate text using key vocabulary, appropriate sequencing, and identified relationships.
• I can effectively retell about main characters, setting, problem, major events, resolution, important ideas, relevant details or procedures.
• I can describe and reflect on what I have learned in order to become a better reader.

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Stage 3: Learning Plan
What learning activities will lead to engagement, increased achievement and better understanding?

Experience 1: Categorizing Texts

Focus Question: What are the key characteristics of narrative and informational text?

Learning Target: I can differentiate between the characteristics of narrative and informational texts.

Performance Indicator: Students gain knowledge of text categories.

Learning Activities:

- Using whole class instruction, use a circle map to define and describe informational and narrative text categories. (See *Michigan's Genre Project* for general characteristics of narrative and informational texts).
- Teacher provides several narrative and informational texts. Groups sort into two piles and give reasons for their choices, discussing and reaching consensus about placement.

Strategies: Attribute Circle Map (Use separate maps for narrative and informational).

Experience 2: Texts Are Elemental

Focus Question: How can one define and demonstrate knowledge of narrative text elements?

Learning Target: I can identify and describe story elements in a narrative text.

Performance Indicator: Students are learning elements through conversation and active learning.

Learning Activities:

Teacher reads aloud a narrative picture book. Cooperative groups plan and act out a demonstration of their knowledge of elements (e.g., characters, setting, problem, events, resolution, theme, etc.) in Reader's Theater format. Teachers and peers provide scaffolds through feedback on accuracy of each groups understanding related to the story elements by discussing differences between their small group enactments. Students could use cards to label story elements within the scenario, provide soliloquies of expositions, or perform narrator's "asides". Get creative.

Strategies: Reader's Theatre (Guided, Engaged Learning); Cooperative Groups (Marzano, 2001, pp. 161-174)

Experience 3: Moving Through the Story

Focus Question: What is the chronology of major events in the narrative? Why does chronology matter?

Learning Target: I can identify elements and sequence in a narrative text.

Performance Indicator: Students will correctly assemble story events in the graphic organizer (G.O.).

Learning Activities:

- Using a Story Elements G.O., Think-Pair-Share with a partner to check understanding of event sequencing within a narrative from the previous Read Aloud in Experience 2. Teacher debrief/reflect with overhead transparency using the G.O. to complete a collective class model using decision-making and best judgment.

Strategies: Think-Pair-Share; Narrative Story Elements Graphic Organizer

Experience 4: What's It All About?

Focus Question: Can I refine and demonstrate my understanding through oral and written retells?

Learning Target: I can retell a narrative text in oral and written forms (Consider the modes of retelling when planning instruction to meet the needs of particular student's learning styles).

Performance Indicator: The student will be able to provide an effective retelling illustrating clear understanding of each story

element using both oral and written response.

Learning Activities:
- Students use the Linear Array to organize thinking about the specifics of the storyline.
- Retell using the Narrative Retelling Rubric. Use the attributes and qualities to prompt students' oral and written retellings.

Strategies: Storyline Sequence (Linear Array) Organizer; Narrative Frame For Summarizing; Narrative Retelling Rubric

Experience 5: Making Informational Features Come Alive!
Focus Question: Do I understand the features of grade-level informational text features?
Learning Target: I can identify and explain how authors use informational text features to enhance comprehension.
Performance Indicator: Students will understand the purpose of grade-level informational texts and their distinct features.
Learning Activities:
- Using informational text such as Michigan history or science, identify headings, subheadings, appendices, marginal notes, key and legends, guides, and bibliographies, and explain their purpose.

Strategies: Text Features Of Informational Text Organizer

Experience 6: Branching Out To Unravel the Facts and Purpose
Focus Question: What purposes do specific genre serve? How do details support the purpose?
Learning Target: I can understand the central purpose and details of an informational text.
Performance Indicator: Students accurately categorize information from the text and organize using a Tree Map.
Learning Activities:
  Using whole class instruction, use a tree map to identify the central purpose and details of an informational text. Think-Pair-Share to discuss. Report out using a whole class to record findings and compare findings.

Strategies: Purpose and Details; Informational Text Tree Map Organizer (assessment)

Experience 7: Navigating Vocabulary
Focus Question: What key words are important to understanding and retelling informational text?
Learning Target: I can use vocabulary from the selection in my retelling.
Performance Indicator: Students become facile with applying and using new vocabulary central to the meaning of the text.
Learning Activities:
  Using whole class instruction, use Frayer's Model to develop understanding of each key vocabulary word and explore the meaning of them.

Strategies: Frayer's Model Of Concept Development

Experience 8: Understanding Texts That Convey Information
Focus Question: What details will help me retell the text in relation to the central purpose of the author's informational text?
Learning Target: I can retell an informational text in oral and written formats.
Performance Indicator: Effective oral and written summaries of grade-level informational texts.
Learning Activities:
  Think/Pair/Share text features, central purpose and details, and vocabulary (concept definition) from informational text. Practice oral summarization with a partner using a checklist. Draw comparisons and consensus using charting and teacher-led whole group discussion. Individuals write a summary of the informational text following teacher modeling. Students score their own retells using the rubric, focusing on clear, accurate, organized, logical and elaborated demonstrations of understanding.

Strategies: Think-Pair-Share, Summary Organizer; Purpose and Details Of Informational Text; Main Idea and Supporting

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Details; Concept Definition; Informational Retelling Rubric
Experience 9: <u>Bridging From New To Known</u> **Focus Question:** Can I use personal and collective experience to connect to the text and support the meaning of the text. **Learning Target:** I can make connections Text to Text, Text to Self, and Text to World using narrative and informational texts. **Performance Indicator:** Student can elaborate effectively on Text-to-Text (T-T); Text-to-Self (T-S); and Text-to-World (T-W connections within and across texts. **Learning Activities:**   Compare characters, then themes, within and across texts using a double bubble map (see appendix). **Strategies:** Recording Connections; Connecting New To Known; QAR Strategy; Double Bubble Map
Experience 10: <u>Questioning and Connecting to Understand Theme</u> **Focus Question:** How are the texts connected, and what information reveals the relationship? **Learning Target:** I can explain relationships within and across narrative and informational texts for deeper understanding. **Performance Indicator:** Students accurately describe relationships between texts with connecting themes. **Learning Activities:**   Students discuss relationships within and between texts. Students write about relationships between texts, including any text to self and text to world connections (Response to Reading Rubric). **Strategies:** Similarities and Differences; Before, During and After; Response To Reading Rubric (Assessment *For* Learning); The House Graphic Organizer
Experience 11: <u>Reflecting on Reading</u> **Focus Question:** Can I select and orchestrate strategies that will help me understand confusions in the text? **Learning Target:** I can describe what I have learned in order to be a better reader every time I read. **Performance Indicator:** Students orchestrate and reflect on strategies and effectively report on their strategy use. **Learning Activities:**   Do a journal reflection on reading strategy use. **Strategies:** Gradual Release Of Responsibility Model Of Learning (Pearson in Harvey and Goudvis, 2007, p. 32); Double-Entry Journal (Reflection)

Compendium of Strategies

Attribute Circle Map
For Informational and Narrative Texts

<u>What is it?</u> Tool used to help define a thing or idea.

<u>Why use it?</u> It is used to brainstorm or show prior knowledge about a topic.

<u>How to do it:</u>
1) In the center, use words, numbers, pictures or any other sign or symbol to represent the object, person, or idea that you are trying to understand or define.
2) In the outside circle, write or draw any information that puts the thing in context.

<u>Examples:</u>
The number of responses will vary. There is no limit to the number of items a student can add to a circle.

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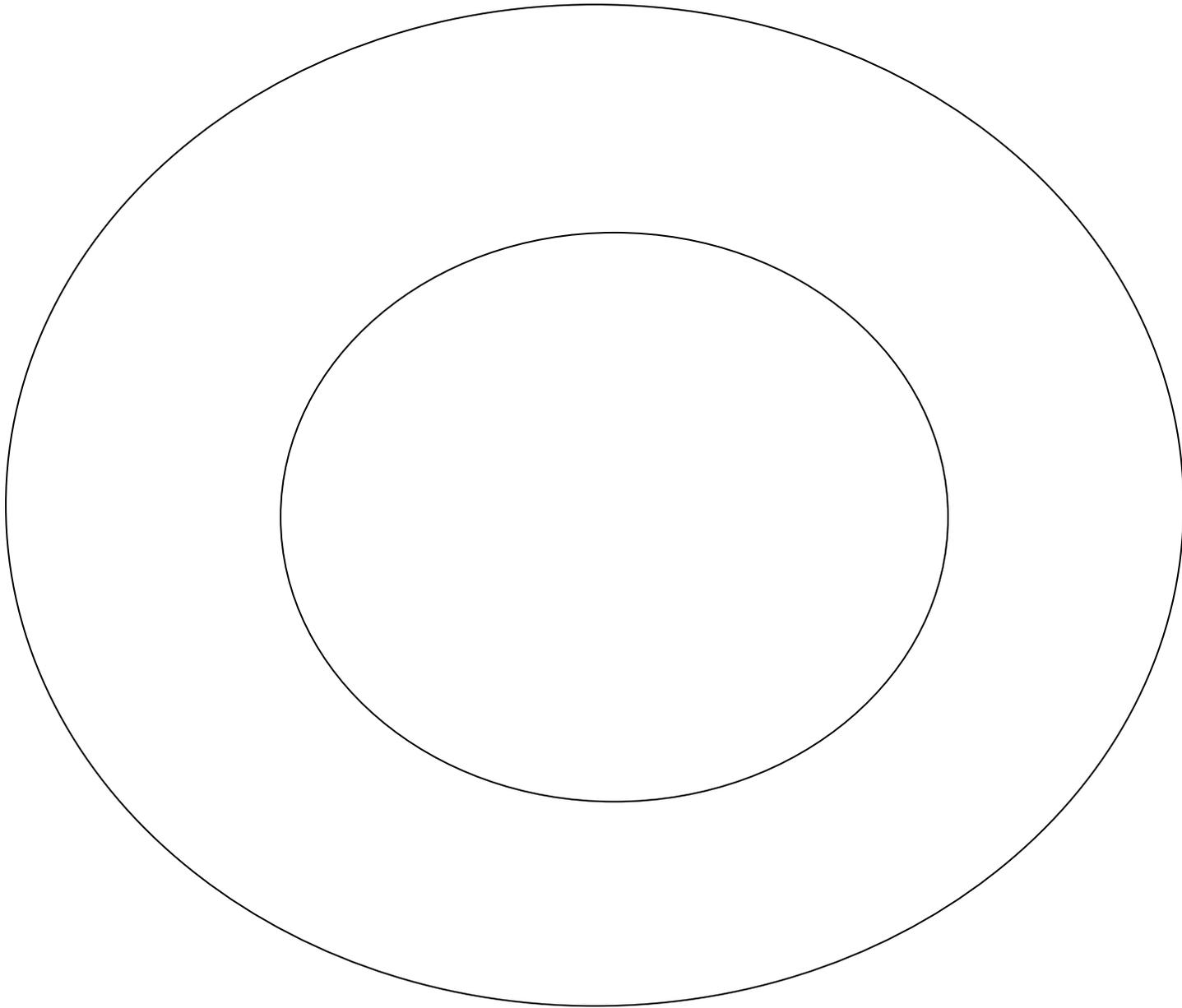
Reader's Theatre

<u>What is it</u>? Reader's Theater is an engagement strategy that stimulates students to become excited and enthusiastic about reading because of opportunities to perform. Participants develop scripts, perform in groups, and practice using their voice to depict characters from texts. The strategy enhances comprehension of the reading material.

<u>Why use it?</u>
- The use of Reader's Theatre can offer a different context in which students are exposed to texts focusing on poetry, science, social studies, or other content-related topics.
- Reader's Theatre is another way to enhance comprehension of text, as well as to create interest in and enthusiasm for learning.
- The Reader's Theatre format provides an opportunity for students to develop fluency through multiple readings of the text by using expressiveness, intonation, and inflection when rehearsing the text.

<u>How to do it:</u>
5 Easy Steps:

1: Choose a script. Choose a prepared script, or have kids choose a book from which to develop an RT script.
2: Adapt the script. If adapting, kids identify speaking parts (including narrators) and break down the story into dialogue.
3: Assign Parts. Try out different parts to get a feel for them, then students choose their roles themselves.
4: Highlight parts and rehearse. Kids highlight their dialogue, then practice their lines at home and in groups during school.
5: Perform. The cast reads the play aloud for an audience, often made up of parents or younger students.

<u>Examples:</u> See http://aaronshep.com/rt/ and http://readwritethink.org/lessons/lesson_view.asp?id=172

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Piece Performed: _____

Introduction	Script Use	Selection	Narration
___**Tone**	___**Cue Pick-up**	___**Appropriateness**	___**Involvement**
___**Interest**	___**Flow**	___**Vocal Balance**	___**Focus**
___**Effectiveness**	___**Pacing**	___**Audience Engagement**	___**Timing**
	___**Handling**		___**Mood**
Staging	**Vocal/Physical**	**Performance**	**Key**
___**Accessibility**	___**Characterizations**	___**Initiation** (Beginning)	**!Great!**
___**Groupings**	___**Reactions**	___**Transitions** (Smoothness and Appropriateness of Movement and Speech within Context)	**+Good.**
___**Movement**	___**Projection/Volume**		**+/- Could Improve**
___**Relationships**	___**Focus**	___**Utterances** (Production of Meaningful Sequence of Words)	**- Not Yet**
___**Effectiveness**	___**Body Language**	___**Dynamics** (Productive Engagement and Interaction Between Characters)	
	___**Gesture**	___**Ending**	

Think-Pair-Share

<u>What is it?</u> This is a strategy to help students clarify their thinking and/or explain their opinion.

<u>Why use it?</u> Students verbalize their thoughts to a partner. This helps them understand the text on a deeper level; they are active not passive learners. Because they must explain to their partner they need to read and think about the text before discussing it.

<u>How to do it:</u>

- Materials and structure – no materials needed.
- Directions – give prompt or explain assignment to students. Allow enough time for individual thought then have students face a partner and each person will discuss their thoughts.
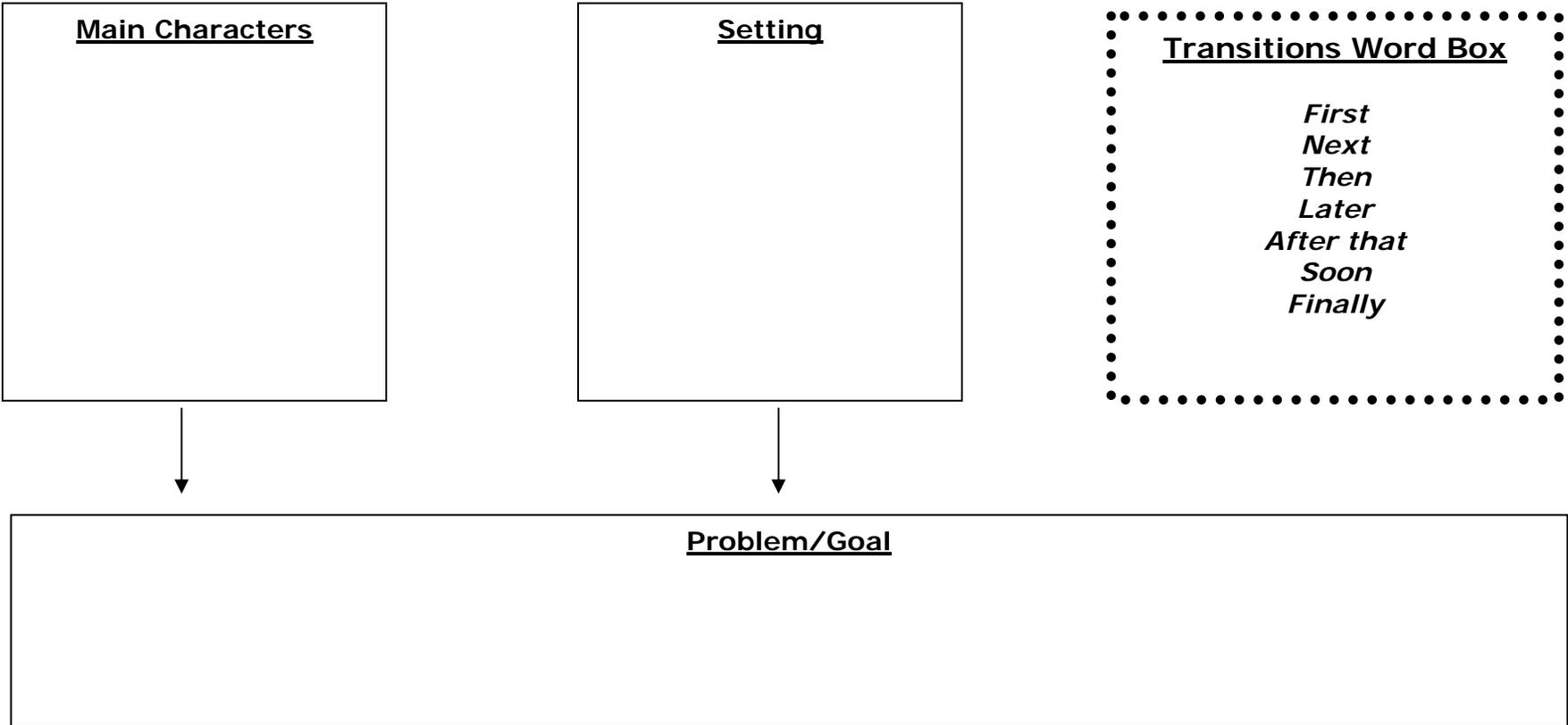
<u>Examples:</u>
Read prompt to students, allow enough time for them to think of an answer. Have students turn to their partner and each will take a turn explaining their answer.

Narrative Story Elements Graphic Organizer

What is it? This graphic presentation provides students with the key instructional components for understanding narrative text.

Why use it? The organizer prompts students to focus on, analyze, and record information to be used in comprehending important aspects of the works being studied.

How to do it: Provide opportunities for students to "log in" the featured aspects and then write from the graphic using the words in the transitions word box.

Main Characters	**Setting**	**Transitions Word Box** *First* *Next* *Then* *Later* *After that* *Soon* *Finally*

Problem/Goal

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Beginning

↓

Middle

↓

End

↓

Lesson Learned/Theme

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Storyline Sequence (Linear Array) Graphic Organizer

<u>What is it?</u> This strategy uses a visual display to sequence the storyline.

<u>Why use it?</u> The strategy prompts students to select and then record information about important aspects of understanding text. It combines visual and written opportunities to organize this information.

<u>How to do it:</u> Students enter information into the specific shapes that specify the key elements of the text.

Middle

Beginning

End

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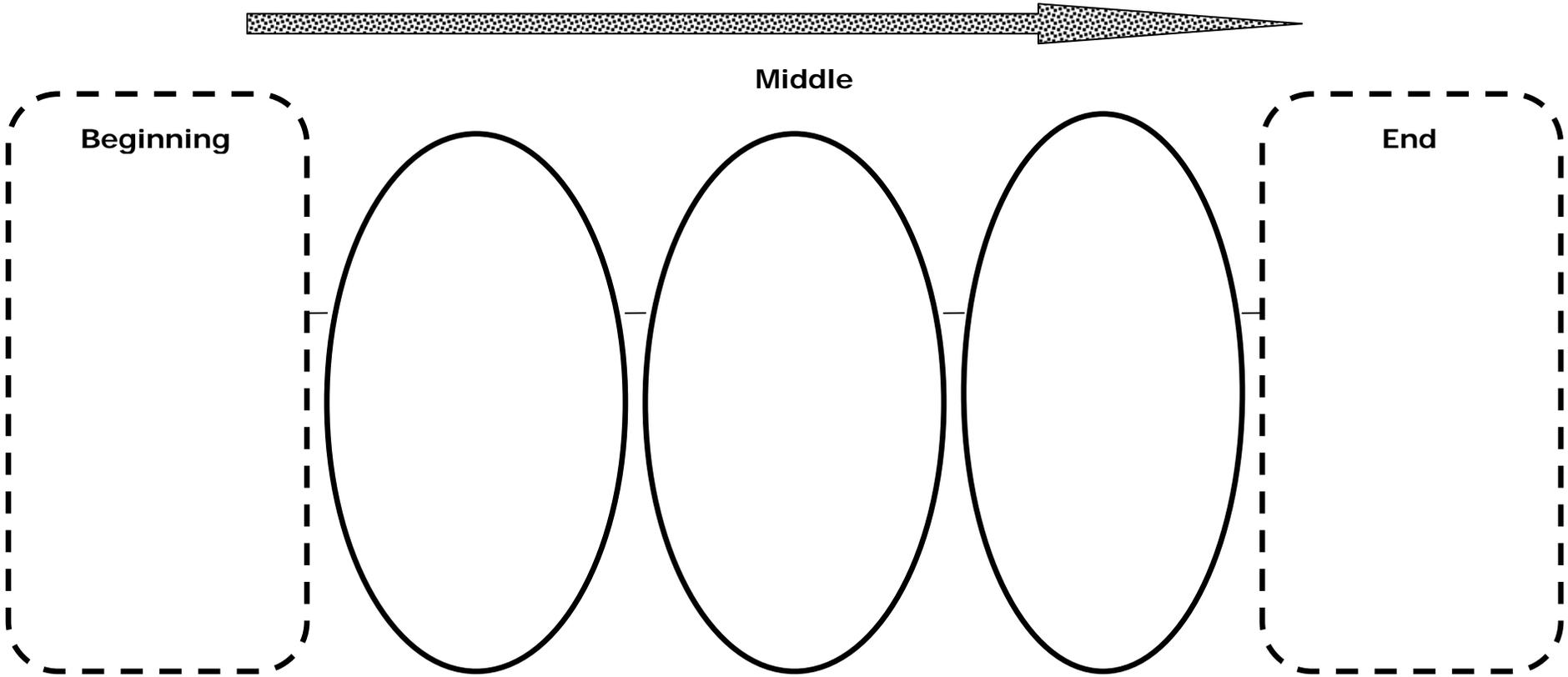
Narrative Frame (Adapted from Marzano, 2001, p. 64)

What is it? A summary frame is a series of questions designed to highlight the important elements found in text. Build the summary frame around the text with which the students are engaged.

Why do it? The narrative frame asks students to inquire into the text to analyze the elements and comprehend the storyline.

How to do it: Use the rule-based strategy: 1) delete trivial materials, 2) delete redundant material, 3) substitute overarching, general terms for more specific terms (e.g., "fish" for "halibut, salmon, and rainbow trout"), 4) select a topic sentence or invent one if it is missing.

Narrative Or Story Pattern (With Elements):	Narrative Frame (Questions To Prompt Response):
1) **Characters:** the characteristics of the main characters in the story.	1) Who are the main characters? And what distinguishes them from other characters?
2) **Setting:** the time, place, and context in which the story took place.	2) When and where did the story take place? What were the circumstances?
3) **Initiating event:** the impetus that starts the action rolling in the story.	3) What prompted the action in the story?
4) **Internal response:** how the main characters react emotionally to the initiating event.	4) How did the characters express their feelings?
5) **Goal:** what the main characters decide to do as a reaction to the initiating event (sometimes this is the goal they set).	5) What did the main characters decide to do? Did they set a goal? What was it?
6) **Consequence:** how the main characters try to accomplish the goal.	6) How did the main characters try to accomplish their goals?
7) **Resolution:** how the goal turns out.	7) What were the consequences?
Rubric For Summarizing: 4—The student identifies the main pattern running through the information along with minor patterns. 3—The student identifies the main pattern running through the information. 2—The student addresses some of the features of the main pattern running through the information, but excludes some critical aspects. 1—The student does not address the main pattern running through the information. 0—Not enough information to make a judgment.	

Narrative Retelling Rubric Grades 3-5

Qualities Of Retelling	4-Mature	3-Capable	2-Developing	1-Beginning
Gist/Main Idea • Lesson Learned • Plot, Main Idea	Retelling includes a clear generalization that states or implies the plot, main idea and lesson learned.	Retelling includes a generalization that states or implies the plot, main idea, and lesson learned from the story.	Retelling indicates inaccurate or incomplete understanding of plot and main idea.	Retelling includes minimal or no reference to nor understanding of plot or main idea.
Story Elements	Retelling contains a clear statement of all story elements (main characters, setting, problem, major events, and resolution) and their connection to one another.	Retelling contains a clear restatement of most story elements (main characters, setting, problem, major events, and resolution) and their connection to one another.	Retelling contains a restatement of some story elements with minimal connections to one another.	Retelling contains minimal restatement of story elements.
Organization	Events are retold following a logical sequence with a beginning, middle, and end.	Events are retold mostly in appropriate order with beginning, middle, and end.	Events are retold in a somewhat disconnected fashion. The beginning, or middle, or end may be deleted.	Events lack sequence.
Linguistic Spillover	Use of language, conventions, and/or format from the selection reflects an elaborated and personalized understanding of the story.	Use of language, conventions, and/or format from the selection indicates basic understanding of the story.	Use of language, conventions, and/or format from the selection may indicate superficial understanding.	Retelling indicates little or no use of language, conventions, and/or format from the story.

Date	Text	Level	Mode	Prediction	Gist/Main Idea	Elements	Organization	Linguistic Spillover

Key:

Mode		**Level**		**Prediction**	
OO	Oral-Oral	IN	Independent	R	Reasonable
OW	Oral-Written	IS	Instructional	U	Unreasonable
WO	Written-Oral	F	Frustration	N	No response
WW	Written-Written				

Text Features Of Informational Text

What is it? The two-column chart organizes and correlates text features and examples with author's purpose.

Why use it? It prompts students to identify text features and provides an opportunity for students to analyze what the text features do.

How to do it: Identify which of the text features listed below are in the text being studied. Choose text examples to record for each feature. Explain the purpose for each feature that you find.

Text Features and Examples	Purpose - How Does It Help Me Understand the Information?
Heading	
Subheadings	
Appendices	
Marginal Notes	
Key & Legend	
Maps	
Bibliographies	

Purpose and Details Of Informational Text

What is it? The Purpose and Details Map provides a means to note evidence from the text.

Why use it? It provides a prompt for students to analyze the purpose for the informational piece.

How to do it? Work backwards and forwards between purpose and evidence to notate important aspects of comprehension.
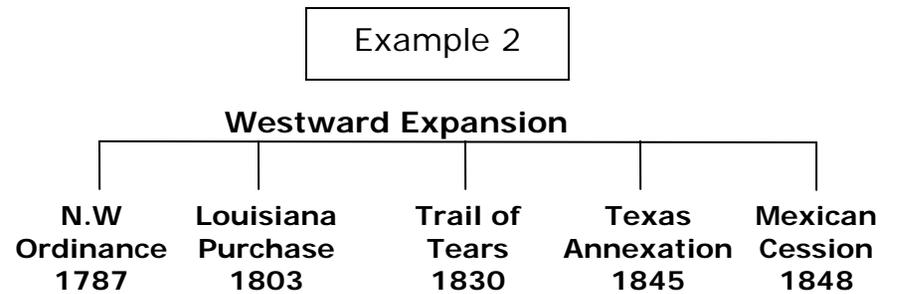
Central Purpose

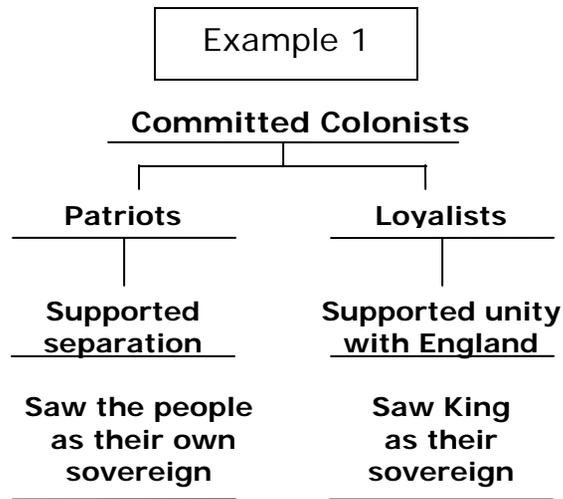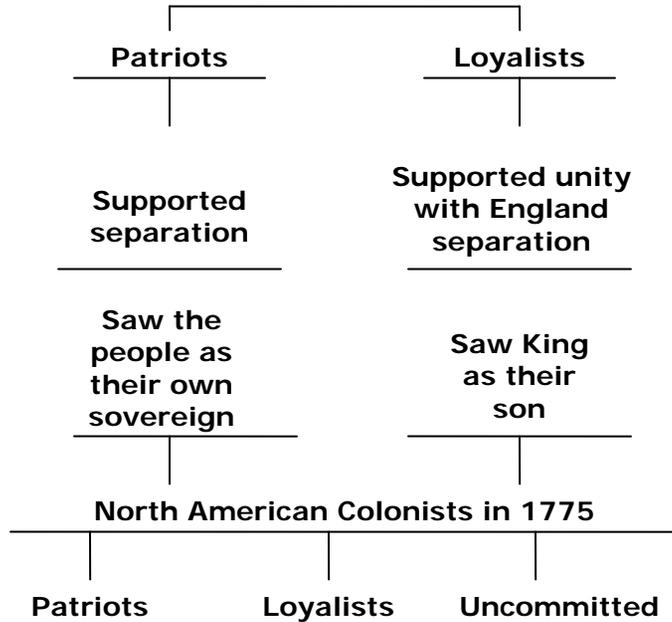| Details/support	Details/Support	Details/Support
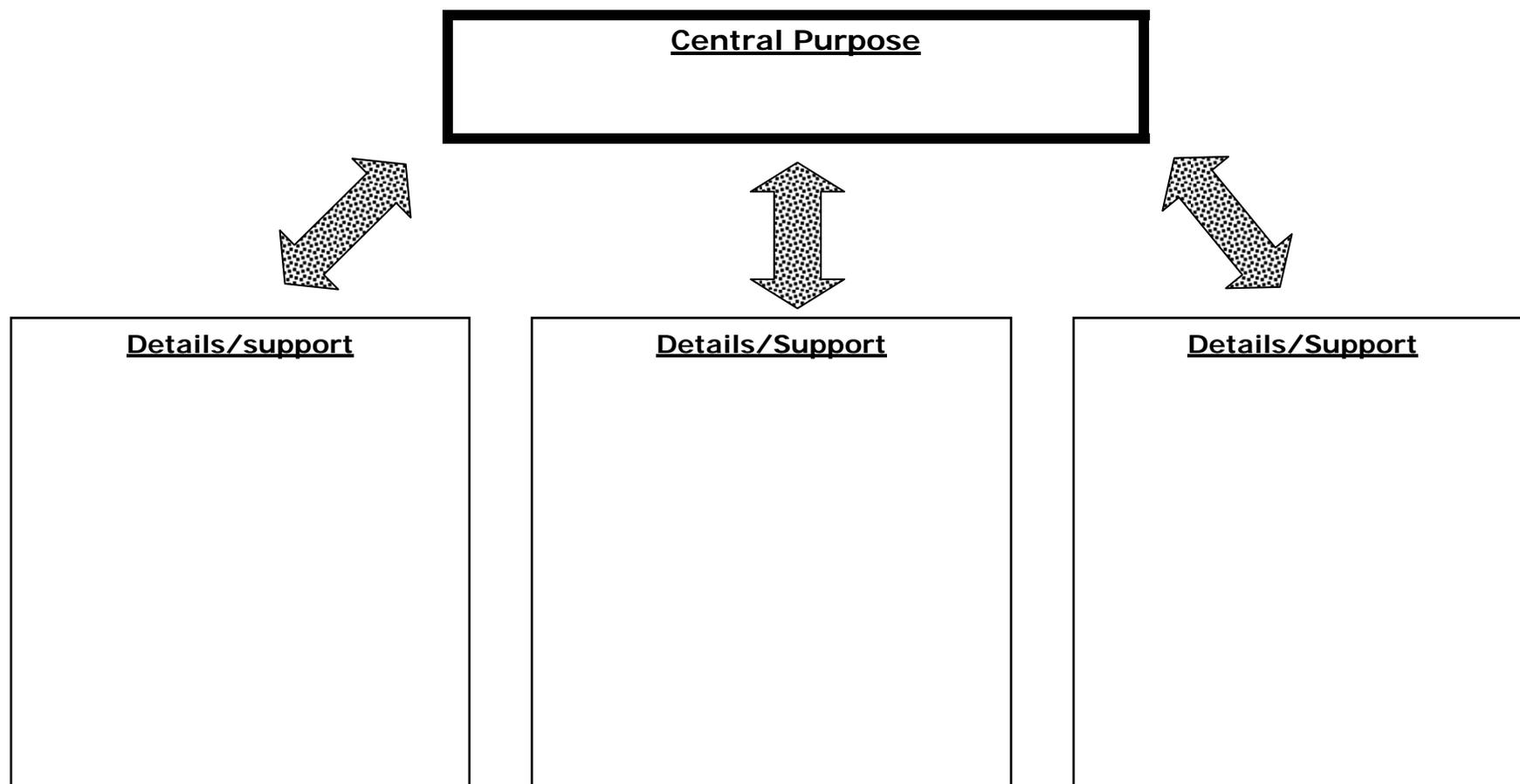
Tree Map

What is it? Tree Maps provide ways to illustrate most important and less important ideas that link together.
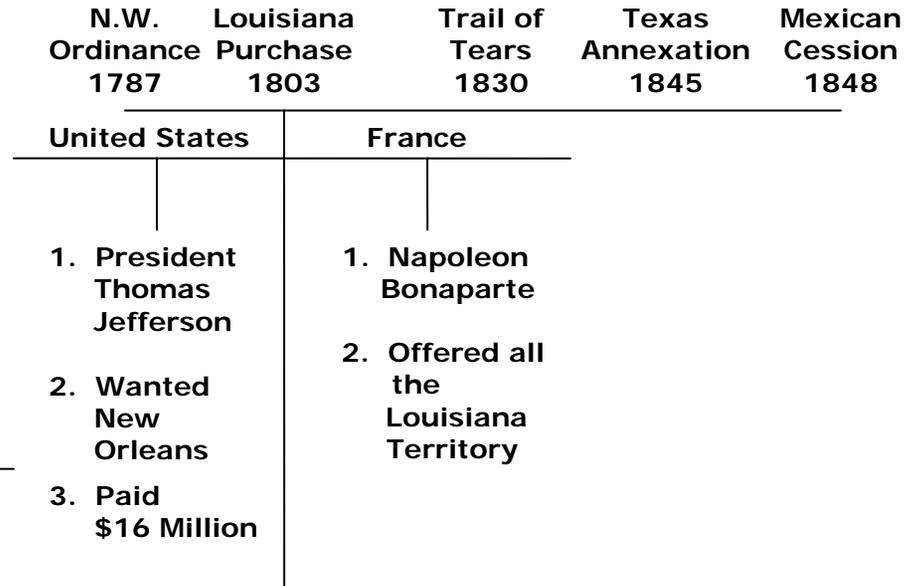
Why use it? They are used to order, classify and record thoughts.

How to do it: Decide on the topic (category). Then, below that, begin writing down the sub-categories that connect. Below each sub-category write specific members of the group. Some things can go in multiple groups.

Example 1

Committed Colonists

Patriots	Loyalists

Supported separation	Supported unity with England

Saw the people as their own sovereign	Saw King as their sovereign

Example 2

Westward Expansion

N.W Ordinance 1787	Louisiana Purchase 1803	Trail of Tears 1830	Texas Annexation 1845	Mexican Cession 1848

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Patriots | **Loyalists**

Supported separation

Supported unity with England separation

Saw the people as their own sovereign

Saw King as their son

North American Colonists in 1775

Patriots | **Loyalists** | **Uncommitted**

| N.W. Ordinance 1787 | Louisiana Purchase 1803 | Trail of Tears 1830 | Texas Annexation 1845 | Mexican Cession 1848 |

United States | **France**

United States
1. President Thomas Jefferson
2. Wanted New Orleans
3. Paid $16 Million

France
1. Napoleon Bonaparte
2. Offered all the Louisiana Territory

Example 3

Example 4

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Frayer's Model Of Concept Development

<u>What is it?</u> Often called "Frayer's 4-Squares", the strategy helps students articulate and record specific information shown to develop their understandings of concepts. Information recorded is drawn from prior knowledge or from student's inquiry or research in relationship to text based upon the square's labels: attributes, non-attributes, examples and non-examples.

<u>Why use it?</u> Implements the research about how concepts are developed and learned. It defines attributes, non-attributes, examples and non-examples related to concepts. The student becomes able to define and understand what the concept is and is not.

<u>How to do it:</u> Brainstorm attributes and non-attributes. Record them in the appropriate squares. Generate very specific examples and non-examples.

Attributes	**Non-Attributes**
Place key vocabulary words here. Develop and learn concepts associated with key words using the model.	
Examples	**Non-Examples**

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Summarizing

<u>What is it?</u> A strategy that requires a brief statement of the essential ideas of a longer passage or selection.

<u>Why use it?</u> It helps solidify understanding by distilling various pieces information. Students identify key elements and condense the important information into their own words during and after reading to solidify meaning.

<u>How to do it:</u> Summarization can be visualized by using the organization of the graphic to successfully complete this objective. First, decide which information is redundant, trivial and repetitive and eliminate it. Log the important ideas. Then create a synthesis of the most important information in the summary box of the organizer. Here, the student replaces specifics with general terminology and finds or invents a topic sentence.

In addition, an important objective related to the teaching of summarization is to have students articulate as well as demonstrate their understanding of summarization:
1. Can the student communicate that summarizing is condensing important information into his or her own words (what)?
2. Can the student communicate that summarizing is done during and after reading (when)?
3. Can the student communicate that summarizing helps to solidify understanding (why)?
4. Can the student communicate that summarizing involves identifying key elements of the text and condensing important information into his or her own words (how)?
5. Can the student summarize a variety of texts for a variety of purposes?

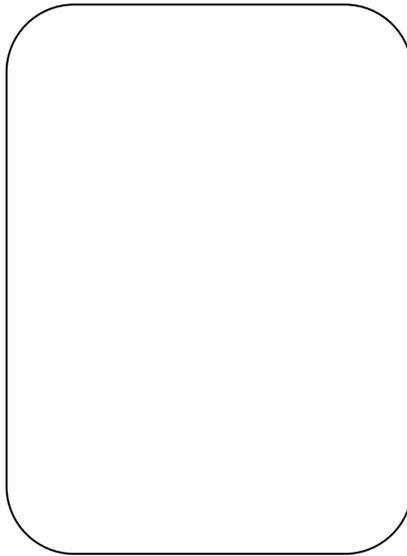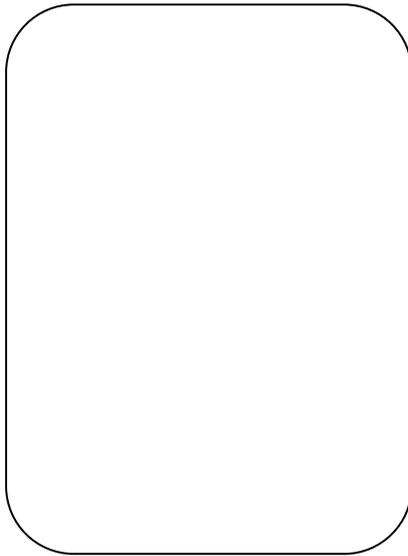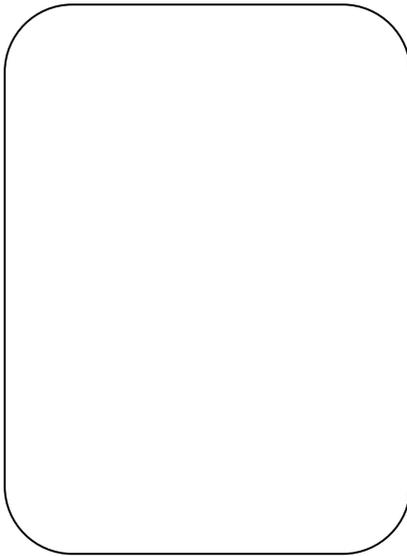<u>Examples</u>: (See the graphic that follows)

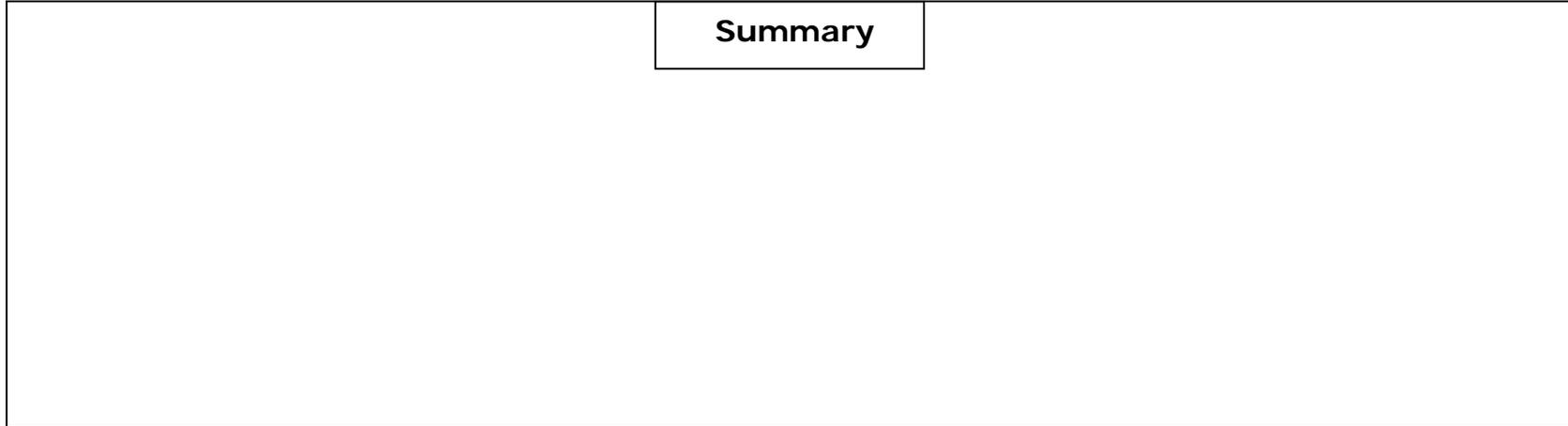**Summarizing the text:**

Important Idea	Important Idea	Important Idea	Important Idea

Summary

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Main Idea and Supporting Details

<u>What is it?</u> Writing to learn for the main idea and supporting details requires students to think analytically about the text or texts and record the information for later use in discussions, papers, speeches, etc.

<u>Why use it?</u> It prompts students to analyze the text critically, then apply what they found out. This graphic shows the two-way interaction between main idea and details.

<u>How to do it:</u> Read the text. Have students analyze the text for main idea and details.

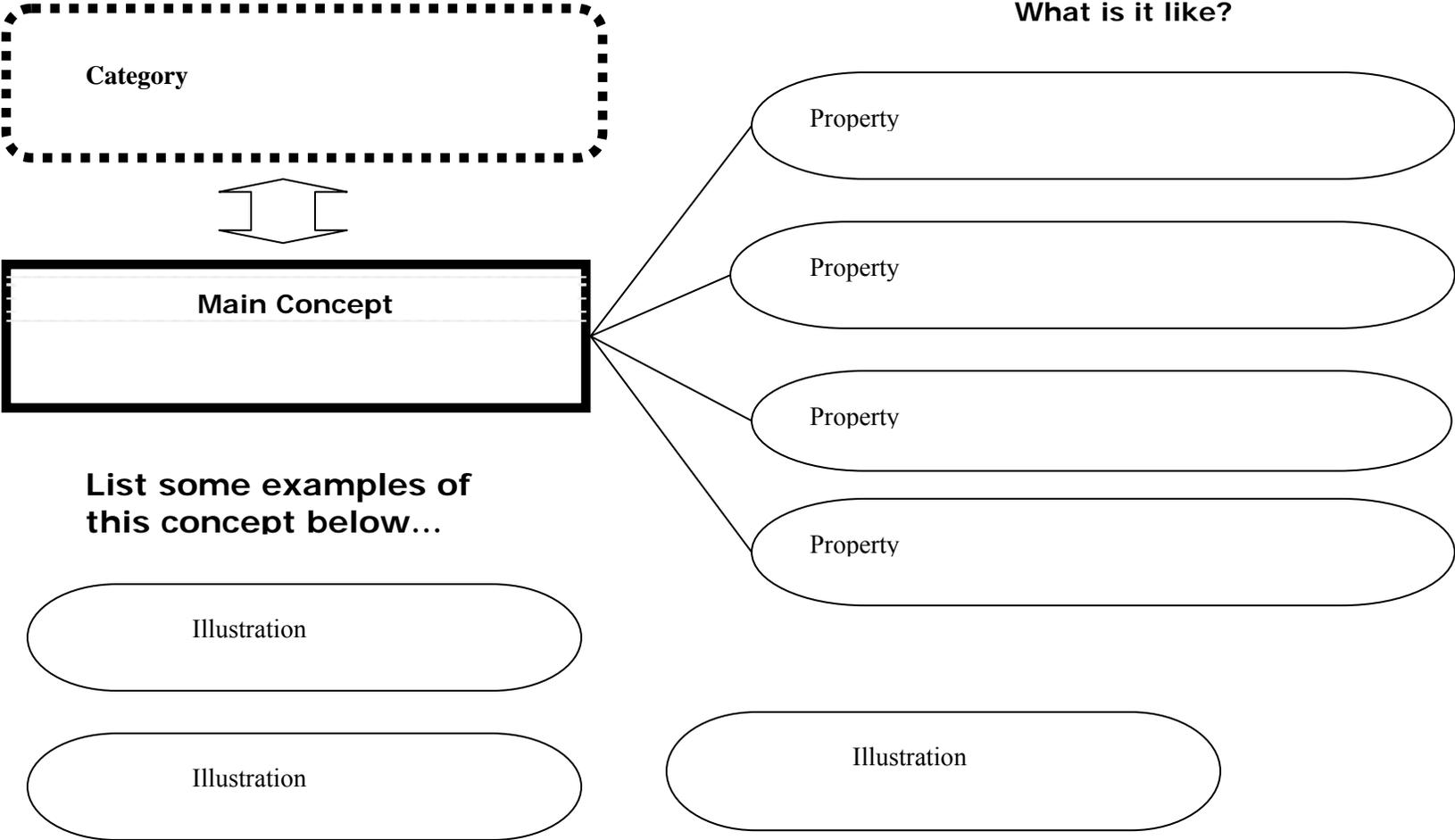| Detail		Detail
	Main Idea	
Detail		Detail

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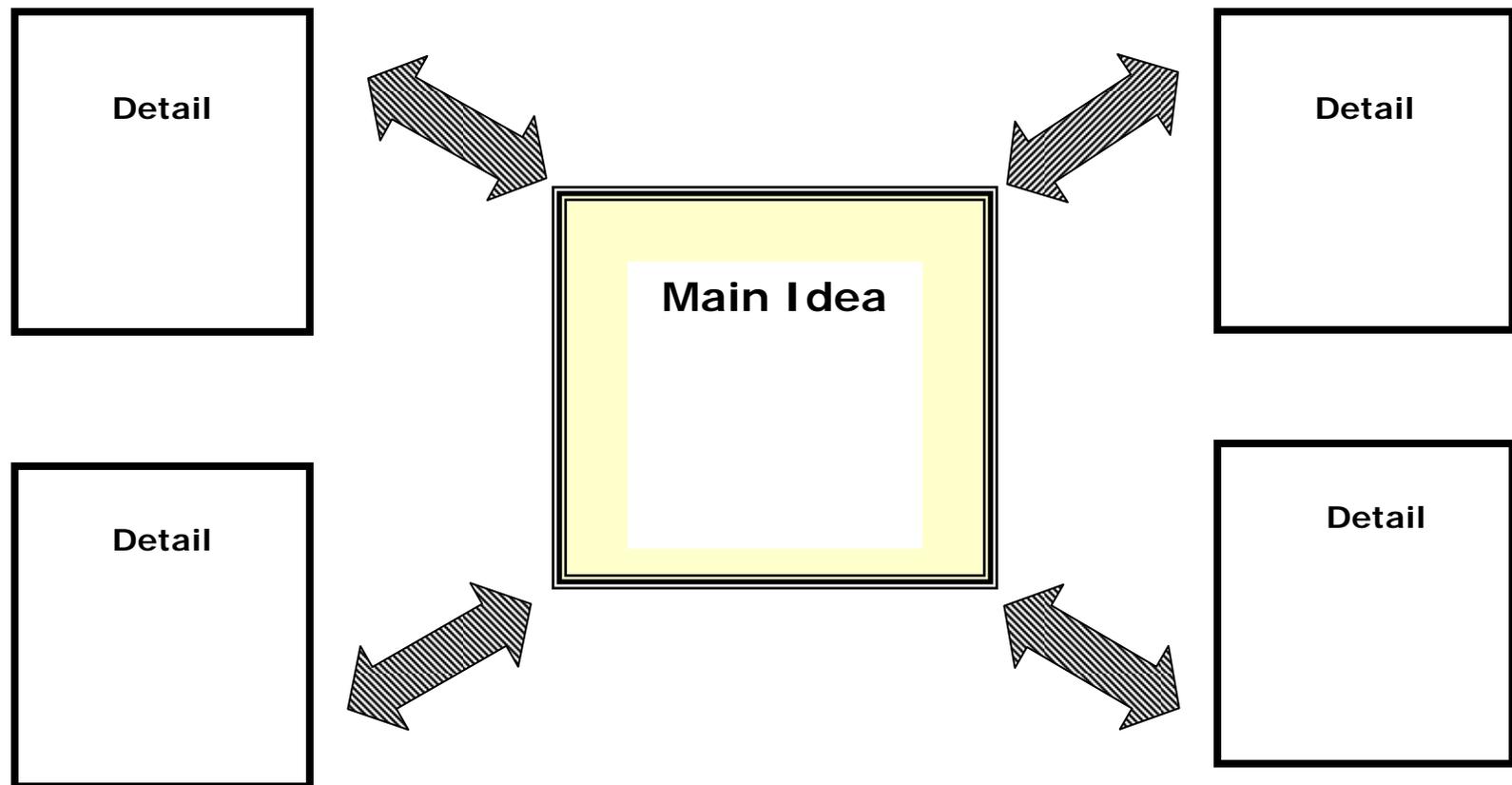
Concept Definition Map

What is it? The visual provides a means to define concepts.

Why do it? The graphic is used to build students' knowledge by developing concepts.

How to do it: Brainstorm to complete the prompts in each section of the graphic.

What is it like?

Category

Property

Property

Main Concept

Property

List some examples of this concept below…

Property

Illustration

Illustration

Illustration

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Informational Retelling Rubric Grades 3-5

Qualities Of Retelling	4-Mature	3-Capable	2-Developing	1-Beginning
Gist/Main Idea • Lesson Learned • Plot, Main Idea	Retelling indicates a clear and elaborated understanding of the central purpose of the selection.	Retelling indicates a basic understanding of the central purpose of the selection.	Retelling indicates incomplete or inaccurate understanding of the central purpose of the selection.	Retelling indicates no understanding of the central purpose of the selection.
Story Elements	Retelling contains a clear and accurate restatement of the important supporting elements. May contain related prior knowledge.	Retelling contains a clear and accurate restatement of most important and supporting elements.	Retelling lacks important elements and/or contains inaccurate information.	Retelling is minimal and inaccurate.
Organization	Important and supporting elements are logically presented and clearly connected.	Most important and supporting elements are presented logically and connected.	Events are presented in a random or disconnected order.	There is little or no development of elements.
Linguistic Spillover	Use of language, convention, and/or format from the selection reflects an elaborated and personalized understanding of the information.	Use of language, conventions, and/or format from the selection indicates basic understanding of the information.	Use of language, conventions, and/or format from the selection may indicate superficial understanding.	Retelling includes little or no use of language, conventions, and/or format from the selection.

Date	Text	Level	Mode	Prediction	Gist/Main Idea	Elements	Organization	Linguistic Spillover

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WO	Written-Oral	F	Frustration	N	No response
WW	Written-Written				

Connecting the New To the Known

<u>What is it?</u> These are strategies that use our personal and collective experience to construct meaning. The strategy includes activation of background knowledge and making connections.

<u>Why use it?</u> It helps students overcome obstacles to understanding when they make indifferent or apathetic connections.

<u>How to do it:</u>

- Illustrating, then comparing with others, to show and clarify connections to life.
- Using sticky notes to jot down new learning and inner conversations; then sharing with peers.
- Coding the text "R" to remind; listing connections on large chart paper and in two column form with columns for "What the story is about," and "What the story reminds me of."
- Linking the text to our life; coding the text "T-S" for text-to-self connections.
- Teaching readers through conversation to identify when they have made a distracting, off-topic, or non-helpful connection, and how to fix it.
- Connecting big ideas and themes across texts; coding the text "T-T" for text-to-text connections (e.g. comparing story events and plot lines; comparing characters in terms of personalities and actions; comparing lessons, themes or messages; identifying common themes, authors' writing style or perspectives; comparing different versions of familiar stories, etc,).
- Teaching students to merge thinking by stopping, thinking, and reacting to the text.

<u>Examples:</u> See *Strategies That Work* (Harvey and Goudvis, 2007, p. 92)

Question-Answer Relationship (Raphael, 1982, 1984)

<u>What is it?</u> Question-Answer Relationships (QAR) is a way to help students realize that the answers they seek are related to the type of question asked: Right There, Think & Search, Author & You, and On My Own.

<u>Why do it?</u> QAR encourages students to be strategic about their search for answers based on an awareness of what different types of questions look for. Even more important, is understanding from where the answer will come.
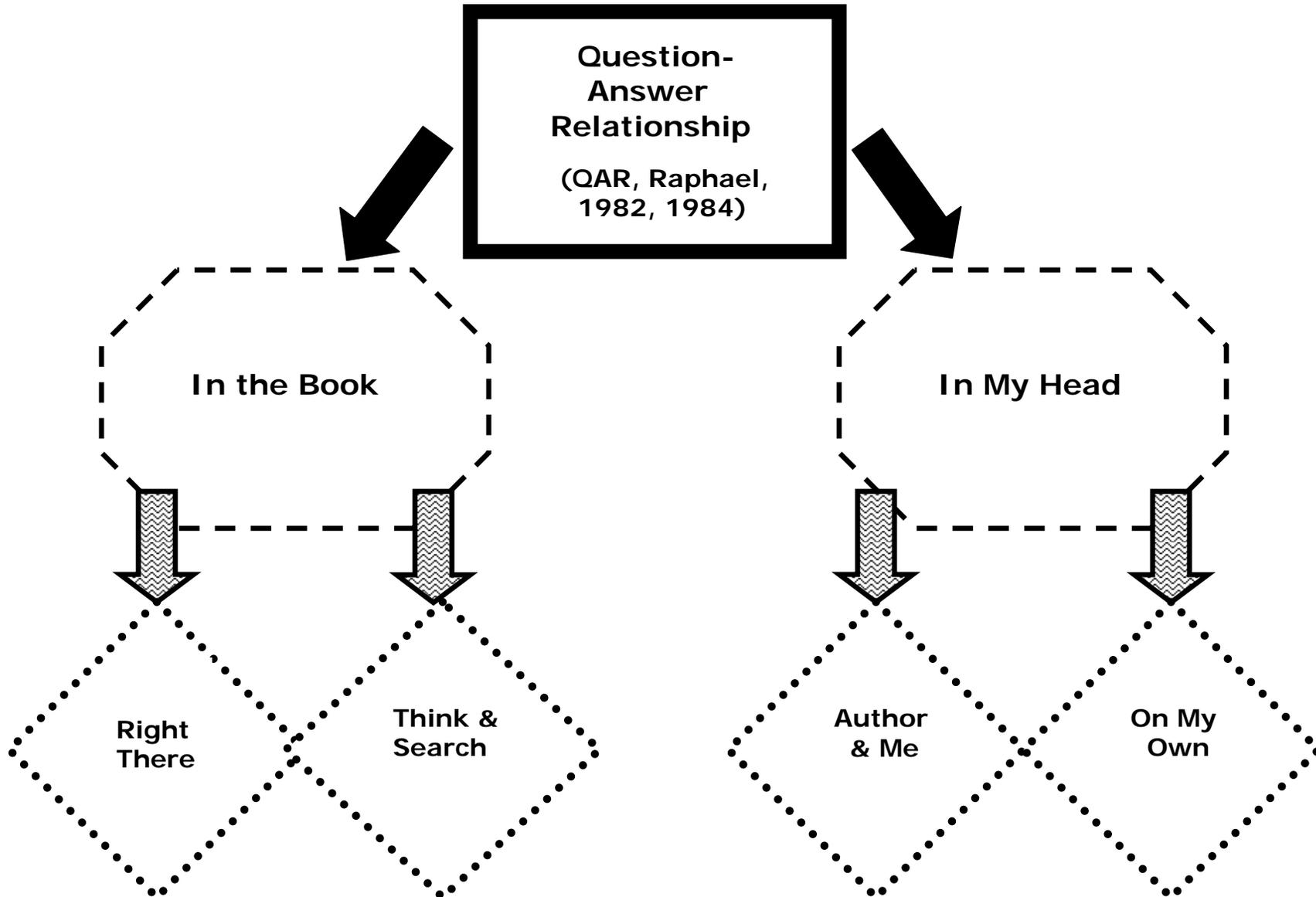
<u>How to do it:</u> Teaching QAR to students begins with helping them understand the core notion: that when confronted with a question, the answer will come either from the text or from what kids know. These are the core categories, which Raphael calls

1. In the Book (or video or WWW page…)
2. In My Head

Once students are comfortable with these simpler distinctions (and do note that this does not take very long!), it will please them to move to the next level of understanding question types. Raphael divides "In The Book" into two QAR types (Right There, and Think & Search); and "In My Head" into two QAR types (Author & You and On My Own). The question types are illustrated with example questions in the following charts.

Four QARs Defined:

1. **Right There**. The answer is in the text, and if we pointed at it, we'd say it's "right there!" Often, the answer will be in a single sentence or place in the text, and the words used to create the question are often also in that same place.
2. **Think & Search**. The answer is in the text, but you might have to look in several different sentences to find it. It is broken up or scattered, or requires a grasp of multiple ideas across paragraphs or pages.
3. **Author & You**. The answer is not in the text, but you still need information that the author has given you, combined with what you already know, in order to respond to this type of question.
4. **On My Own**. The answer is not in the text, and in fact you don't even have to have read the text to be able to answer it.

Reading Process	Example Questions For QAR Categories
Before Reading	**On My Own** • Preview. From the title or topic, what do I know that will connect me to the text? **Author & Me** • Using the topic, title, illustrations and book cover, what might this story be about?
During Reading	**Author & Me** • What is my prediction about what will happen next? What is the mood of this narrative, and why is this important? **Think & Search** • What is the problem and how is it resolved? • What roles do characters play? • What are the important events? **Right There** • Who is the main character? • What is the topic sentence? • How would I describe the setting?
After Reading	**Author & Me** • What is the author's intended message? • What is the theme and how does it connect to the world? • How can I synthesize this information and use it in combination with information from other texts? • Is the argument effective? • How does the author use specific language to influence my beliefs? **Think & Search** • What evidence supports the argument presented?

Double-Bubble Map

What is it? The Double-Bubble Map is a visual used to compare and contrast.

Why use it? According to the research (Marzano, 2001) comparing and contrasting is an instructional strategy which significantly increases achievement.

How to do it: Double bubble maps function like Venn diagrams to compare and contrast information. Two items being compared are written in the two center circles. Outside bubbles show items that are specific to the concept to which it connects – these, therefore, are contrasting qualities. Center bubbles and the lines connecting to both circles, illustrate similarities between the two items being compared.
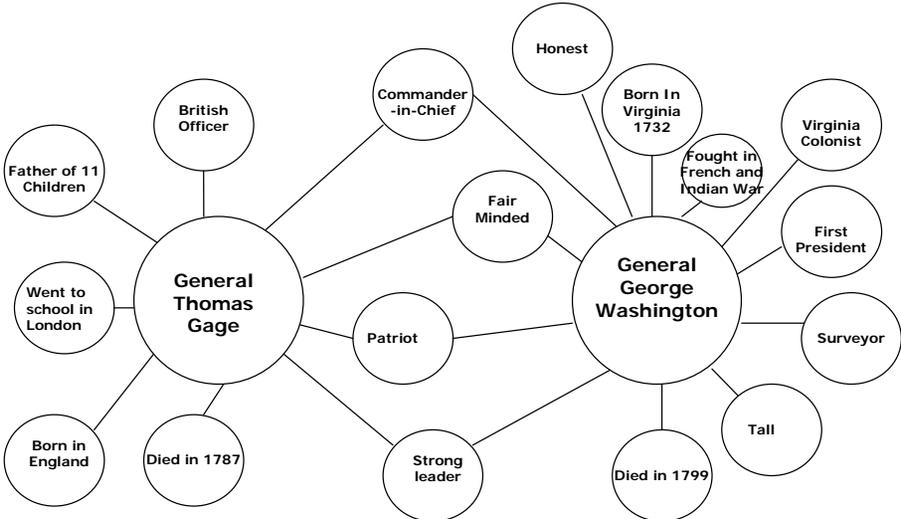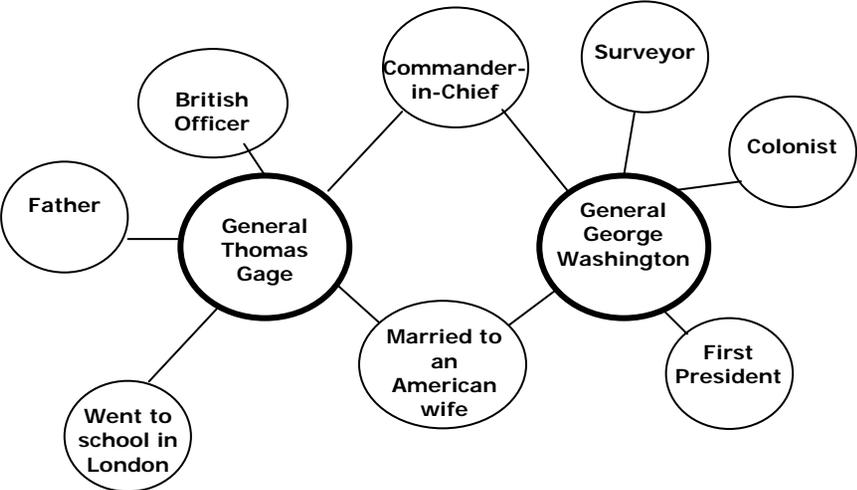
Similarities and Differences

<u>What is it?</u> The chart allows the student to distinguish and record the similarities and differences between two items.

<u>Why use it?</u> It is useful to compare and contrast two items.

<u>How to do it:</u> List the similarities and differences in columns designated and labeled for this purpose.

*Double-Attribute T-Chart

	Item 1	Item 2
Similarities		
Differences		

*Venn Diagram
The Venn Diagram is made up of two or more overlapping circles. Similarities go in C. Attributes of individual items go in A or B.
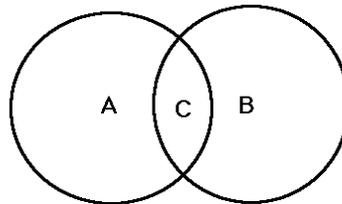
<u>Examples:</u> There are many graphic organizers that can be utilized to compare and contrast information that educators might utilize that can be found on the Internet. All you have to do is "Google" it.

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Before, During and After

What is it? Reading is an interactive process of constructing meaning and the following strategies help define the reading-thinking process. The Before, During, and After Approach to reading contains these strategic elements. Use the following activities bulleted below to guide question development and experiences throughout the reading process.

Why use it? It teaches students when and how to use effective comprehension-monitoring strategies including the use of prior knowledge. Prior knowledge is a powerful resource for students to use in understanding text because it impacts the amount of information remembered. Effective use of the techniques helps them repair comprehension problems and understand text. This includes an approach in which students learn to use the strategies in methodical phases in a stop-start fashion before, during, and after reading the text.

How to do it: Follow the flowchart to guide the student process.

Before Reading:
- Activating background knowledge in connection with the topic to be read
- Investigating text structure
- Setting a purpose for reading. Students should be given a strategy for helping them preview and think about the text so that they have a sense of the content to be read.
- Predicting text content
- Reviewing and clarifying vocabulary (explicit teaching of key specialized vocabulary).

During Reading:
- Establishing the purpose for each part of the reading
- Visualizing
- Summarizing
- Confirming/rejecting predictions
- Students are taught strategies when they don't understand the reading. The teacher pauses to ask questions to determine students' comprehension.
- Students use graphic organizers and study guides to facilitate comprehension.
- Identifying and clarifying key ideas (think about what's read)
- Self-questioning to monitor comprehension of the text being read

After Reading:
- Assessing if the purpose for reading was met
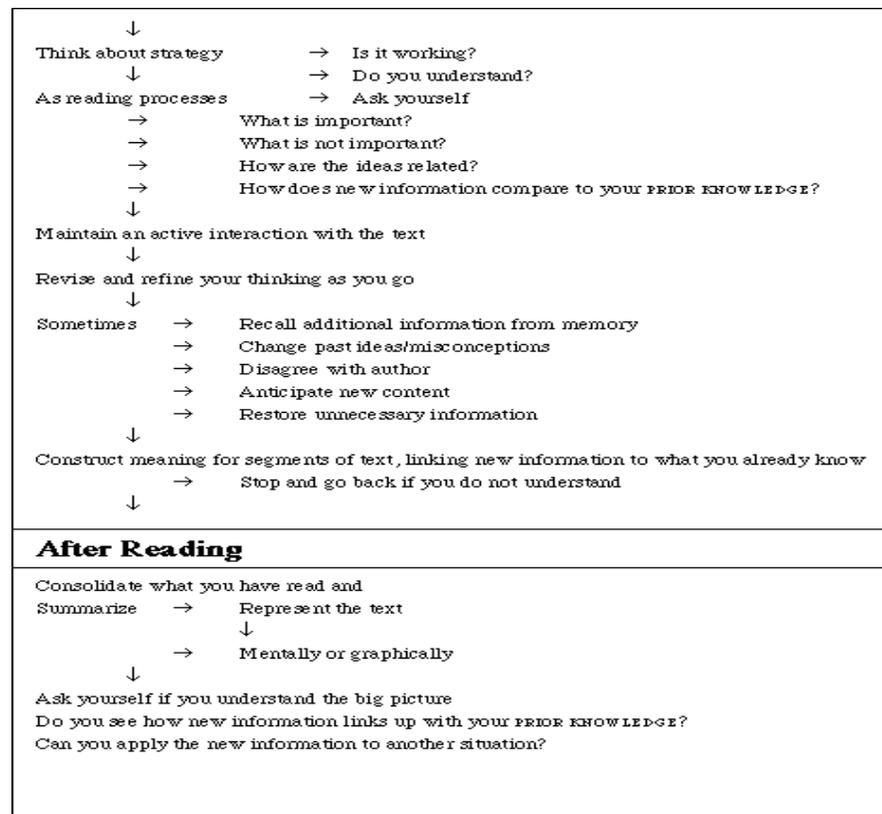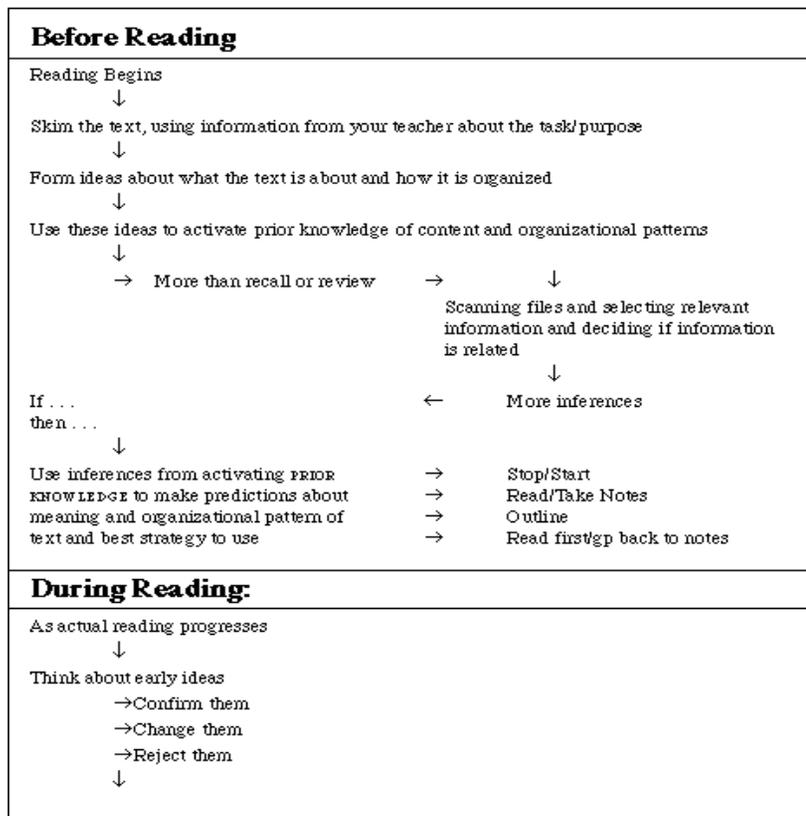- Paraphrasing important information

Experience 10: Before, During, and After Continued

- Identifying the main idea and details
- Making comparisons

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- Connecting
- Drawing conclusions
- Summarizing
- Self-questioning to reflect on information read
- Analyzing (Students make judgments and form opinions using explicit information from the reading)

For Students

Reading/Thinking Activities
Before, During, and After Reading

Before Reading

Reading Begins
↓
Skim the text, using information from your teacher about the task/purpose
↓
Form ideas about what the text is about and how it is organized
↓
Use these ideas to activate prior knowledge of content and organizational patterns
↓
→　More than recall or review　→　↓

Scanning files and selecting relevant information and deciding if information is related
↓
If . . .　　　　←　　More inferences
then . . .
↓

Use inferences from activating PRIOR KNOWLEDGE to make predictions about meaning and organizational pattern of text and best strategy to use	→	Stop/Start
	→	Read/Take Notes
	→	Outline
	→	Read first/gp back to notes

During Reading:

As actual reading progresses
↓
Think about early ideas
→Confirm them
→Change them
→Reject them
↓

↓
Think about strategy　　　→　Is it working?
↓　　　　　　　　　　　　　→　Do you understand?
As reading processes　　　→　Ask yourself
→　　　What is important?
→　　　What is not important?
→　　　How are the ideas related?
→　　　How does new information compare to your PRIOR KNOWLEDGE?
↓
Maintain an active interaction with the text
↓
Revise and refine your thinking as you go
↓
Sometimes　→　Recall additional information from memory
→　Change past ideas/misconceptions
→　Disagree with author
→　Anticipate new content
→　Restore unnecessary information
↓
Construct meaning for segments of text, linking new information to what you already know
→　Stop and go back if you do not understand
↓

After Reading

Consolidate what you have read and
Summarize　→　Represent the text
↓
→　Mentally or graphically
↓
Ask yourself if you understand the big picture
Do you see how new information links up with your PRIOR KNOWLEDGE?
Can you apply the new information to another situation?

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MEAP Integrated English Language Arts Assessment
## Writing In Response To Reading: Elementary Rubric

Score Point	Qualities
6	The student clearly and effectively chooses key or important ideas from each reading selection to support a position on the question and to make a clear connection between the reading selections. The position and connection are thoroughly developed with appropriate examples and details. There are no misconceptions about the reading selections. There are strong relationships among ideas. Mastery of language use and writing conventions contributes to the effect of the response.
5	The student makes meaningful use of key ideas from each reading selection to support a position on the question and to make a clear connection between the reading selections. The position and connection are well developed with appropriate examples and details. Minor misconceptions may be present. Relationships among ideas are clear. The language is controlled, and occasional lapses in writing conventions are hardly noticeable.
4	The student makes adequate use of ideas from each reading selection to support a position on the question and to make a connection between the reading selections. The position and connections are supported by examples and details. Minor misconceptions may be present. Language use is correct. Lapses in writing conventions are not distracting.
3	The student takes a clear position on the question. The response makes adequate use of ideas from one reading selection or partially successful use of ideas from both reading selections, and the ideas from at least one reading selection are connected to the position. The position is developed with limited use of examples and details. Misconceptions may indicate only a partial understanding of the reading. Language use is correct but limited. Incomplete mastery over writing conventions may interfere with meaning some of the time.
2	The student takes a clear position on the question. There is partially successful use of ideas from one reading selection or minimal use of ideas from both reading selections to respond to the question or theme, but the ideas may not be connected to the position. The position is underdeveloped. Major misconceptions may indicate minimal understanding of the reading. Limited mastery over writing conventions may make the writing difficult to understand.
1	The student takes a position on the question but only makes minimal use of ideas from one reading selection or the student takes no position on the question but responds to the theme with at least minimal use of ideas from one or both of the reading selections. Ideas are not developed and may be unclear. Major misconceptions may indicate a lack of understanding of the reading. Lack of mastery over writing conventions may make the writing difficult to understand.

Not ratable if:
- **A-** retells/references the reading selections with no connection to the question
- **B-** off topic
- **C-** illegible/written in a language other than English
- **D-** blank/refused to respond
- **E-** responds to the scenario question with no reference to either of the reading selections

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Relationships Between Texts With Connecting Themes: House Graphic Organizer

<u>What is it?</u> This organizer provides a means to take a stand, determine the thematic details from each text with examples, and to connect information that is common to the themes of two texts.

<u>Why do it?</u> The graphic supports generalizations about thematic relationships from which to provide a response.

<u>How to do it:</u> "Log in" information requested from prompts in the graphic. Complete your written response to the readings.
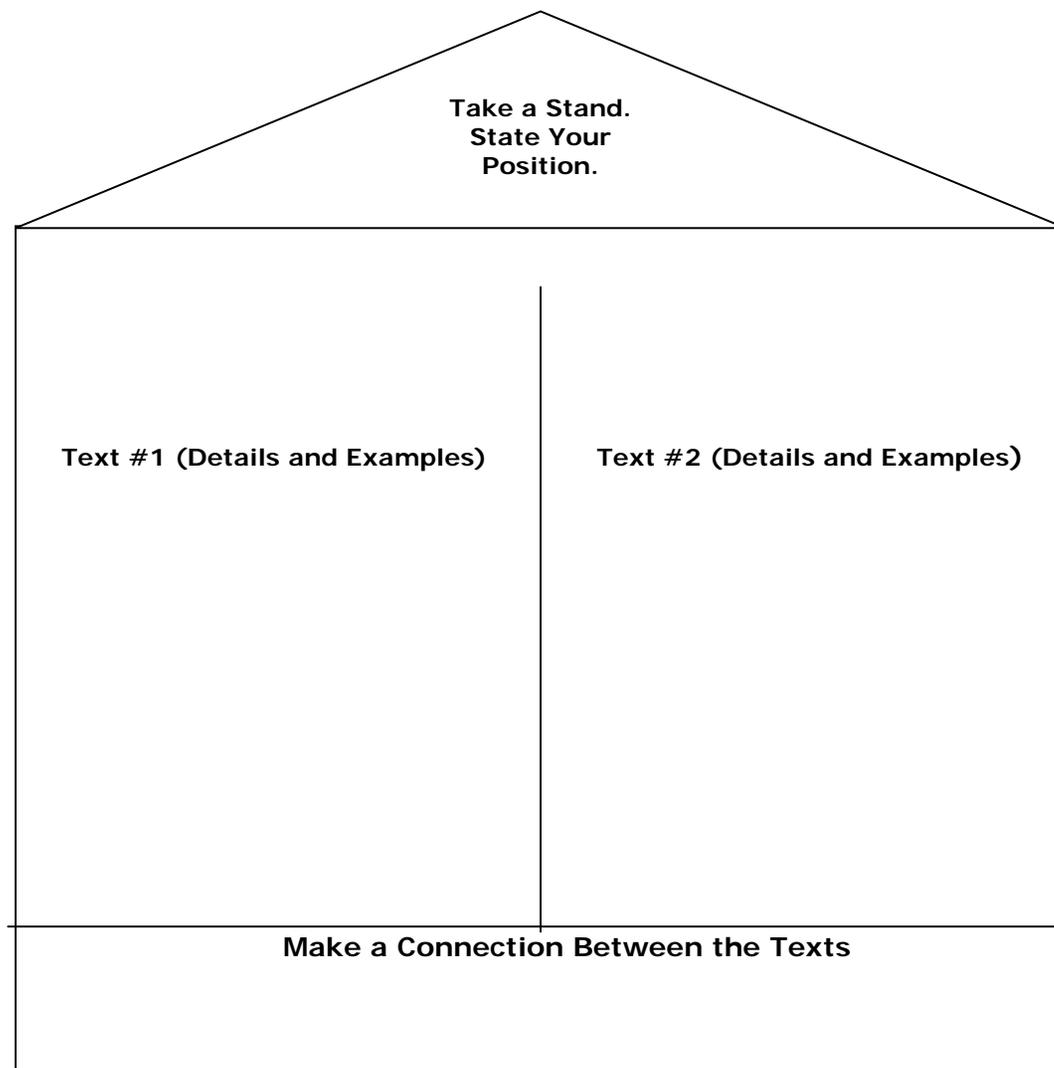
**Take a Stand.
State Your
Position.**

Text #1 (Details and Examples)

Text #2 (Details and Examples)

Make a Connection Between the Texts

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Gradual Release Of Responsibility

What is it? An effective instructional technique that includes five components: Teacher Modeling, Guided Practice, Collaborative Practice, Independent Practice and Application of the strategy in authentic reading situations so that the students make it their own.

Why use it? The strategy leads to student autonomy and competence.

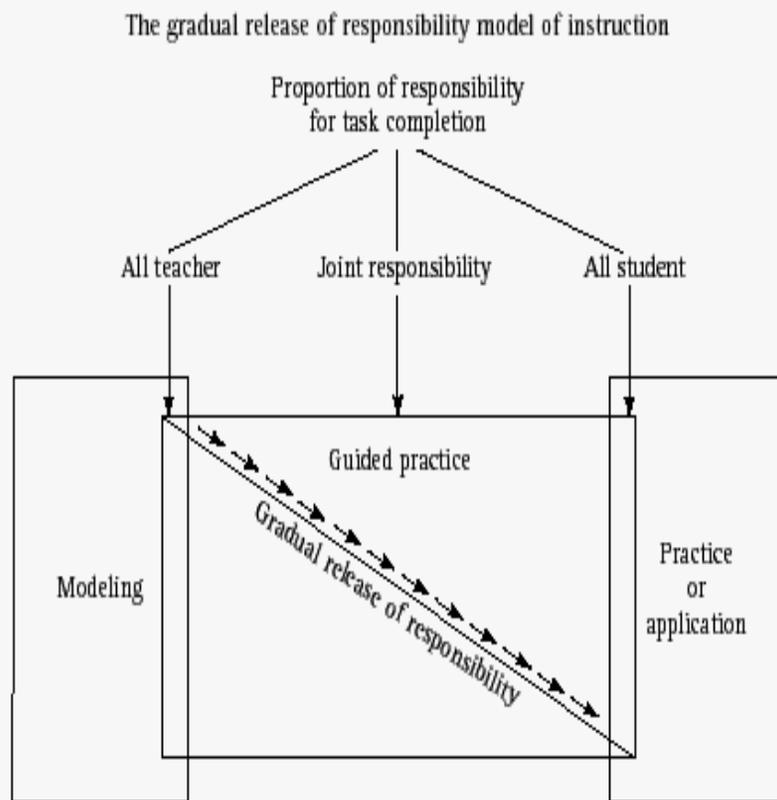How to do it: Follow the prompts in the flowchart below.

Figure 14.1   Gradual release of responsibility model (Pearson & Gallagher 1983, after Campione, 1981).
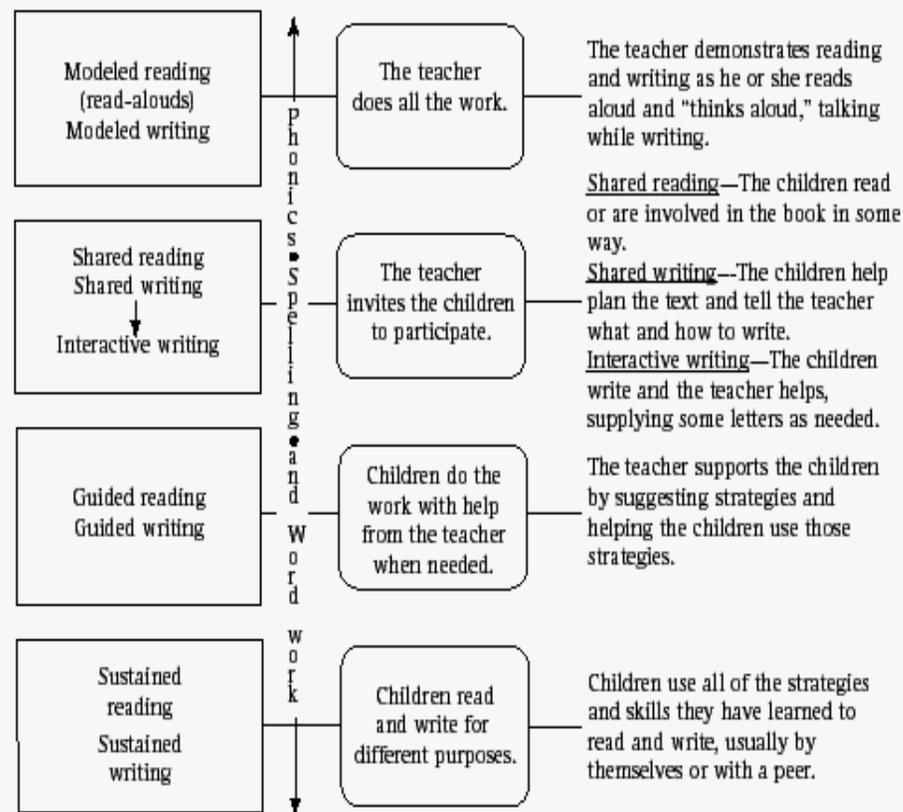
Figure 14.2   Gradual release of responsibility model applied to daily literacy events (adapted from Rritterskamp & Singleton, 2001).

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Double Entry Journal

What is it? The Double-Entry Journal provides a means to document the strategy or passage from the text and then take notes or develop responses to these.

Why do it? This strategy allows students to reflect on specific strategies and passages.

How to do it: Notate and reflect on strategies that have been determined important to comprehending the text.

Strategy	Notes Or Response

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Additional Resources

Anderson, L. W. & Krathwohl, D. R. (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's Taxonomy Of Educational Objectives.* New York, NY: Longman.

Harvey, S. & Goudvis, A. (2006). *Strategies that work: Teaching comprehension for understanding and engagement.* Portland, ME: Stenhouse.

Marzano, R., Pickering, D., & Pollock, J. (2001). *Classroom Instruction that works: Research-based strategies for increasing student achievement.* Alexandria, VA: ASCD.

Raphael, T., Highfield, K. & Au, K. (2006). *QAR now: A powerful and practical framework that develops comprehension and high-level thinking in all students.* New York, NY: Scholastic.

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Title: Cracking the Code, Finding the Message In Informational Text
GLCE Domain: Informational Text
GLCE Codes Assessed At Grade 6:
R.IT.05.01: Analyze the structure, elements, features, style, and purpose of informational genre including advertising, experiments, editorials, and atlases.
R.IT.05.02: Identify and describe informational text patterns including; compare/contrast, cause/effect, and problem/solution.
R.IT.05.03: Explain how authors use text features including; timelines, graphs, charts, diagrams, tables of contents, indices, introductions, summaries, and conclusions to enhance the understanding of key and supporting ideas.
Brief Lesson Summary Including Curricular Context & Goals:
Students will explore a variety of informational text genres, compare and contrast informational genres, analyze each genre format, and evaluate the purpose for each element used in genre structures.

Stage 1—Desired Results
What understandings are desired?

Established Goals Aligned To GLCE Domain:
Students will understand that when presenting information, authors use organizational structures to enhance reader understanding. Different informational genres are used for specific purposes and audiences. Each genre has unique elements, organization and structure, and these characteristics assist readers as they process the essential concepts and ideas found in informational text.

Understandings:	**Essential Questions:**
Students will understand that…	*What essential questions will be considered?*
• Information is presented using a variety of formats and each form of informational text has unique elements that help to convey the information.	• What kinds of information do people share, and what is the purpose for each?
• People share information to inform others, persuade others, and to engage in conversation about important topics.	• Why do informational text genres utilize different formats?
	• How do the elements of each informational text structure enhance the understanding of key ideas?
	• What informational text patterns are used in advertising, news articles, atlases, experiments, and editorials?
	• How do timelines, graphs, charts, diagrams, tables of contents, indices, introductions, summaries, and conclusions enhance understanding of supporting and key ideas?

What key knowledge and skills will students acquire?	

Students will know…	*Students will be able to…*
• Elements and styles of informational genre (advertising, experiments, editorials, atlases) and analyze them.	• Identify a variety of informational genre.
• How to identify and describe informational text patterns (cause/effect, compare/contrast, problem/solution).	• Identify some characteristics in a sample informational piece, and explain how these characteristics enhance the reader's understanding of the key ideas.
• How authors use timelines, graphs, charts, diagrams,	• Analyze the text patterns and explain how each text pattern

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tables of contents, indices, introductions, summaries, and conclusions to enhance understanding of key/supporting ideas.	enhances the presentation of the author's message. • Utilize the information in graphic elements, text reference tools, and text organization to access and understand information and key ideas.

Stage 2— Assessment Evidence
What evidence will show that students understand?

Performance Tasks:

Using new text selections, students will be able to:
• Explain why informational text takes a variety of forms.
• Create a chart listing the characteristics of informational text genres and the impact that characteristic has on the reader.
• Find the similarities and differences of advertisements and editorials.
• Use their knowledge of the text patterns of advertisement, scientific experiments, editorials, atlases, etc., in order to ascertain and summarize key ideas.

Key Criteria:

• Students are able to explain that the purpose of a piece of writing and the information to be shared is most effectively communicated using an appropriate informational genre. Authors choose a specific informational genre to convey the information they wish to share.
• Students are able to identify at least three text elements used in advertisements, atlases, science experiments, and editorials.
• Students are able to use genre text patterns to independently access and accurately summarize key ideas in informational text. The student is able to grasp the essence of the information.

Other Evidence *(quizzes, tests, prompts, observations, dialogues, work samples, etc.)*

• Group work experiences will provide opportunities to observe student levels of understanding and provide feedback to guide interaction with text.
• Quality of completion of individual and group graphic organizers related to work done in Experiences 1, 3, and 4.

Student Self-Assessment and Reflection

• I can identify text patterns of advertisement, experiments, editorials, and atlases.
• I can explain why informational text takes a variety of forms.
• I can create a chart listing the characteristics of key informational text.
• I can find the similarities and differences of advertisements, editorials, and other informational text.
• I can reflect upon my understanding of informational text in a journal or by discussing text with a partner.

Stage 3— Learning Plan
What learning activities will lead to engagement, increased achievement, and better understanding?

EXPERIENCE 1: Exploration Of Informational Genres

Focus Questions: Are there differences among informational texts? Among their purposes?

Student Learning Target: I can analyze a variety of informational genre (author, occasion, subject, audience, and purpose).

Performance Indicator: The student understands and can articulate the differences among informational texts.

Learning Activities:

• Pre-assess students written answers to the question, "Why do people share information?"

- Using direct instruction, provide an overview of the SOAPS* text analysis process for non-fiction. Hand out the SOAPS organizer. Using an overhead, model the analysis of a short non-fiction text. Begin with "Subject" and "Speaker."
- Working in small groups, students take four informational texts and analyze each text. Guide students through their work as they practice using the SOAPS organizer for each genre type. Teachers create collections of informational texts from classroom resources (atlases, science, and social studies textbooks, etc.) as well as school or community newspapers (advertisements, news articles, editorials and letters to the editor, etc.). The text collections should be the same for each student group so that whole group discussion can follow.
- Employ whole group processes in which students share findings and discuss the various responses given for each text and category. One goal is for students to recognize that more than one answer will be correct.
- After analyzing the chosen genre, each student writes an answer to the following: "Explain the differences among informational text types using each of the subheadings in SOAPS." Assess students' knowledge.

Strategies:
   *SOAPS Example Editorial About Tax Increase

Speaker:	Occasion:	Audience:	Purpose:	Subject:
Newspaper Editorial staff	School bond proposal	Community members	To persuade community members to vote yes on bond proposal	Need for additional classroom space and building upgrades

EXPERIENCE 2: Whole Group Inquiry To Discover Structure Of an Editorial
Focus Questions: What is the structure of an editorial and why is this structure effective?
Student Learning Targets:
- I can analyze informational genre text patterns of editorials.
- I can explain why editorials take a specific form.
- I understand the key characteristics of persuasive texts that impact the reader and can create a chart using these.

Performance Indicator: The student will analyze text patterns of editorials independently and accurately.
Learning Activities:
   In order to model a genre structure inquiry, have students work in small groups to re-read the editorial and analyze the editorial's text pattern. As a whole class activity, volunteers read each section and analyze each section's purpose.
 * *Example of Whole-Group Analysis Of Editorial (Composed from Small Group Reporting Out)*

> ***Opening Section:*** The author states position about a controversial topic. Author concedes a point that people on the other side of the argument make, then counters that argument.

> ***Section 2:*** The author provides a second, stronger reason for position.

> ***Section 3:*** The author provides the strongest argument for the position being taken.

> ***Last Paragraph:*** The author restates position and asks readers to join the cause.

- Use the "Text Structure and Elements Graphic Organizer (G.O.)".
- Compare and contrast editorials: class views, whole group, and one or more additional editorials to see if the authors utilize the same structure found through the class inquiry.
- End the lesson by asking: "Why do these editorial writers use the same or similar structures? Why do newspapers have an

editorial column? What is its purpose? Why are there opportunities for readers to submit letters to the editor?" (Letters to the Editor may not follow traditional persuasive format.) The purpose: generate and further the discussion about issues.

- As an extension activity, take an editorial home to share and discuss with parents. Find out who writes editorials. Opinion editorials, commonly found, are usually written by a guest writer or community members. For writing pieces and letters to the editor, contact the local newspaper for information.

Strategies: Text Structure and Elements Graphic Organizer (G.O.)

Experience 3: Whole Group Inquiry To Discover Elements Of Advertisements

Focus Questions: What text and graphic elements are used in advertisements and why are these elements effective?

Student Learning Target: I can analyze text structures of advertisements.

Performance Indicator: The student can analyze and identify text structures of advertisements independently.

Learning Activities:

- Teachers gather a variety of advertisements from local newspapers, appropriate magazines, etc.
- Use direct instruction to look at one advertisement as a whole group. Ask students, "What do you notice about how this advertisement presents information?" Have students work with a partner and write down their observations.
- Using guided practice, compare and contrast two advertisements that focus on similar products (possibly cell phone companies, food items, etc.). Notice what makes one ad more appealing than the other.

* Example of Double Entry Journal for Cell Phone Advertisement

Text Element	Effect
Picture of a middle school student with this brand of cell phone.	Makes middle school students want to have this kind of phone.
Phone shown in a variety of colors.	There is at least one color that appeals to me.
Two cell phones look like they are talking to each other.	This is what teenagers like about cell phones, talking to friends.
"America's Most Reliable Wireless Network"	Kids could use this part of the ad to help convince their parents to by the phone.

- Compare and contrast advertisements created for dissimilar products that appeal to very different customers, (e.g.,trendy clothing stores, auto supply, sports equipment, technology, etc.). Have students use a Double-Attribute T-Chart or Venn

* Example for Double Attribute T-Chart

	Item 1	Item 2
Similarities		
Differences		

- Through direct instruction, introduce the elements of advertisements (See *Michigan's Genre Project* at www.michigan.gov/glce, pps. 82-84). Students should be able to identify elements they have studied during the guided practice session.

Strategies: Explicit instruction, Double-Attribute T-Chart or Venn Diagram

Experience 4: Analyze informational genre structure to discover the elements of informational text in news magazines and evaluate the value of time lines, graphs, charts, and diagrams as support for key ideas.

Focus Question: Why do news magazine articles utilize a variety of elements to convey information?

Student Learning Target:

- I can analyze a variety of informational genre text patterns.
- I can explain how time lines, graphs, charts, diagrams, tables of contents, indices, introductions, summaries, and conclusions enhance understanding of supporting and key ideas.

Learning Activities:

- Working in small groups, students explore three to four articles in *Scholastic News, Time for Kids*, etc. Groups locate timelines, graphs, charts, and diagrams.
- Using the following organizer, groups evaluate the purpose of each element.

Strategies: Higher Order Thinking (Newmann, Secada and Wehlage, in Michigan Curriculum Framework, 1996); Triple Column Organizer

*Example of Analysis of a Scientific Experiment

Section	Purpose	As well as…
Introduction	States the hypothesis	Explains how hypothesis was derived and how it connects to previous research; gives the purpose of the experiment/study
Methods	Details how hypothesis was tested	Clarifies why the study was performed in that particular way
Results	Provides raw data collected	Expresses the data in table form, as an easy-to-read figure, or has percentages/ratios
Discussion	Considers whether the data obtained supports the hypothesis	Explores the implications of findings and judges the potential limitations of the experimental design

Experience 5: Culminating Activity/Assessment

Students complete the Text Structure and Elements G.O.

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Compendium of Strategies

SOAPS

What is it? A strategy for analyzing text. Students fill in a graphic organizer to analyze and evaluate informational or narrative text:

Subject - The general topic, content, ideas contained in the text.

Occasion - The time and place of the piece; the situation that provoked the writer to write.

Audience - The group of readers to whom the piece is directed.

Purpose - The reason behind the text.

Speaker - The voice behind the text, what do you know about him/her from reading the text? To allow students to discover for themselves the similarities and differences between and across informational texts.

Why use it? To allow students to uncover the purpose of a piece of informational text.

How to do it: Fill in the columns as prompted in the headings within the chart.

*SOAPS Form

Subject:	Occasion:	Audience:	Purpose:	Speaker:

Examples: It is valuable to have several students share responses for each letter. This helps students understand that there is no one, specific "right" answer. The answers they give for the **A**udience and **P**urpose provide particularly rich teaching moments because students quickly learn that writers write for a variety of audiences and purposes.

Text Structure and Elements Graphic Organizer

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What is it? Multi-column chart uses informational text types for the grade level horizontally. Elements and/or other notes on text structure are filled in for specific genres.

Why use it? Formative and culminating assessments provide valuable data about student learning.

How to do it: Complete the table by recording answers to the analysis based upon heading prompts.

Genre Elements	Editorial	Advertisement	Atlas	Science Experiment

Double-Entry Response Chart

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<u>What is it?</u> Two column chart used to record text elements and their effects.

<u>Why use it?</u> Use this graphic organizer to help students discover and analyze informational text elements.

<u>How to do it:</u>
1) In the left column of the organizer page, copy a text feature, literary device, or structural feature found in an informational text. You can use quotes, individual words, summaries, organizational features, etc.
2) In the right column, write your response to that informational text element, or your prediction of how other readers will respond to that element. What effect does that element have on the reader? You could note an inference that can be made, a question that a reader would have, the impact that this element has on the reader's opinion about the subject of the piece, etc.

***Double Entry Response Chart

Text Element	Effect

<u>Examples:</u>
The number of responses will vary with the complexity of the informational text.
You may want to do several of these response journals as a whole class so that students will have practice with this kind of analytical response to text.

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Double-Attribute T-Chart Diagram Or Venn Diagram

<u>What is it?</u> Chart allows the student to distinguish and record the similarities and differences between two items.

<u>Why use it?</u> It is useful to compare and contrast two items.

<u>How to do it:</u> Complete an analysis of similarities and differences for each item being compared. Record notes from the analysis under correct column headings.

*Double-Attribute T-Chart

	Item 1	Item 2
Similarities		
Differences		

*Venn Diagram
The Venn Diagram is made up of two or more overlapping circles. Similarities between two items are recorded in C. Attributes of individual items go in A and B.
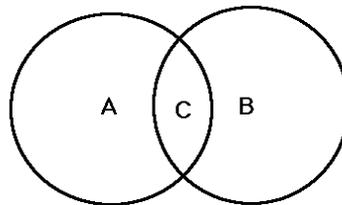
<u>Examples:</u> There are many graphic organizers on the Internet that educators can utilize to compare and contrast information All you have to do is "Google" it.

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Triple Column Organizer

<u>What is it?</u> Organizer that allows the student to order information based on analysis of elements and structures of specific informational genre.

<u>Why use it?</u> It provides an opportunity to record and detail the purposes and attributes of each component of the text for particular sections (usually determined by heading and subheadings). (See *Michigan's Genre Project, www.michigan.gov/glce* pg. 110-111.)

<u>How to do it:</u> Use the headings to guide placement of responses to illustrate understandings.

Section	Purpose	As well as...

<u>Examples:</u> There are many uses for a three-column organizer. Change the headings to meet the purposes of the various types of information to be recorded.

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Additional Resources

Anderson, L. W. & Krathwohl, D.R. (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's Taxonomy Of Educational Objectives.*New York, NY: Longman.

Marzano, R., Pickering, D., and Pollock, J. (2001). *Classroom instruction that works: Research-based strategies for increasing student achievement.*Alexandria, VA: ASCD.

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Title: <u>The Grammar Muscle - Flexing Your Writing With Grammar</u>
GLCE Domain: Grammar In Context
GLCE Codes Assessed In Grade 7:
W.GR.06.01: In the context of writing, correctly use style conventions (e.g. MLA, APA) and a variety of grammatical structures in writing including; indefinite and predicate pronouns, transitive and intransitive verbs, adjectives and adverbial phrases, adjective and adverbial subordinate clauses, comparative adverbs and adjectives, superlatives, conjunctions, compound sentences, appositives, independent and dependent clauses, introductory phrases, periods, commas, quotation marks, and the uses of underlining and italics for specific purposes.
Brief Lesson Summary Including Curricular Context & Goals:
These lessons will help students learn unfamiliar grammar terms using a research based vocabulary model (Marzano, 2004, p. 91), understand that authors use their knowledge of grammar to make their writing better, and to build students' sense of "agency" or belief that "I can be a better writer if I apply specific strategies (Johnston, 2004, p. 29) to my writing." A writers' notebook is described throughout the lesson series, but not required (Gallagher, 2006, p. 40).

Stage 1—Desired Results
What understandings are desired?

Established Goals Aligned To GLCE Domain:
Students' writing will improve through the understanding and careful manipulation of words, sentences, and punctuation.

Understandings:	**Essential Questions:**
Students will understand that...	*What essential questions will be considered?*
• Careful semantic choices keep our writing from being misunderstood. • Careful semantic choices can improve my written communications.	• How can I use the power of conventions to improve the traits of good writing? • How can I use independent/dependent clauses (insert other grammar topics) to enhance my writing?

What key knowledge and skills will students acquire?

Students will know...	*Students will be able to...*
• Writing can improve with purposeful manipulation of independent and dependent clauses.	▪ Revise and edit based on sentence level knowledge and skills. ▪ Clarify the purpose and clearly address the audience by using appropriate words, sentences, and punctuation. ▪ Evaluate a piece of writing for use of specific grammar concepts.

Stage 2— Assessment Evidence
What evidence will show that students understand?

Performance Tasks:
• Identify in a piece of writing: independent and dependent clauses (knowledge).   • Evaluate a piece of writing for appropriate use of independent/dependent clauses (grammar to be taught).   • Revise writing using the strategies learned (skills).   • Represent understanding using nonlinguistic representation and by writing a definition of the concept or term (skill) in my own words.

• Describe what I have learned in order to be a better writer any time I write (metacognition).
Key Criteria: Holistic Score Point Descriptions For Peer Response To a Student Writing Sample   *http://www.michigan.gov/documents/Peer_Response_Rubric_Grades_3_to_8_136310_7.pdf*

Other Evidence *(quizzes, tests, prompts, observations, dialogues, work samples, etc.):*
  Bell Ringer Quiz
  Grammar Notebooks (See Rubric)

Student Self-Assessment and Reflection: • I can revise and edit a piece of my writing using the strategies I've learned to improve my writing. • I can use a rubric to assess my writing. • I can describe what I have learned in order to be a better writer any time I write. • As one member of a writing community, I can note and explain what I still need to address in my writing. I can identify other writers to help me.

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Stage 3: Learning Plan

What learning activities will lead to engagement, increased achievement, and better understanding?

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<u>**Experience 1:**</u> <u>Preparing For the Race</u>
Focus Questions: What are the differences between independent and dependent clauses?
Student Learning Target: I can use background knowledge to understand a topic.
Performance Indicator: Class discussion
  Teacher explains the terms independent and dependent. Students work in groups to compare the concepts of independent and dependent.
Strategy: Graphic Advanced Organizer (Marzano, 2001, p. 279)
*Graphic Advanced Organizer Example

	Independent	**Dependent**
6 month old baby	Crawl Sit up	Food Drink Diapers
Middle school student	Homework Read Hygiene	Money for clothes Rides to activities Shelter
30 year-old adult	Finances Shelter	Other professionals for goods and services

Teacher then explains the idea of a "clause" and connects the students' understanding of independent and dependent to clause.
Strategies: Graphic Advanced Organizer (repeated from above); Vocabulary Model Step 1, (Marzano, 2001, p. 293)

<u>**Experience 2:**</u> <u>Breaking Down To Build Up</u>
Focus Questions: What are the differences between independent and dependent clauses?
Student Learning Target: I can identify independent and dependent clauses (IC/DC) in a piece of text.
Performance Indicator: Accurate notation of real world examples of independent and dependent clauses (IC/DC).

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Teacher models in a "Think Aloud" on identifying an IC/DC in text and how it is punctuated. Teacher provides a variety of texts (phone book, brochures, textbooks, short stories, editorials, journal articles, etc.) for small groups of students to examine and locate IC/DC. Students use a T-chart (below) as a note taking instrument.

Strategy:

*Example of T-Chart

Independent Clause	
Samples	Source

Dependent Clause	
Samples	Source

Teacher monitors group work checking for understanding and addressing misconceptions. Teacher helps students generalize and consolidate their learning about appropriate audiences and purposes for advanced sentence structure.

Strategies: Note-Taking (Marzano, 2001, p. 82)

Experience 3: Pumping Up My Work

Focus Questions: How can I use independent and dependent clauses?

Student Learning Target: I can accurately write sentences using IC/DC and punctuate them correctly.

Performance Indicator: Students accurately use independent and dependent clauses in assessment.

Learning Activities:
- Students practice in small groups writing three examples of each IC/DC that they found in real-world texts as models.
- Each group picks one example of each IC/DC from one source and uses the sentences as models on an overhead transparency.
- Students present to the class. Teacher monitors and clears up misconceptions or incorrect punctuation.

Strategies: Cooperative Learning, (Marzano, 2001, p. 161)

Experience 4: Clarify For Definition

Focus Questions: How can students define independent and dependent clauses?

Student Learning Target: I can write a definition of an independent clause and a dependent clause in my own words.

Performance Indicator: Definitions are personal and accurate.

Learning Activities:
- Students engage in Think-Pair-Share to write a definition of IC/DC.
- Students use the discussions to write in their own words the terms and their definitions in their writers' notebook grammar section (Gallagher, 2006). Teachers use this time to clear up misconceptions.

Strategy: Think-Pair-Share; Student-Created Grammar Guide

Experience 5: Picture Perfect!

Focus Questions: How can nonlinguistic representation (NR) enhance student learning?

Student Learning Target: I can illustrate an independent clause and a dependent clause.

Performance Indicator: The student's NR is clear and helps clarify the meaning of the clauses.

Learning Activities: Students illustrate their learning using NR in the grammar section of their writers' notebook.

Strategy: Teacher models a "Vocabutoon" (Allen, 1999, pps. 80-82). Students develop the strategy in their Student-Created Grammar Guide. Students work independently in class or as homework. Share in small informal groups.

Experience 6: 1, 2, 3: Is This New For Me?

Focus Question: How to determine if these concepts are new or if only the vocabulary is new?

Student Learning Target: I can look for evidence of an independent clause and a dependent clause in my own writing.

Performance Indicator: Accurately embedding clauses into pieces to enhance their individual writing.

Learning Activities:
- Teacher models thinking aloud and identifies IC and DC in own writing.
- Students will determine if this is new learning or enhanced learning by looking for evidence of IC/DC in their writing.
- If it is *new learning*, students will add one IC and one DC to make their writing better. Students will share the changes to improve their "sense of agency" (Johnston, 2003, p. 29) If this is *enhanced learning* students will identify by highlighting the sentences where the concept is used and explain how using the concept made their writing better.

Strategies: Building Agency; Vocabulary Model, Step 4 (Marzano, 2004, p. 98)- Manipulating the Terms and Concepts

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Experience 7: Strategizing For More Power

Focus Questions: How can I use this sentence construction strategy?

Student Learning Targets:
- I can revise my writing using the sentence strategy I've learned.
- I can think about what I have learned when I draft.

Performance Indicator: Discussion, application to writing.

> **Improving My Writing Strategy Card**
>
> **Add a variety of sentences**

Learning Activities:
- Students will add "Use IC/DC" on their personal strategy cards.
- In the grammar section of their writers' notebook, students will write an example of each, IC/DC, as a personal reference for anytime that they write.
- Students will complete a quick-write, journal, or add an entry to their writers' notebook in response to a teacher developed CRAFTS prompt for 10 minutes. Remind students to keep the IC/DC in mind.
- Teacher asks students, "Did keeping this concept in mind change how you approached your writing?" "Is it easier to think about this as you're drafting?"
- Remind students, "You can also use this as a revision strategy, especially to enhance sentence fluency."

Strategies: Strategy Card Example (See above); CRAFTS

Experience 8: How Do I Look In the Mirror?

Focus Questions: How can I use reflection to ensure students hold their learning?

Student Learning Target: I can describe what I have learned in order to be a better writer any time I write.

Performance Indicator: Notes to self

Learning Activities:

• At the bottom of the entries in the grammar section of the writers' notebook, students should answer the following question:
  ✓ How will you use your understanding of IC/DC to enhance your writing?
  ✓ Who in the learning community could assist me if I need help?
• Students should also be encouraged to write notes regarding what they have learned. (Teacher may have to model their own thinking if students are not familiar with this level of metacognition.)
Strategies: Metacognitive strategies, *Reading Apprenticeship, "Personal Dimension", WestEd*

Experience 9: Just Do It **Focus Questions:** How can I synthesize all that I have learned in order to analyze a piece of writing? **Student Learning Target:** I can demonstrate what I have learned about IC/DC. **Performance Indicator:** Above standard on grade level scoring rubrics 1. Examine, with a predetermined rubric, the grammar section of the writers' notebook for completion, neatness, personal connections, and accuracy. 2. In a ticket out the door (use a rubric to score) the student demonstrates high-quality learning on the following content: • Write in your own words, what is the definition of an IC? What is the definition of a DC? • Write an example of an IC in a sentence. Write an example of a DC in a sentence. • Based on a student sample on the overhead, do you feel that this student used IC/DC effectively and is it punctuated correctly? If yes, explain where and how. If no, explain why and demonstrate how it could have been done differently. **Strategies:** Ticket Out the Door (Marzano, 2001, pps. 101-103)
Experience 10: Sustaining Understanding Vocabulary Model Step 6 (Marzano,2001, pps.102-103) Play with the terms using games (Jeopardy, Outburst, Pictionary, etc.). For an example go to http://www.eup.k12.mi.us/608973121310721/lib/608973121310721/GrammarJeopardy.ppt Continue to add grammar terms based on the GLCE throughout the year.

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Compendium of Strategies

Graphic Advanced Organizer

What is it? An organizer that provides background knowledge on important concepts to be learned prior to the lesson.

Why use it? The chart provides explicit information that can be referred to throughout the lesson to support the learning.

How to do it: Using the teacher's model examples (provided within the lesson), students generate their own examples to illustrate the meanings for "independent" versus "dependent".

Graphic Advanced Organizer		
Teacher's Example	**Independent**	**Dependent**
6 month old baby		
Middle school student		
30 year old		

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Building Background Knowledge
Through Vocabulary Instruction

<u>What is it?</u> A six step method for understanding and developing academic vocabulary and conceptual knowledge.

<u>Why use it?</u> Uses multiple modalities to help students broaden their academic vocabulary knowledge.

<u>How to do it:</u>

Use the following steps:
- Step 1: Teacher provides a description, explanation, or example of the new term.
- Step 2: Students restate the explanation of the term in their own words.
- Step 3: Students create non-linguistic representation of the term.
- Step 4: Students periodically do activities to add to their knowledge of vocabulary terms (classify, comparing using metaphor and analogy, revising initial definitions, roots and affixes, etc.)
- Step 5: Periodically students discuss terms together.
- Step 6: Periodically students play games with the terms being learned.

Note Taking: T-Charts

<u>What is it?</u> A process that requires students to identify important information they are learning from the text and then state their knowledge in their own words (Marzano, 2001).

<u>Why use it?</u>
To help students develop a system for recording and retrieving information.
To help teachers address misconceptions, clarify and focus student attention to the intended knowledge.
To prompt students to accurately identify the independent and dependent clauses.

<u>How to do it:</u> Follow directions in the lesson.

Independent Clause	
Samples	**Source**
Dependent Clause	
Samples	**Source**

Think Aloud

<u>What is it?</u> This is a strategy to show students how a good reader thinks about a story and clarifies meaning as they read. The strategy demonstrates how skillful readers activate background knowledge, ask questions, draw conclusions, etc. Think Alouds demonstrate reactions, questions, wonderings, confusions, connections or are strategy-specific.

<u>Why use it?</u> Students will learn strategies better if they are modeled. Students increase their abilities to know when, why, and how to ask questions if they have observed an example.

<u>How to do it:</u>
- Ask students to watch carefully as you model your thinking. They should be instructed to notice what you do as a reader.
- The teacher selects a picture book to read out loud.
- Directions – explain to students that you are going to read a story and show them your thinking. They might hear you asking questions or making meaning of the story as you read, however they should not interrupt you.
- The teacher pauses throughout the book to make predictions, ask questions, clarify thinking, make meaning of the story, infer, evaluate, and synthesize. You are thinking out loud (having a conversation with yourself) for the students to listen to your thoughts as you read.
- Jot down thoughts on sticky notes or in the margins to leave your "thinking tracks" (marginalia) and stay on top of the meaning.
- Show how to read with a question in mind, noting that some questions are answered through the reading of the text, while others are not.
- Show how one question leads to others.
- Demonstrate how to infer meaning when reading unfamiliar words.
- Show how to use illustrations, photos, and features to draw conclusions.
- Verbalize confusions and how to use fix-up strategies.
- Model how to pick out the information you want to remember.
- Show students how to merge what is known with new information.
- Demonstrate how thinking changes as you read.
- Share how attention can lag and how thoughts can stray from the text so that the students can see how to get back on track.

<u>Examples</u>: See *Strategies that Work* (Harvey and Goudvis, 2007, pp. 46-47)

Think-Pair-Share

<u>What is it?</u> This is a strategy to help students clarify their thinking and/or explain their opinion.

<u>Why use it?</u> Students verbalize their thoughts to a partner. This helps them understand the text on a deeper level; they are active not passive learners, because they must explain to their partner the need to read and think about the text before discussing it.

<u>How to do it:</u>

- Materials and structure – no materials needed.
- Directions – give prompt or explain assignment to students. Allow enough time for individual thought, then have students face a partner and each person discusses their thoughts.

<u>Example:</u>
Read prompt to students, allow enough time for them to think of an answer. Have students turn to their partner and each will take a turn explaining their answer.

Student-Created Grammar Guide (Gallagher, 2006)

What is it? A section of a writers' notebook designated for grammar terms, models, and uses.

Why use it? Students remember more when they create it.

How to do it: Directions: Students section off a part of their writer's notebook for grammar only. The terms, uses, and models are placed here for students to reference later.

Examples:

Term
Define term in their own words   1 2 3 4

Students rate their understanding on a scale from 1 to 4

Nonlinguistic representation; Draw a picture or diagram ("Vocabutoons" can be used here)

Samples of grammar concept (in my writing, in other pieces of writing)

How can I use this in my writing? (Reflection)

Vocabutoons (Allen, 1999)

<u>What is it?</u> A cartoon about a vocabulary term or concept.

<u>Why use it?</u> Students remember concepts when they create a nonlinguistic representation of the term or concept. Some terms are difficult to draw, but can be explained through the use of a cartoon or "Vocabutoon."

<u>How to do it:</u> Directions: After learning a term or concept, students create a cartoon that explains or plays with the concept. This can be done on paper or on a computer and printed.

<u>Example</u>:

> I am the dependent "Clause" I can't stand alone, Rudolph.

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Building Agency (Johnston, 2004)

<u>What is it?</u> Agency is the belief that "I can make it better if…"

<u>Why use it?</u> The "I think I can" approach encourages motivation and helps students reflect on their practice, skills and learning.

<u>How to do it:</u> Talk to kids in ways that support intrinsic motivation.

<u>Examples</u>:

> ***Agency: Key Question**
> *Do children have a sense that their actions, strategically planned, help them accomplish their goals?*

<u>Sample Questions or Comments That Build Agency</u>

What problems did you run across today?
Did anyone else try anything new or different?
How else could the author have done that?
How did you figure that out?
How did you…?
I understand the problem you faced, you haven't learned….YET.
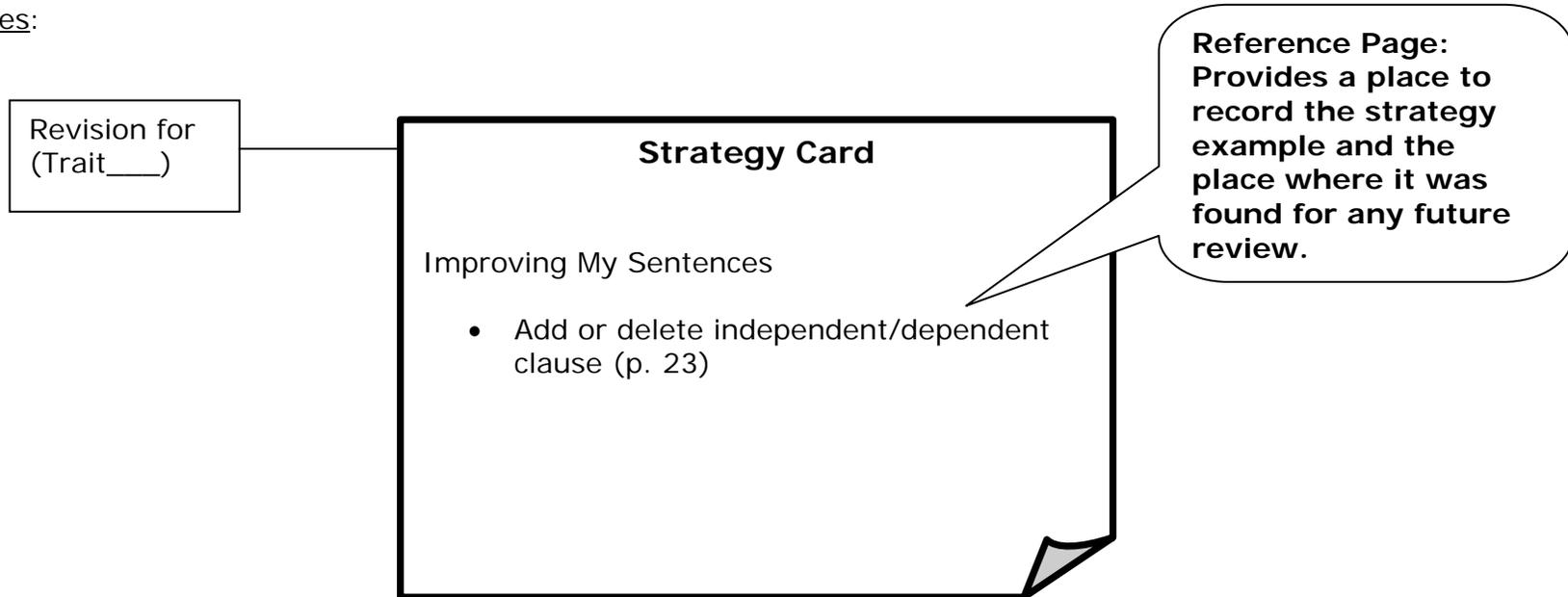We'll work on that together.

Strategy Card

What is it? A note card for students to use during the writing process.

Why use it? Quick reference for students.

How to do it: At the beginning of the year teachers ask students to add the strategies they already know from previous writing experiences. The teacher then asks the students to add new strategies throughout the year. A teacher may also have the students reference the strategy sample in their writer's notebook. Referencing allows the student to review the strategy if they forgot how to use it. After the students have revised, the card acts as a student developed checklist.

Examples:

Revision for
(Trait____)

Reference Page: Provides a place to record the strategy example and the place where it was found for any future review.

Strategy Card

Improving My Sentences

- Add or delete independent/dependent clause (p. 23)

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CRAFTS (Bellamy, 2005)

What is it?
A template for writing prompts

Why use it?
In order for students to meet clear expectations when they write, teachers can assist students in prompt analysis using the CRAFTS acronym.

How to do it:
"Students, when I develop a written prompt, I keep each one of the components in the acronym CRAFTS in mind. Let me show you." Explain each of the components.
"When you get a prompt, oral or written, you can break the directions down in this format. This will help you know exactly what is expected of you. You can use this on a test, with your parents or when a boss gives you an assignment on the job."

Structure	Sample
(C)ontext: The big idea or unit **(R)ole:** The perspective or point of view **(A)udience:** Who the writer is writing for or to **(F)ormay:** Product **(T)opic:** Concept within the Big Idea **(S)trong Verb:** The main purpose for writing	**(C)ontext:** Comparing character traits **(R)ole:** Newspaper reporter **(A)udience:** General public **(F)ormat:** Article **(T)opic:** *Charlotte's Web* **(S)trong Verb:** Compare
Based on your (context/topic). You are a (insert role), (strong verb)(based on topic) to/for (audience) in a (format)	You are a newspaper reporter. Write an article comparing the traits of two characters from the novel, <u>Charlotte's Web</u>.

- **Directions**
  - o Complete the CRAFTS framework in relation to what students will do.
  - o Write the prompt using the sentence stem above.
  - o Teach students to dissect a prompt into the CRAFTS pieces for clear directions.

C _____

R _____

A _____

F _____

T _____

S _____

Write your prompt here.

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Ticket Out the Door

<u>What it is?</u> Active participation strategies that requires the student to be accountable for learning.

<u>Why use it?</u> The student demonstrates high-quality learning.

<u>How to do it:</u> the teacher asks that students write down on a slip of paper their answer, example, or understanding of the concept under study. If the answer is correct the student is able to exit. If not, the student resolves the problem by conferring with a peer to better understand the concept and then corrects/revises the answer.

Note: This strategy is variable; Students can answer self-selected or teacher-selected questions.

Allen, J. (1999). *Words, words, words.* Portland: Stenhouse.

Bellamy, Peter C. (2005). *Seeing with new eyes.* Portland, OR: NWREL.

Gallagher, K. (2006). *Teaching adolescent writers.* Portland, ME: Stenhouse.

Johnston, Peter. *Choice words.* Portland, ME: Stenhouse.

Marzano, R. (2004). *Building background knowledge for academic achievement.* Alexandria, VA: ASCD.

Marzano, R., Pickering, D., and Pollock, J. (2001). *Classroom instruction that works: Research-based strategies for increasing student achievement.* Alexandria, VA: ASCD.